

Barilla

One hundred and twenty-five years of advertising and communication

Edited by
Giancarlo Gonizzi



Where there's Barilla: one hundred and twenty-five years of advertising and communication – I

by Giancarlo Gonizzi

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*“And though the future of the tree
and its progress upward are above the earth,
The roots are below the earth.
And this means that the future is fed by the past.
Woe betide those who do not cultivate the memory
of the past: they are people who sow not on earth
but on cement”*

G. GUARESCHI



Paolo, Luca and Guido Barilla, are respectively Vice Chairmen and Chairman of the Barilla Group and represent the fourth generation to run the company, established far back in 1877 with a small bread and pasta shop opened by their great-grandfather Pietro. Today Barilla is present in more than a hundred countries and is the world leader in the pasta sector.

A 125-year-old story

Why tell this story?

There are moments in our lives when it is only natural for us to look back and reflect on what has been achieved. It is no different in the life of a company and it is not in contrast with the inevitable need to look ahead. If anything, it can help to understand, to plan out a better route, because it is certainly better to build on the experience accumulated in the past.

Our father often emphasized his concept of learning by the chain of experience. For him, success and errors, whether his own or those of others, had to be analyzed and discussed so that they became lessons. We will never be able to express our gratitude for these “lessons”, for the many moments when he discussed family and business case-histories with us. We now really begin to understand the merit of this and we all appreciate the significance of his throwing us into the company arena, despite our mere twenty years of age, so that we could learn, do, contribute.

With our minds and with our hearts, we dedicate to him – on the tenth anniversary of his death – this revised and extended “story”, which was first published in 1993.

Talking about our past means sharing an entrepreneurial experience that began four generations ago, a journey through our history, inside ourselves, to discover the roots of what may appear as “obvious” today.

It may be a cultural fact, it may help others. We were enthusiastic about turning back the clock to the beginning of the century, discovering how an early nucleus spawns a company, seeing how each individual fits a brick into the construction that over time becomes a haven for many, observing the passion and delight for conversing with others. For us it was extremely important to see ourselves as Barilla employees under a common roof and our shared wish is to preserve and reinforce this sentiment.

So this publication is intended as a “thank you” to the many that have been part of this story. A story that is now many years old. We would like to say to them “You see, nothing of what you have done has been lost”. Of course, narrating events that have evolved in over a century also transmits a sense of belonging to our small picture and to a bigger picture that belongs to everyone.

In the telling of this story it is interesting to note the continuing connection between the company and changing society, just as it is surprising to see how many minds external to the company were instrumental in molding its evolution. Their statements were precious in the reconstruction of the path that was trodden, but what struck us most was the warmth of their telling, in the etymological sense: words that came from the heart, which gave us the measure of their involvement in the work they performed with us. Also, but not only, helping to explain the reason for so much success.

Our thanks go out to them, for their assistance then and now. Thanks to all those who have contributed to the conception of this work, which is so important for us.

And one hope: that it will be useful, as one of many examples, to those who study, work, dedicate themselves to improving the economic and civil life of our society, in any project, in whatever role.

GUIDO, LUCA, PAOLO BARILLA



Manfredi Manfredi, Vice Chairman of the Barilla Group. He was the first engineer to join Barilla, in 1953, and was with the company over the period of technological transformation and reorganisation it underwent over the last fifty years, during which time he held the posts of general manager, managing director, Vice Chairman and director of the group.

Not just advertising

This book, rich in images and memories of brilliantly successful advertising campaigns, might lead the reader to believe that the success of a company can be built up mainly by working on its image. For Barilla in particular, the company image is the consequence and synthesis of very hard work dedicated to every area of the business, from marketing to technology, from general management to human resources. To concentrate on the history of Barilla following the death of Riccardo Barilla, I have to begin by recalling how the two brothers, Pietro and Gianni, dedicated themselves to the growth of the company, starting from an understanding of the outside situation of competitors and consumers, and the evolution of technology and marketing techniques. To do this, from the early fifties onwards Pietro and Gianni Barilla looked to the USA, a country that had not lived through the blackouts of the Second World War, and started to dream.

Companies, like nations, empires and any other great collective institution, originate from a dream, or a vision. Well in advance of their times, Pietro and Gianni Barilla cultivated their own vision, in the form of the outline of an ideal future. And their notions as to what they wanted to build up were clear – nationwide distribution and a pasta factory with a daily production output of 200 tons, something nobody else had ever before dared to consider and that nobody outside the company believed in.

They clarified the company mission – which was to aim for leadership on the domestic market – and went on to concentrate on the core business of pasta, after closing the bakery that had no industrial prospects.

They also laid down the values and the way their employees were to conduct themselves, both inside the company and in their relations with the outside. Today, it is fashionable to speak of visions, missions and common, shared values that release motivation and energy, but this certainly was not the case then. The values that inspired the guiding principles, and that those working at the company were expected to abide by, were moral integrity, professionalism and wholehearted dedication.

These three requirements were fundamental for the guarantee of quality and innovation. Outstanding companies still place the emphasis on a key value today, as well as on the importance of clarifying the fundamental values of the company and ensuring that the employees are aware of them, as they form the basis of all the decisions and actions to be taken and lay down the direction to be embarked on in times of uncertainty.

The basic company value at Barilla is quality – quality of the products, in the form of flavour, nutritional and health content, but also quality in terms of service, to ensure the freshness of the products. But the term quality also extends to the leadership of our brands, our marketing, our research and, above all, our human resources.

Quality is a way of life, and cost efficiency should never be achieved at its expense.

The obsession with quality already started to make itself felt at Barilla in the early fifties, with the setting up of a quality control laboratory manned by skilled professionals and fitted with equipment which was in the avant-garde for its time.

This obsession with quality evolved in the years that followed with attention paid to the genetics of the cereals, in a search for the finest raw materials to bring about the best possible end result. Over the years, a continuum built up, which led from the setting up of relations with the Italian Experimental Cereal Crops Institute to a working relationship with the prestigious Weitzman Institute of Israel. Barilla applied the same attention to detail when it took control of 50 egg production units, each with 30,000 laying hens, with constant checks on the breeds used, the composition of the feed and the health and hygiene conditions for the birds.

According to business gurus, the outstanding companies are those in which the entrepreneurial spirit is not

suffocated by excessive bureaucracy, rules, procedures and rigid adherence to functions, but which always leave space for new and better ideas – in a word, innovation.

Innovation is the fuel that keeps a company running. It covers every aspect of the organisation – the products, obviously, by means of differentiation, quality improvements, customer service and cost reductions. But it also extends to marketing, management systems and processes, the social fabric and the organisational atmosphere. So far, we have spoken of quality and innovation, which are typical critical success factors, along with brand image.

Competition does not revolve around the product, but focuses on service, the type of organisation that the company imposes on the culture and professionalism of its team, and finally, communication and image.

As we said at the start, Pietro and Gianni Barilla were clear in their minds, at least implicitly, on the critical success factors for the business, and they had realised right from the early fifties that the company had to offer quality linked with the product, of a visible, tangible, concrete nature, as well as an intangible type of quality, linked to feelings, values and perceptions.

In this way, from those years onwards, they dedicated considerable effort to the creation of a brand and the evolution of technology.

