

2008 - Torino: Oenographies - The design tells about the Piemonte territory's wine

Segnali cromatici
Chromatic signals

L'associeggio con il territorio è rappresentato dalla presenza della SS. Madonna delle Grazie, una chiesetta nel vigneto delle Bonasse, recuperata e affidata agli artisti David Tordani e Sol LeWitt. In particolare le combinazioni cromatiche realizzate dal secondo, per l'intervento esterno, hanno suggerito le basi del progetto grafico. L'intervento artistico è diventato pertanto il nucleo di partenza per lo sviluppo dell'identità.

L'impasto è fortemente spagolico. Determinato, da un lato, dalla forma dell'architrave, una portinella triangolare con angoli arrotondati, e dalla struttura grafica dall'altro.

The label is firmly anchored in the local area by the presence of the small church of Madonna delle Grazie standing in a vineyard known as "Vigneto delle Bonasse", which has been restored and embellished by the artists David Tordani and Sol LeWitt.

In particular, the colors used by the latter in the outer walls of the building suggest the basis for the graphic design. Therefore, the artistic intervention became the starting point for developing the identity.

The layout is highly distinctive. On the one hand, the shape of the label itself - a triangle with rounded corners - and, on



the other, the graphic structure. The latter organizes the space into bands of colors, alternating complementary bands that with the different signs of single vine (orange-blue, green-red, yellow-purple), blending into a well-balanced combination to identify the grape variety, and - through the pattern of bands - creating a target area, a small circle, a circle with its marker ribs. This structure a composition that also refers to the phase of distillation.

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Quest'ultima organizza lo spazio in fasce cromatiche, alternanze di complementari contraddistinguono le diverse tipologie: monovigno (arancio-azzurro, verde-rosso, giallo-rosa) fino ad arrivare in una combinazione polivigna per identificare la grappa generica, creando così, proprio attraverso l'andamento delle fasce, una zona feroce, un centro visivo, un cerchio con il suo ruolo di marcatore, determinando così uno schema compositivo che rimanda anche alla rappresentazione delle fasi della distillazione.

Aranda - Company **Ceretto**
Pugno - Design **inea Grappe**
Anno - Year **2001**
Autore - Author **Giacomo Bersanetti**
 Francesco Voltolina



The exhibition, curated by Giovanni Baule and Valeria Bucchetti for "Torino 2008 world design capital", tells the evolution of graphic design applied to Piedmontese wine companies made by SGA.

Characteristic of SGA is the collaboration with artists of international reputation. For example the interaction with the artist Dimitris Kozaris in the project of Tenuta Illuminata.

164 **Mario CAMPANELLI**
Nato nel 1913, scultore, opera come grafico e calligrafo. È docente di comunicazione grafica e tipografia digitale presso l'Istituto Design Palazzo di Venezia. È particolarmente impegnato nella sperimentazione e, come Presidente dell'Associazione Calligrafica Italiana, nella promozione e diffusione della Calligrafia.

Studi di tratto pittorico eseguiti dal calligrafo Mario Campanelli.

Character type studies undertaken by the calligrapher Mario Campanelli.

Tratti di terra
Ploughed lines

Quello realizzato per Enrico Serafino, un'azienda storica della seconda metà dell'Ottocento, è un lavoro sul segno. Il quadrato, prescelto tra le figure geometriche, frequentemente e universalmente usato nel linguaggio dei simboli, è simbolo della terra. E la ricerca calligrafica ne voluto esaltare i limiti espressivi. Nasce così una famiglia di segni, ciascuno attribuito ad una specifica referenza, in cui lo spessore del tratto, la traccia gestuale con la sua

The project designed for Enrico Serafino, a historic winery dating from the mid 19th century, is a study of signs. The square, the geometric figure of choice, used frequently and universally in the language of symbols, represents the earth. Calligraphy has thus been used to probe the limits of expression. This has given rise to a family of signs, each attributed to a specific reference, in which the thickness of a line, the physicality of the gestural mark, which refers to the





Nights of light

The lunar influence, which in the natural cycle of life helps plants to grow, leading to the ripening and harvesting of the grapes, inspired the Greek artist Dimitris Kozaris. Using a sophisticated rayographic technique, he used the shadow produced by moonlight on the bunches and vine leaves to create unexpected effects on photosensitive paper.

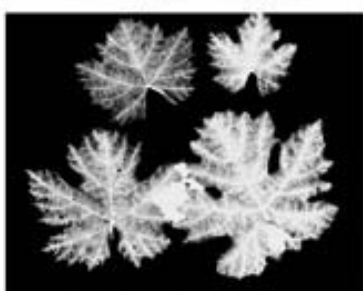
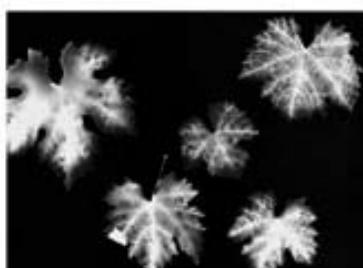
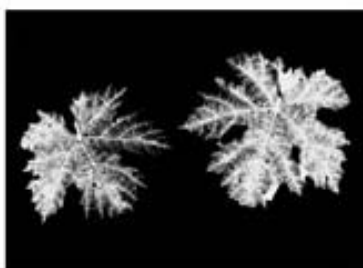
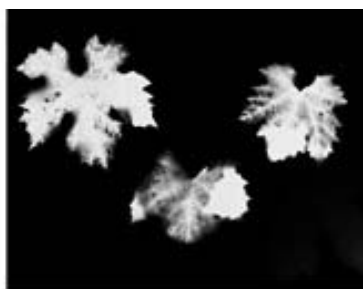
The image, which is focused entirely on light and the use of a Polaroid to observe and record what happens in the vineyard, highlights the tie with the territory.

The graphic layout organises the contents on a grid and creates horizontal frames which contain the text accompanying the image; the overall effect is to maximise the emotions aroused by the photographic image.

Dimitris Kozaris

Artist, lecturer on audiovisual media and videomaker, he was born in Athens, Greece, in 1960 and lives and works between Athens and Milan. He has exhibited in many leading international museums, including: Venice Biennale, PS1 in New York, Stedelijk Museum





Voor Actuele Kunst in Ghent, Museum Ferdinandeum in Innsbruck, Centre pour l'Image Contemporaine, Saint Gervais, Geneva, and at the Institute of Contemporary Arts in London. Since 2001 he has taught Video Art at the Nuova Accademia di Belle Arti in Milan.

Company: Tenuta l'Illuminata

Project: linea vini classici

Year: 2002

Author: Giacomo Bersanetti, Francesco Voltolina in cooperation with Dimitris Kozaris

The link between wine and aesthetic research has become increasingly clear and important over the past few decades. In the case of Piemonte' wines, this evolution has been driven by companies or enlightened wine-producers whose prime aim has been to re-launch the production of high-quality wines, generating a phase of renewal that has laid the foundations for the development of its products, also in aesthetic terms. From this point of view, producers like Giacomo Bologna, Maria Borio, Angelo Gaja, Bruno and Marcello Ceretto, to mention just a few names, should be seen as pioneers of this phenomenon which has seen intense commitment to achieving excellence in every sense in Piedmontese wines. A variety of means, both analytical and aesthetic, are used to interpret wine, describing it through images or shapes. This exhibition aims to tell the story of how a label is designed and how much new and significant progress

has been achieved by the wine-producing companies in our region.

Mercedes Bresso

President Piedmont Region



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