The professionalism of Erberto Carboni, the updating of the trade mark, the major turning point towards the packaged product in a format of incomparable aesthetic impact, the prompt use of television as an advertising vehicle from the late fifties onwards, together with a technological breakthrough with the start-up of the world's first automatic plant for the production of pasta, are, I believe, a classic example of how to build up a brand. A brand that was to sustain the spectacular developments of the sixties, which opened by changing up a gear in communications.

From advertising with considerable aesthetic content and Carboni the architect and designer of the fifties, in 1960 we moved over to a major advertising agency that offered a complete service, with a view to giving the advertising a more nationwide, popular flavour, by means of a graphic approach based on appetizing appeal.

The sixties saw the triumph of the Barilla trade mark, and the Italian market share rose from 6% in 1960 to 15% in 1970, overwhelming even the most important historic competitors.

This was the time when the idea of designing and building a major new pasta plant emerged, with a view to coping with the increase in sales. This was the Pedrignano complex, which represented the second technological revolution of 1969-70, following the initial one of 1953-54.

In the seventies, Italy was breaking away from its past in a certain sense, and the imminent criticism of the hedonism of consumer society targeted advertising directly, as this was seen as a negative symbol of modernity.

Barilla communication therefore veered towards content, towards a greater adherence to the features of the product and its consumer benefits. In the mid-seventies, a new Barilla brand name was created – Mulino Bianco. But could not the Barilla name alone serve as an umbrella trade mark? The surveys carried out suggested that the Barilla trade mark was too closely identified with the pasta, and a brand stretching operation was regarded as infeasible. The studies that preceded this historic innovation identified new consumer attitudes, geared towards a healthy, balanced diet.

Progress in Italy on the one hand and embryonic damage to the environment on the other were increasingly coming to fuel the connection that existed between diet and health, respect for the environment and the quality of life. More careful, and at the same time more demanding, lifestyles emerged.

The Mulino Bianco operation was in tune with this new social sensitivity, because it was coherent with this in its selection of exclusively natural ingredients for the new bakery products, which contained absolutely no additives, preservatives or colourings, and were therefore more in line with dietary requirements, making them, I believe, unique of their kind in the world.

Such radical innovation in the product and its packaging, advertising and promotion thrust the new brand into leading positions in the biscuit, snack, crispbread and special bread markets from the late seventies onwards.

In the eighties and nineties, the company was committed to consolidating the success of the Mulino Bianco pro-

ducts, whose market share rose from 8.5% in 1980 to 24% in 1990 and 33% in 2000.

In those same years, the pasta products consolidated their market share in Italy by reaching 35%, while the courageous internationalisation of the Barilla brand enabled the company to achieve leadership on the European markets, with shares ranging from 41% in Greece to 20% in Sweden and 15% in France and Switzerland. But Barilla went even further in the brand globalisation process – it made its appearance in the USA, where it achieved market leadership in five years, with 13% of the share, ahead of three historic competitors that managed no more than 8%.

Advertising and communication with the outside world are normally only the tip of an iceberg. Behind these are great technological and marketing skills, lots of human passion by a team with the efficiency and harmony of a symphony orchestra, whose members feel that they have helped make the company's fortune through their own efforts, rather than just being swept along by the rush of events.

This is why the image of a brand can never be an artificial creation by advertising and public relations agencies. The image is the result of the conduct of the company on the inside and outside, and regards not only the quality of the products, but also the position on technology, professional and marketing skills and the moral integrity of management.

That is the way it has been for 125 years.

MANFREDO MANFREDI

Main abbreviations and acronyms used

AFA	Amoretti Photographic Archive, Parma
AFC	Carra Photographic Archive, Parma
AFM	Montacchini Photographic Archive, Parma
AFP	Pisseri Photographic Archive, Parma
AFV	Vaghi Photographic Archive, Parma
AP	<i>Aurea Parma</i> , Parma 1912 -
ASB	Barilla Historic Archive, Parma
ASCPR	Municipal Historic Archive, Parma
ASPR	State Archive, Parma
ASPP	<i>Historic Archive of the National History Deputation for the ancient provinces of Parma</i> , Parma 1829
BCPR	Civic Municipal Library, Parma
BPPR	Palatina Library, Parma
ca	circa
CCIAA	Chamber of Commerce, Industry, Crafts and Agriculture, Parma
CE	<i>Corriere Emiliano</i> , Parma, 1926 - 1942
cf.	compare
cit.	citation
CRB	Bertarelli Civic Collection, Milan
CRPP	Cassa di Risparmio di Parma e Piacenza, Art Collection
CS	<i>Corriere della Sera</i> , Milan, 1876 -
CSAC	Communication Study Centre and Archive, University of Parma
EC	Municipal Newspaper and Periodical Library, Parma
GN	Grazia Neri Photographic Agency, Milan
GP	<i>Gazzetta di Parma</i> , Parma, 1735 -
MB	Mulino Bianco
Ms	Manuscript
p.	page
pp.	pages
PE	<i>Parma Economica</i> , Parma, 1960 -
PPA	<i>Parma per l'Arte</i> , Parma, 1951 - 1966
PR	<i>Parma Realtà</i> , Parma, 1963 - 1975
r.	recto
v.	verso
N.y.	no year
N.d.	no date
N.p.	no publisher
N.t.n.	no typographic notes
VN	<i>Vita Nuova</i> , Parma, 1919 -

Note: the codes used following the acronym ASB – Archivio Storico Barilla – specify categories of order and position and are not quoted because they are not necessary in this context; however, they are briefly illustrated in the paragraph dedicated to the Archive in the fourth volume.

Pasta, already known to the Etruscans – at the side, reproductions of various pieces of equipment in the tomb of the painted reliefs in Cerveteri – and to the Romans – Apicius describes flat shapes cut into strips known as lăgana, from which lasagne derives – became a synonym for abundance in Boccaccio's Decameron. On the opposite page, at the bottom, an engraving by the Remondini Workshop in Bassano from an 18th century edition [CRB] shows us the "Mountain of Parmesan cheese" on which macaroni and ravioli are cooked.

Pasta: a little bit of history

GIANCARLO GONIZZI

Pasta becomes a Craft

Originally, it was made entirely by hand, using the strength of the arms, and precisely on account of this the only possible shapes for pasta were the *tagliatella*, the *tagliolino* and the *fettuccina*, because, just as housewives do today, the pasta was rolled out and reduced to a fine sheet of strips of various widths.

Spaghetti, at least in the West, is actually the fruit of the machine, obtained by means of a drawing-out process, just as all the other formats, which have gradually, over the years, enriched and variegated the catalogue of pasta shapes, they are the fruit of the same machine. Hundreds of different shapes to satisfy all tastes. First of all there was the screw press, into which the dough previously kneaded by means of wooden boards was placed (shaft kneading-machine). The source of energy used was manpower or the labour of the humble donkey, and only subsequently water was utilised.

Artisan workshops, small shops for the most part gathered together in restricted areas, in roads that later, as in Rome, took their names from this activity: Vicolo delle Paste, Via dei Pastini. Initially, the pasta-makers did not form a proper category or Corporation, to the extent that they were ignored by the legislator. Subsequently, when the importance of the profession increased and the business developed, the Corporation provided itself with rules and precise statutes.

In Rome the Corporation of the Vermicellai, as the makers of pasta were then called, succeeded in having its statutes approved towards the mid-17th century, but already in the course of the previous century the Roman pasta-makers had cut loose from the Corporation of Greengrocers (that is what they were called!) of which they were part, in order to safeguard

their interests *vis-à-vis* similar and competing categories such as the Bakers and the Grocers. In the 17th century there were so many Pasta Makers' workshops that Urban VIII, in an attempt to regulate the trade of pasta, in a papal bull of 1641 imposed a minimum distance of 24 metres between one shop and the other.

In the Naples area, and in particular in Gragnano, the true home of Neapolitan pasta, it was not until the 18th century that there was any mention of duties for the sale of macaroni, yet its production began more than a century before and dates back to the early 17th century. In fact, thanks to the abundance of water produced by the several springs that flowed from the mountains above the town, Gragnano owed its development to its connection with the 'white art'. First of all lots of mills were set up and subsequently numerous pasta factories. As of the second half of the 16th century, in Liguria, in the province of Savona, the *Fidelari* were associated in a Corporation with the Cheese-Makers. The Statutes of the Guilds of Pasta-Makers were approved in Genoa on 28 May 1574, in Savona in 1577, in Naples in 1579, in Palermo in 1605 and in Rome on 11 August 1646. The dates tally and it may be claimed that the production of pasta (of *maccheroni* in Naples, of *vermicelli* in Rome and of *fideli* in Liguria) became a Craft and a Corporation in Italy between the 16th and 17th century.

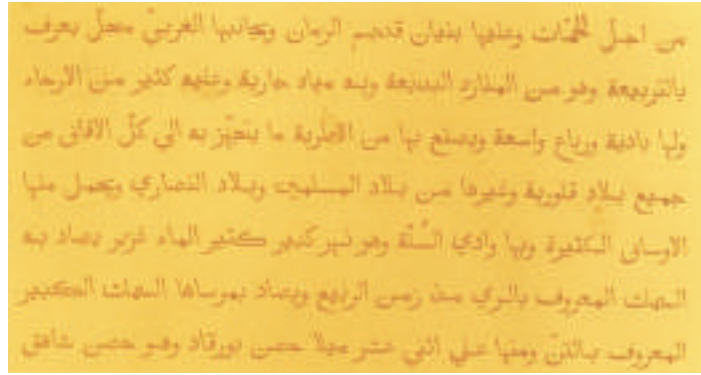
The family workshops were turned into public shops, in trade, and the authorities acknowledged this by establishing rules, statutes and limits with regard to other similar professions and naturally imposed duties, namely taxes that had to be paid on manufacture and sales. Thus a new industrial activity came into being, which, like many others, only in the course of the 19th century became an actual industry¹.

Pasta in history

However, the roots of its origins are sunk deep into the past. The story of pasta began, in fact, about 8,000 years ago when man relinquished the nomad life and became a farmer, learning how to sow seed and to har-



The Arab geographer Al-Idrisi in his *Book of Roger*, written around the year 1154 – on the right [ASB, O, Pasta Iconografia] – gives the first positive testimony of the production of dried pasta in Italy, in the locality of Trabia, 30 km from Palermo.



vest. It was in that period that human history joins up and crosses over with that of wheat and it is with wheat that the story of pasta began. From harvest to harvest, from generation to generation, man learnt to improve his method of processing wheat, by grinding it, by mixing it with water, by rolling it out into fine sheets of pastry and by cooking it on red-hot stones. Many centuries before the birth of Christ, the Greeks and the Etruscans were already accustomed to producing and consuming the first types of pasta. The first indication of the existence of something similar to pasta does in fact date back to the first millennium B.C., to the Greek civilisation. The Greek word *laganon* was used to indicate a large flat sheet of pasta cut into strips. *Laganon* gave rise to the Latin term *laganum*, which Horace mentions in his writings². *Lagana* and rolled-out sheets of pastry conquered the empire and, as is often the case, every different people adapted these innovations to their own experiences. The desert Arabs were the first to dry pasta in order that it might be conserved for a long time, since in their wanderings they did not have enough water to make fresh pasta every day. This gave rise to the small pasta cylinders with holes in the middle which made rapid drying possible. When? The oldest document is the cookery book by Ibran' al Mibrad (9th century), in which a dish appears which was very common among the Bedouin and Berber tribes, still known today in Syria and in the Lebanon: it is known as *rista*, namely dried macaroni served in various ways, but above all with lentils³.

The capital cities of pasta: Palermo

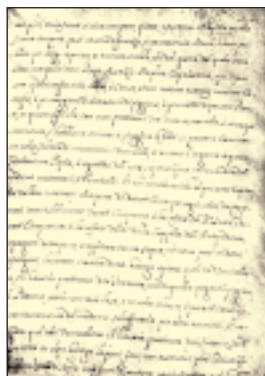
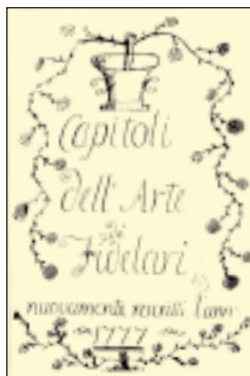
Palermo is historically the first, true capital of pasta because the first historical proofs of dried pasta production at the artisan-industrial level refer to the 11th century in Sicily, a region that at that time was profoundly influenced by Arab culture. And in the first Arab cookery book dating back to the 9th century, Ibran'al Mibrad already describes various shapes of pasta. Knowledge and techniques would have been

handed down at the time of the Arab occupation in Sicily between the 9th and 11th century. It is certain that in the 12th century, during the Norman domination, Sicily produced dried pasta and disseminated it to other southern regions. Around the year 1154, long before the birth of Marco Polo, the Arab geographer Al-Idrisi mentioned that in Trabia, a pleasant resort thirty kilometres from Palermo, “a great quantity of pasta in the form of strands is manufactured – known as *triyān* (from the Arabic *itrija*, which survives in the modern language and derives from the root *tari* = wet, fresh) – which is exported far and wide, to Calabria and to many Moslem and Christian countries, even by ship”⁴.

Nowadays in Sicily it is still possible to find “tria bastarda” and “vermiceddi di tria”; in Salento “massa e tria” and “ciceri e tria”; the Bari area produces “tridde”, a diminutive of “tria”. In 1501, as we are informed by the documents published by Major Perni in his book *La popolazione di Sicilia e di Palermo dal X al XVIII secolo* (Palermo, 1892), the use of pasta was so widespread in the island's capital city that its price was one of those fixed by the official list. In 1548, however, the official price-list no longer referred generically to pasta, but distinguished between “virmicelli di simula”, and “maccarunj di farina”⁵.

The other region that is historically significant as of the 13th century for the production and sale of dry





From the 16th century the pasta makers joined together in Confraternities, or Guilds, which set themselves special statutes and were subject to government regulations. On the left, Chapters of the guild of Fidelari of Genoa, dating back to 1574 and republished in 1777 [Genoa, State Archive]; Statutes of the Corporation of Vermicellari of Naples [Naples, Biblioteca Nazionale]; Ban against Vermicellari, with rules and regulations for the category, issued in Rome in 1702 [ASB, O, Pasta Iconografia].

pasta is Liguria. It may be presumed that Genoese merchants had imported vermicelli and *tria* (the *tria* recipes contained in the 14th century cookery books are mentioned as being ‘Genoese’) from Sicily. The Genoa State Archive preserves a notarial inventory dated 1279 relating to a legacy, in which there appears “una barixella plena de macaronis”⁶ [a basket full of macaroni], which was evidently dried. However, the dry pasta culture does not seem to be present in the Centre-North, which was more tied to the domestic use of fresh pasta (*lasagne*, *tagliatelle*, *ravioli*), like the pasta mentioned by Boccaccio.

The debut of macaroni (which at that time was made in the shape of *gnocchi*) in the literary language can be found in the *Decameron* (1348-1353), in the famous description that Maso del Saggio makes to the foolish Calandrino of the land of Bengodi: “... and on a mountain, all of grated Parmesan cheese, dwell folk that do nought else but make macaroni and *ravioli*, and boil them in capon’s broth, and then throw them down to be scrambled for...”⁷. Boccaccio probably heard the word *maccheroni* used in Naples, where he lived until 1336.

The capitals of pasta: Genoa

Historical sources document the presence of dried pasta production in Liguria as early as the 13th and 14th centuries, as is revealed by notarial documents housed in the Genoa State Archive dated 1244 (doctor’s prescription to a Genoese wool merchant, excluding “pasta lissa” from his diet), and 1316 (location of a house belonging to Maria Borgogno “quae faciebat lasagnas”)⁸. Liguria in the 15th and 16th centuries saw the spread of the artisan production of *fidei*, pasta in the local dialect, as shown by the emergence in Genoa in 1574 of the Corporation of Pasta Makers with its own Statute *Capitoli dell’Arte dei Fidelari*. Only three years later the *Regolazione dell’Arte dei Maestri Fidelari* was constituted in Savona. It is interesting to note that these Statutes precede the corresponding versions of the *Vermicellari* in Naples

(1579) and Palermo (1605)⁹. What kind of technology was in use at the time? The partly unpublished research carried out by Vincenzo Agnesi mentions a notarial deed of February 1794 in Savona relating to a contract of sale for a “press to make pasta with all its individual fittings and pieces of equipment, in conformity with the listed descriptions”¹⁰. An ordinance issued in Savona in 1617 reveals that the local pasta was made by machine, to be precise “al tornio de’ fidelari”, whilst pasta imported from Sardinia and Sicily was made by hand.

Similarly, the Doria archive reveals that in 1592 *fidei* (machine-made pasta) cost less than *gnocchetti* (hand-made pasta). “Essentially, the flour was poured in a mound into the wooden basin of the kneading machine and a hollow was made in the top of the mound using the hands and tepid water was poured into it, and it was then kneaded manually. Onto this prepared dough the heavy marble millstone (or wheel) was raised, pushing it with the small shaft and then continuing to rotate it by walking in a circle all around the edge of the kneading machine”¹¹.

This is the muller-kneader with the same function that the shaft-kneader had in Naples. The motive power for the muller was often a donkey or a fall of water. The processing of olives in the area was carried out in much the same way. “When the dough was well pounded or kneaded, as they used to say, taking the shape of a shiny circular ribbon, it was cut into large pieces and these were put into the bell or hollow cylinder of the press (or lathe). With the help of the shaft and then of the winch, the screw piston (or chock with a projecting stone) was lowered, squeezing the dough into the bell and the dough, seeking a way out, could only find an exit through the holes of the copper draw-plate, in which it was fashioned into the shape of spaghetti or macaroni, which could be cut to various lengths”. For almost a hundred years this was the method of producing pasta in artisan factories: the subsequent phase was drying outdoor.

Technical innovations began after the mid 19th century, particularly in Naples, thanks to the Officina Pattison, which made the first hydraulic press and the blade-



In 1693, in Laterza (TA), Angelo d'Alessandro made the blue and white ceramic tray – on the left – decorated with the image of The glutton, in the act of devouring a plate of fettuccine [Faenza, Museo della Ceramica].

At the bottom, pasta-drying in Amalfi from an illustration in the Liebig Picture-Cards (History of Pasta, series 1521) [ASB, O, Pasta Iconografia].

kneader. Liguria played an active part in this modernisation: one example is the invention of the cast-iron 'Ligurian kneader' with grooved rotating rollers. This type of machine was common in Liguria after 1870; at first, on account of the injuries it caused, it was called *sciancabrasse* (arm-breaker). It then spread to the south and to Sicily and underwent various improvements.

Thanks to *Taganrog* Russian wheat¹² and the progress in machines, at the end of the 19th century Liguria was as great a centre for the production and export of pasta as Naples. In 1890 in the province of Genoa alone there were 222 pasta factories and 148 in the districts of Savona and Porto Maurizio (present-day Imperia). Each factory required five workers, two of whom were men, paid 2 francs and 40 centimes, and three women paid 79 centimes. The production for each factory was about 4 quintals a day, therefore just over 1,000 quintals per annum. Ligurian pasta became a typical product, so much so that in commerce the expression 'Pasta in the style of Genoa' was used (at least until 1950) in the same way that reference was made to 'Naples Pasta'.

The capitals of pasta: Naples

In the 16th century the Neapolitans were still called 'leaf-eaters' on account of their diet based on vegetables (cabbages), bread and meat; it was in the 18th century that the epithet of 'macaroni-eaters', first reserved for the Sicilians, passed to the Neapolitans¹³. Before the 17th century in much of southern Italy pasta was a fancy notion, a luxury, which could be done without in hard times.

In fact, in Naples, a proclamation of 1509 forbade the manufacture of "taralli, susamelli, maccarune, trii vermicelli" in periods in which "flour rose (in price) on account of war, shortage or indisposition of season"¹⁴. In the 16th century Naples was still importing pasta from Sicily, encouraged in this by the trading links promoted since the 13th century by the great Frederick II of Swabia, who ruled over Naples



and Palermo at that time. Literature has let its imagination wander on this subject, to the point of inducing the writer Matilde Serao to use Naples under the reign of Frederick II in 1220 as the setting for the invention of spaghetti by the wizard Mago Cicho, tricked by the beautiful Giovannella di Canzio (the Neapolitan legend, entitled *Il segreto del mago* was published in 1895)¹⁵. Only in the 17th century did pasta in Naples acquire an important role in the popular diet and this turning point came out of necessity. The growth of the population worsened the situation of available food, which had been drastically reduced by the crisis in meat production: at the same time a small technological revolution (the diffusion of the kneading-machine and the invention of the mechanical press) made it possible to produce pasta at a more affordable price. The combination of pasta and cheese took the place of the traditional coupling of cabbage and meat. An ingenious dietary solution, since cheese supplied the proteins and fats that were lacking in cereals. As a result there were no dramatic phenomena of malnutrition, such as those caused elsewhere by a 'monophagy' based on maize (polenta in Lombardy and Veneto) or potatoes (Ireland).

Long live the pasta with cheese and... tomato

Thus it was Naples that was responsible for the 'second' introduction of pasta to the Italian food culture and to popular consumption (mass consumption, we



would say nowadays). Pasta could be bought in kiosks along the road (depicted in countless vintage prints and paintings!) and was eaten with the hands, without dressing or with grated white cheese (hence the expression *Come il cacio sui maccheroni* [Like cheese on macaroni, i.e. It is just the job]. Only at the beginning of the 19th century was it combined with tomato. The tomato, which had arrived in Europe as a botanical curiosity as early as the 16th century with the discovery of America, was in fact late in asserting itself in cookery. Afterwards there was an explosion and it found its triumph in Naples and in pasta¹⁶.

The first information about the use of the world's most famous fruit dates back to the 17th century. The *Solanum lycopersicum* (family of the *Solanaceae*, such as the potato, pepper and aubergine) originates from Peru, where the ancient Incas called it *tumatl*, and it was brought to Europe by the Spanish conquerors. From Spain it then spread to the old continent, finding an ideal climate in the countries of the Mediterranean basin. The *Aura poma* (so-called on account of its original golden yellow colour) was used at first only as an ornamental plant. It was necessary to wait until 1778 for Vincenzo Corrado in his *Cuoco galante* to mention tomato sauce for the first time, but with no thought yet of using it as a condiment for pasta.

The credit of having 'launched' the tomato, however, is entirely Italian. Tomato sauce, boiled in a saucepan with a pinch of salt and a few basil leaves, was a common practice from the early 19th century among open-air sellers in the South as a condiment for macaroni. The use of tomato in Italian cookery only became widespread at the end of the 19th century, after the pizza – which dates back to the dawn of human civilisation – had begun to combine tomato sauce and mozzarella in the mid century.

Naples and spaghetti: the art of living, the art of eating

The combination of Naples and spaghetti has influenced literature to the point of creating a clear association between the art of living, poetry and Neapolitan creativity and spaghetti and everything that pertains to it. "It is a vivid and sentimental correspondence – wrote Giovanni Artieri in his beautiful book *Napoli: Punto e basta?* – the same correspondence that has perhaps suggested combining in panoramic restaurants, not just music and verses of songs, but the entire landscape of the gulf and the hills of Naples with the pleasures of the table". Pasta became a culture. "Of

The tomato, which arrived in Europe from the Americas as early as the 16th century as a botanical curiosity, had difficulty in asserting itself in cooking and only in the 19th century did it accompany pasta as a condiment.

But with the fine-tuning of the concentration process and the foundation of numerous canning companies, it spread rapidly. On the left, The tomato harvest, a mural painting by Daniele de Strobil of 1924 in the Council Chamber of the Parma Chamber of Commerce [CACRPP]; at the side, G. Francioli, poster for Campana tomato extract from the Conti Calda & C. company of Sala Baganza (PR), dating back to 1925; on the right, The tomato harvest by Achille Beltrame, painted in 1930 [ASB, O, Pomodoro Iconografia].



course – continues Artieri – it is no longer possible to return to the handicraft of spaghetti, to the ‘pasta of the coast’ produced by a myriad small pasta factories overlooking the divine sunny rapture of the Amalfi coast: one after another, characterised by festoons of spaghetti and *zitoni* and *vermicelli* hung out to dry on canes, propped against the backs of beautiful straw chairs”¹⁷. Drying: this was the secret of production and, thanks to it, pasta factories sprang up and prospered on the coast (this was the case in Palermo, in Genoa and in Naples). In relation to this there is an enlightening passage in *Spaghetti dinner*, the book that Giuseppe Prezzolini wrote in the United States after the second world war. “The place occupied by Naples in the story of spaghetti is undisputed. Although its birthplace or discovery is still a matter of doubt, it is known for a fact, on the other hand, where the process of drying pasta was discovered and perfected. The process that allows its preservation for a long period of time; on this subject Pasquale Barracano, editor of the technical journal *Molini d’Italia* says among other things: ‘The problem was not one of production but, rather, one of perfectly drying the pasta in such a way as to prevent the natural fermentation that could have made it rancid. This goal was achieved by repeatedly exposing the pasta to the open air in a place in which changes of temperature, from humid to dry air, were frequent. Initially, Amalfi seemed ideal, then thoughts turned to Gragnano and, finally, it was verified that the surroundings of Torre Annunziata lent themselves to this process better than any other locality. In fact, at Torre Annunziata, the climatic conditions could change as many as four times a day’. Much of the success obtained by these towns in the production of macaroni must undoubtedly largely be attributed to this fact. It is no wonder, therefore, that to this day there are still epicures in New York who will not buy macaroni unless it comes from Gragnano and from Torre Annunziata. Until the outbreak of the first world war, in fact, the most famous brands of macaroni imported into the USA came from these two localities”¹⁸.

Giovanni Artieri betrays a further vein of nostalgia

when he writes, “I shouldn’t like, no, I shouldn’t like to witness the disappearance of real spaghetti, real green spaghetti! Green? Yes, an old Neapolitan expression to indicate a thing or event completed then and there, at once, that goes *a vierde, a vierde, spavette!*, and repeats the cry of the old hawkers of cooked pasta sold at the corners of Lavinaio or Pendino, the Masaniellian quarters of Naples...”¹⁹.

We learn from 19th century Neapolitan literature that “the macaroni of Naples is easily recognised, because it is not wrapped into coils like that from Genoa. It is absolutely straight and, only at one end is it curved, because as soon as it comes out of the press it is hung up to dry on canes... The people eat macaroni with their hands, lifting it up from the cauldron with a wooden fork, then they take it in their right hand and lifting their arm high, let the end drop down into their mouth”²⁰.

Colour and technology

Pasta from Naples was naturally an amber colour, in other words translucent yellow, whilst other types were less bright and, despite being yellow, like the Genoese pasta to which saffron was added, had a somewhat opaque appearance if held against the light. Genoa had at its disposal the millstone-kneader, that formidable tool under whose enormous pressure the tiny diamonds that make up semolina were bound together, but at the same time, at least in part, were crushed and pulverised, thus losing their natural glassiness. Naples, on the other hand, after having set about softening the outside part with boiling water, first using the gentle pressure of feet and then employing the far more powerful, yet still measured, pressure of the shaft, managed to gradually eliminate the cavities between one grain of semolina and the other and to bind together the outside part whilst taking care not to damage the central nucleus, as demonstrated by the granular dough that was obtained. This was the real reason for the shininess of Naples macaroni.

The relative precariousness and weakness of the uten-



Over the years pasta carved out a niche for itself in the pages of literature: dating back to the 16th century we find *Le laude de' Macheroni...* in bona lingua de Bergum – on the left [Milan, Biblioteca Trivulziana] – in 1654, Francesco de Lemene published in Modena the first edition of the short poem *Della discendenza e nobiltà de' Maccaroni*, destined for success and reprinted many times – below, in the 1698 edition and in an 18th-century print-run [ASB, *O, Pasta Iconografia*] – and in Venice, in 1803, Jacopo Vittorelli printed his playful poem *I Maccheroni* – at the side [ASB, *O, Pasta Iconografia*].

sils used, including the press, were compensated for by making the dough very soft. The drying process was therefore very rapid and eliminated the risk of acid formation. There was still the difficulty of drying such soft pasta, but the skilful Neapolitan pasta makers were able to overcome this additional hurdle by making alternate use of sun and shade. The abundant and very hot air served to encourage the intense activity of the enzymes in the semolina and especially in the germ; these enzymes gave flavour to the macaroni and at the same time made the gluten more plastic, which on the one hand facilitated kneading by softening the outside part of the semolina grains, but on the other hand threatened the resistance of the macaroni, once it was cooked.

Hence the need to use wheat that was rich in those proteins that coagulate during boiling, such as the highly-prized Taganrog, which contained up to 19% protein.

Beyond the Capitals: the diffusion of pasta in Italy... and abroad

Even though conditioned by the climatic characteristics that aided or restricted the delicate drying phase, already in the 18th century, thanks to the enterprise of Master Pasta Makers and workers who had gained experience in Naples or in Genoa, small local pasta factories sprang up in the hinterland to manufacture dried pasta, not seldom supported by privileges, tax exemptions and patent-rights granted by the local authorities. Donato Velluti, a Florentine statesman, author of a *Chronicle of Florence* from 1367 to 1370, mentions a Sicilian woman who “had a lasagne workshop”²¹ in Florence. In Milan, in 1421, the price of lasagne and small types of pasta was officially fixed, and this list was publicly proclaimed by a crier²². In 1597 Oliviero Minuto successfully filed an application with the Magnifica Comunità of Cremona to obtain permission “to make various sorts of pasta, namely maccaroni, *tagliatelle*, *formentini* and similar, and to sell them retail, which he is sure will render a great service to the public, because it is easily possible to





In the 19th century pasta is drawn on the table of Milan people - on the left- in a French lithographies series called *Costumes Italiens*, from a 1827 drawing by Louis Boilly (1761-1845), [ASB, O, Pasta Iconografia]. In Naples, it is portrayed in the hands of the *lazzaroni*, while eating standing in the streets, giving in such a way origin to a rich iconographic production - on the left a 1690 xylography by Giuseppe Maria Mitelli (1634-1718) [ASB, O, Pasta Iconografia]; below a 1840 watercolour by Michele De Vito [ASB, M PSOG 56] and, on the right, a lithography by Filippo Palizzi (1818-1899) dated 19th century [ASB, M PSOG 67]. The macaroni eater belongs also to the characters of the Napolitan Christmas crib - on the opposite page, below, Giuseppe Gori (1740 ca.-1832), polychrome ceramics from the Cuciniello Collection, 1810 ca [Napoli, Museo di San Martino] - and becomes a symbol with the character of Pulcinella - below, polychrome ceramics of the Voiello pasta factory from Torre Annunziata [ASB, O, Voiello] - personification of the Napolitan people.

live off these with little expense”²³. Antonio Frugoli of Lucca describes a diplomatic luncheon in Madrid on 11 February 1625 which featured “*maccheroni di Sardegna*” (Sardinian *gnocchetti* or *malloreddus*)²⁴. In 1654 Count Francesco de Lemene from Lodi (1634-1704), who distracted himself from his plentiful and serious work as a magistrate by making up rhymes, published in Modena, printed by Soliani, the short poem *Della discendenza e nobiltà de’ maccheroni*. In his composition De Lemene describes the genealogy of his hero Macaroni and recounts how Flour gave birth to Pasta: a prolific mother who, in her widowed state, had a natural son called Gnocco (who met a bad end on account of his bad habits); but who from her three husbands – Rolling Pin, Kneading Machine and Press – had already had three other children, who were legitimate. From Rolling Pin she had given birth to Polenta and Lasagna (two foods prepared with the rolling pin); the mother in her turn, the latter, of Cake and Raviolo. But it was from Press that Pasta would give birth to the flower of her stock, Macaroni, from whom descends Fidelino, father of Pestarino²⁵. This is the first explicit mention of the two machines essential to the pasta-making industry: the kneading-machine and the press. As early as 1630 Giambattista Basile had mentioned the ‘draw-plate’²⁶ in the *Cunto de li Cunti*. In Venice, too, in 1740 the Republic had allowed master Paolo Adami of Genoa "to open a factory of the fine pasta that in Genoa is kneaded and which the lasagne makers of this city do not make"²⁷. In 1755 in Piacenza the Bourbon government had granted patent-rights to Gaetano Verdelli for the manufacture of Vermicelli and dried pasta. In 1783 the *Regolamento del Regio Arcispedale di Santa Maria Nuova di Firenze* scheduled pasta, lasagne and semolina soup for three meals out of seven as part of the strict diet and even as full board and for convalescents. In the 18th century in Parma, as in the north of Italy in general, types of dried pasta (long, short or in coils) were mainly imported from Liguria, but also from Naples. Locally, apart from the domestic production of pastry with flour and eggs to make *tagliatelle*, *tagliolini*, *quadretti* and *maltagliati*, artisan





The “spectacle” of people devouring spaghetti in the streets of Naples, which foreign travellers found so striking, thanks to the advent of photography was caught in a huge series of snapshots intended for the printing of souvenir postcards for tourists [ASB, O, Pasta Iconografia].



production took place in bakehouses using a kneading-machine and small press and was centred on manufacturing soup pasta for meat or vegetable broth. The raw material was local soft wheat flour ‘strengthened’ with eggs. The tradition of dried pasta is more recent. Under the government of the first Bourbons (1748-1802), in 1763 the patent-right for the production in Parma of pasta in the style of Genoa was granted to a certain Stefano Lucciardi of Sarzana; when it expired in 1799, it was not renewed, thus allowing everyone to manufacture and sell semolina pasta in the city (> I, pp. 92 and 108). In 1812 in the Taro Department a census was taken of 37 food factories, including some for the production of pasta. After the unity of Italy, production was still artisan and limited, but at the Industrial Exhibition of Parma in 1887, bakers who also made pasta figured as proper industries with employees and presses. Awards were given to Bassano Gneccchi, Tullio Cavalli and Guerrino Zucchi as ‘industries for soup pasta’. Gneccchi employed 18 workers with three presses and a gas engine; Tullio Cavalli had 6 workers and two presses with a gas engine: both made bread and pasta (> I, page 114). Barilla also started out as a bakery in the city, in Via Vittorio Emanuele, which in 1877 began to make pasta with a small wooden press (50 kg a day). Some years later a cast-iron press was bought from the Officina Meccanica Cugini e Mistrali and production rose to 2 quintals a day. In the early 20th century, with the arrival in the company of Riccardo and Gualtiero, the sons of the founder, Pietro senior, and with the help of 5 work-



ers, it reached 25 quintals a day (> I, page 144). From that moment, Barilla made a leap towards industrial production with the construction ‘outside the walls’ in 1910 of a proper bread and pasta factory, which employed 80 workers and produced 80 quintals of pasta a day. Memoirs of the time exalt the daring and courage of the two young entrepreneurs and the advanced technological level of their operating systems, both for pasta (kneading-machines, hydraulic presses, driers, engines) and for operating the large-scale, continuous-heat oven, made by the Werner & Pfleiderer company of Stuttgart.

In 1936 Riccardo Barilla bought no less than 6 continuous Braibanti presses and in 1940 Barilla produced 800 quintals of pasta a day, 150 of bread and employed 700 workers. It was in the post-war period that – under the management of Pietro - the company acquired national dimensions and – from the ’90s with Guido, Luca and Paolo at the helm – international positions.



There were three principal centres of irradiation of dried pasta in Italy, knowledge of which probably came from the Arabs: Palermo, Naples and Liguria. On the right, an image of the port of Torre Annunziata in the early 20th century – which with its one hundred pasta factories was the main centre of production in the Naples area – cluttered with sacks of wheat [ASB, O Collezione Bernardi]. Below, a pasta workshop in Puglia in 1909: spaghetti and reginette hung out to dry in the open air, short pasta and small pasta shapes make a fine display in their baskets, in pale blue paper bags [ASB, M, PSOG 70].



From the pasta maker to the pasta factory: industrialisation in Naples

The industrialisation of pasta along the Neapolitan coast was impressive from the mid 19th century. Vincenzo Agnesi²⁸ recalls that only in 1840 was a proper pasta industry introduced to Torre Annunziata by pasta makers from Amalfi.

The mills were of necessity powered by water and stood on the local riverbanks. The grindstones were made of stone and the semolina was separated from the bran using sieves shaken by hand. Out of the blue, in 1878, a machine was introduced that was destined to bring about an incomparable improvement in semolina and therefore in Neapolitan pasta. It was the purifier, in which the same perforated hide used in the manual sieves, was shaken mechanically using a cam mechanism and, what was just as important, received from below a blast of air generated by fans fixed to a rotating plank. This machine had been invented in Marseilles, another pasta making centre like Naples and Genoa, and was consequently known as the *Marsigliese*.

Essentially, whereas previously five or six men were needed to shake the sieves, now only one operator was required. “In Torre Annunziata the ‘revolution’ was sparked off. For five days the workers invaded and destroyed the factories, breaking and burning the ‘starving’ machines, not leaving one intact; the guards dealt blows, in one conflict an industrialist was killed. The troops rushed to help. Arrests increased; fifty rebels were sentenced to between two and six years imprisonment. The *Marsigliesi* were re-established everywhere. And so deep was the despondency into which the working class had fallen, on account of the convictions of 1878, that when in 1884 steam mills, mechanical kneading-machines, mixers and presses were introduced, and half the workforce was unemployed, the latter did not react”.

This is the lively report written by a trade-union organiser, Oddino Morgari, published in *Avanti* on 27 April 1904. In actual fact the first hydraulic press for drawing macaroni dates back to 1882 and was made



by the Officina Pattison, the company that was the first to cast and work iron on a vast scale in Naples. This press had an upright vessel, into which the hollow cylinder full of pasta that took the draw-plate to the bottom would gradually rise, pressed by hydraulic force against a piston fixed at the top; as a result the pasta was forced to go out of the holes in the draw-plate, divided into macaroni. At about the same time kneading-machines with a camshaft came into operation (> I, page 34), replacing the foot-kneading method. And a few years later Pattison also won the contest organised by Pantanella, the most important company in the mills and pasta factory sector of the time, with plants in Naples and in Rome, for a machine that could adequately replace the intense activity of the shaft. This was the blade-mixer in which the pasta, arranged on a circular wooden plate, was struck by a double shaft (the blades), also made of wood, rhythmically shifted upwards and downwards by two large lateral cams, whilst with each strike the



From the 18th century, the preparation of spaghetti in Naples became a common commercial activity in the streets and squares. On the left, Spaghetti-eater with the bay of Naples and Vesuvius in the background, gouache by Pietro Fabris (active 1756-1792) with the seller at the centre of the scene and customers all around [Courtesy Christie's Paris – © Christie's Images]; below, spaghetti sellers in a street in Naples [ASB, O Collezione Bernardi, 1927 postcard from a photo by Eugenio Chauffourier preserved in the Alinari Archive].



plate revolved by a small degree. All these machines made a decisive contribution to improve production, to expand it and essentially, except for periodic recurrences of technological unemployment, to increase employment, which, from the very few workers of 1840, had gradually risen to levels specified by the trade-union organiser Oddino Morgari in 1904: "Torre Annunziata lives off the pasta industry. The wheat arrives here from Russia on steamships, 300 workers at the port – dockers, binders, boatmen, porters, measurers,... – bring that wheat to shore; 500 millers reduce it to superfine flour, in 14 large steam mills; 800 pasta makers turn that flour into pasta, in 54 pasta factories; 200 mechanics, stokers and carpenters supervise and repair the machines; the same number of coal merchants supply them with fuel from the sea; 300 men from the 'piazza caravan' provide external services with hand carts, 100 carters transport the pasta to Naples; 50 porters from the railway 'crew' load it onto trains, 50 *lanzaioi*, onto boats, the *lanze*, take it away by sea in small batches; and the aforementioned port workers, who supplied the raw

material, namely the wheat, now receive the finished product and they take it aboard the great ships which will take it, mainly, to America.

Thus, there are almost 3,000 individuals, with their families, more than 10,000, who live directly, in Torre, off the pasta industry, and they are divided into more than 20 categories of jobs, whose individual operations, however, are so interconnected that, if one link in the chain is broken, all the others are broken. Then a general strike breaks out, the whole life of the city grinds to a halt and the Italian press is forced to become involved, as it is at the moment"²⁹. In actual fact, the golden years for Torre Annunziata were still to come, and were in fact those in the decade between 1904 and 1914. At that time the production of macaroni in Torre Annunziata was only restricted by the production capacities of its plants. In practice, it could find an export outlet for as much pasta as it cared to produce. Every transatlantic liner that left Naples (and something similar happened in Genoa) had a cargo of more than 1,000 light wooden crates, each containing 20 pounds of spaghetti or macaroni. These crates were

More stalls selling pasta in the Neapolitan streets in the early 20th century. Below, a photo by Brogi of macaroni-makers datable to c. 1910 [ASB, M PSOG 69] and an image of various 'backdrops' with stalls for the preparation and sale of pasta, both reproduced in postcard version to supply the substantial tourist demand [ASB, O, Pasta Iconografia].



decorated at the edges with blue paper and bore coloured labels. In the same period the spaghetti industry was enriched with new machines. The Ligurian mixer, for example, which consisted of a revolving cast-iron basin, into which the ring of pasta was drawn, coggged underneath two revolving grooved rollers, in which the teeth between one groove and the following had the same triangular profile as the shaft.

Between one roller and the following, a pointed blade was responsible for raising the dough from a flat position to a vertical position. At the same time the other machines were made noticeably better, and in particular there was an improvement in the conditioning of durum wheat and its grinding, so that the quality of the pasta reached the highest levels. It could almost be said that it was never subsequently bettered, on account of the irreparable disappearance of the variety of durum wheat that was most highly regarded in the spaghetti-making world.

The legendary Taganrog, king of wheat

Alongside Sicilian and Apulian wheat, the unsurpassed durum wheat called Taganrog, so highly praised by Vincenzo Agnesi³⁰, did in fact also use to arrive in the ports of Naples and Genoa: "The king of wheat for pasta was the famous Taganrog, which was lost in Russia's difficult years. The Black Sea is surmounted by the Crimean peninsula and by the

Production of spaghetti in Naples at the beginning of the century [Coll. Bernardi, ASB, O, Pasta - Iconografia].

The Neapolitan climate made it possible to dry the pasta slowly in the open air. In the north, the more humid air forced manufacturers to construct vast, specially heated driers. On the facing page, advertising flier for the celebrated Voiello Pasta Factory in Torre Annunziata, in operation since 1879 [ASB, O, Voiello].



Azof Sea. Where this narrows to receive the Don, there lies Taganrog. It was in this port that the wheat so favoured by the Ligurian and Neapolitan pasta-makers was loaded. Indeed they could not do without it. An old print of a Ligurian pasta factory, at the time when half of its production was set aside for the State of New York alone, read: *Pasta di Taganrog*. The same words can be found in the earliest catalogues of Neapolitan pasta-makers. What should a good durum wheat be like? The dough made from it must show properties that are the opposite of those required from soft wheat. It must not be elastic and stretchy, but resistant and short. It should break rather than stretch. And this characteristic could be found to a notable degree in Taganrog. In actual fact, when the softish spaghetti comes out of the draw-plate it is hung out on canes to dry, like washing. Woe betide them if, as a result of their weight, given that the strands stretch, these lengthen and thus turn out to be of uneven thickness. Experience shows that spaghetti made from stretchable dough cooks badly.

Whereas if the pastry is short, the spaghetti does not become 'sticky', the feature so deprecated by the Italian consumer. This is the reason why, in the age of sailing, Italian ships would take the long wheat route from the national ports to the Black Sea. Here were the famous black lands of Russia, more ancient than rare, which were naturally so fertile that they did not need to be fertilised even after a great many years.

According to a Russian proverb: 'Sow stones, wheat will grow'. In other words, do not worry about the seed. Even if there is more stones than wheat, the fertility of the Russian soil will entirely make up for it'. With the Bolshevik revolution in 1917 the export of Russian wheat ceased, since the land had become the property of the State and the farmer was obliged to hand over all his wheat to the State, having deducted only the part necessary for sowing and for his family's consumption. The consequences were obvious: the farmers restricted themselves to sowing only what they needed for their families, leading, in fact, to the





loss of this precious botanical species. Let us conclude with Vincenzo Agnesi's lament: "Taganrog had no less than 17% of gluten in its dry state and about 20% of nitrogenous substances overall. But this was as nothing compared to the quality of the gluten, which is what counts especially, from the point of view of good pasta-making. The greatest wonder for us ignorant souls is that modern searchers for new varieties of wheat, with the exceptional means at their disposal, selection, hybridisation and interspecific crossbreeding, are unable to give us something that comes close to what nature in her time was able to create. When we veteran pasta makers think with nostalgic yearning of the old blessing that has been lost, we are forced to wonder if Taganrog really existed or whether it was an absurd dream, a Fata Morgana destined to dissolve and vanish into nothing".

Universal technology

However, the 'monopoly' of the Neapolitan pasta industry was about to be broken for good. Already in the early years of the 20th century, it had in fact become important for companies to be able to have recourse to technological innovation, irrespective of their location and logistics, in other words the vicinity of the production to the places of consumption.

Technical progress, which had been very slow over the centuries, accelerated with the introduction of the steam machine, first, and electric engines, next, and the consequent appearance of hydraulic presses. But it was artificial drying in air-conditioned rooms or equipment which led the production of pasta to spread to all the regions, thus transforming the sector from an

artisan activity into a real industry. According to Pasquale Barracano³¹, the first attempts at artificial drying took place in Torre Annunziata and it seems that it was a mechanical worker, a certain Cirillo, who made the first 'drier', in which a common fan replaced the 'light west winds' of the coast and a simple coal stove heated the air in place of the sun. But, also according to Barracano, poor Cirillo had no luck and was even considered to be an iconoclast for wanting to use a mechanical process in place of the natural one involving the wind and the sun, of which the Guild Heads were custodians and priests. It was a technician from the North – Garbuio – who picked up on this insight and developed a proper thermodynamic system for artificially drying pasta. The first driers thus came into being. They were circular and made of wood, in the form of 'carousels', arranged around a vertical central axis, in such a way as to support the frames with the short and coiled pasta types or the canes hung with long pasta. The carousels, moved by belts and pulleys, revolved in specially heated rooms where the air was circulated by fans. Subsequently, these were replaced by static driers in which the pasta dried without needing to be moved, thanks to the use of forced air. In the first decades of the century pasta production was mechanised with the kneading machine-mixer, press and draw-plate system; however, production was still discontinuous and required a good deal of manpower for the transition of the dough from one machine to the other and then to load the drawn product onto the drier. Not to mention the operations to scrape out and clean the machines after each use. The real revolution only came about in 1933, with the invention of the continuous mechanical press made by the brothers Mario and Giuseppe Braibanti of Parma³².

Aldo Fabrizi, a popular Roman actor and a refined epicure, after having made the gift of his delightful book "*La Pastasciutta*" (Mondadori, 1970) to pasta-lovers everywhere, donated this charming sonnet – below – to Barilla, for Christmas. It is a hymn to peace and, at the same time, to macaroni [ASB, O, Fabrizi]. At the side, Filippo Tommaso Marinetti, author of the *Manifesto of Futurist Cuisine* and the person responsible for the harsh battle against pasta, captured by the photographer's lens as he gets to grips with a plate of spaghetti in a restaurant in Polignano a Mare (BA) in 1936. The publication of the photo in the press put an end to the Futurist polemic [ASB, O, Pasta Iconografia].



This led to the elimination of pauses (and rejects and wastage) between the kneading, mixing and drawing processes and also resulted in the improvement of quality and hygiene of the product.

The semolina entered the machine and out came the shaped pasta ready to be dried. It was still necessary to load-unload the pasta onto the frames and canes of the drier by hand; it would take another 25 years before this problem was overcome, in other words before the press and drier were joined in a continuous manner.

A further fact: drying times were still very long, more than 24 hours, with maximum temperatures not exceeding 40° C. The great development for pasta at the start of the century was linked to exportation, which, in 1913, reached a record figure of 700,000 quintals, of which a substantial part went to the United States. This traffic was interrupted during the First World War; in fact exportation was forbidden in order to give preference to the home supply. This led to a crisis from which the Neapolitan industry never recovered, partly because, in the meantime, the importing countries, starting with the USA, were buying or constructing machines and setting up production *in loco*. It was in fact in those years that the Italian mechanical industry for pasta-factory machines flourished and

gradually conquered the world.

The spread of the industrial production of pasta was continuous, partly on account of the impulse of new techniques and new machines, and its establishment in the hinterland was also constant, in the south, in the centre and in the north of Italy. The first census of the industry dates back to 1937 and reveals a national production capacity of

2,500,000 quintals, whilst the actual production would have been between the 6,000,000 quintals estimated by the Central Institute of Statistics in 1936 or the 9,600,000 quintals reported in 1940 by the National Federation of Millers and Pasta Makers. However, the triumphant success of pasta received an affront.

In the early 1930s the Futurist hysteria for modernisation left Italy trembling: Marinetti fired a revolver at a tray of spaghetti, blasting it to pieces, convinced as he was that, for the well-being of the nation, it was necessary to bring about "the abolition of pasta, that absurd Italian gastronomic religion"³³.

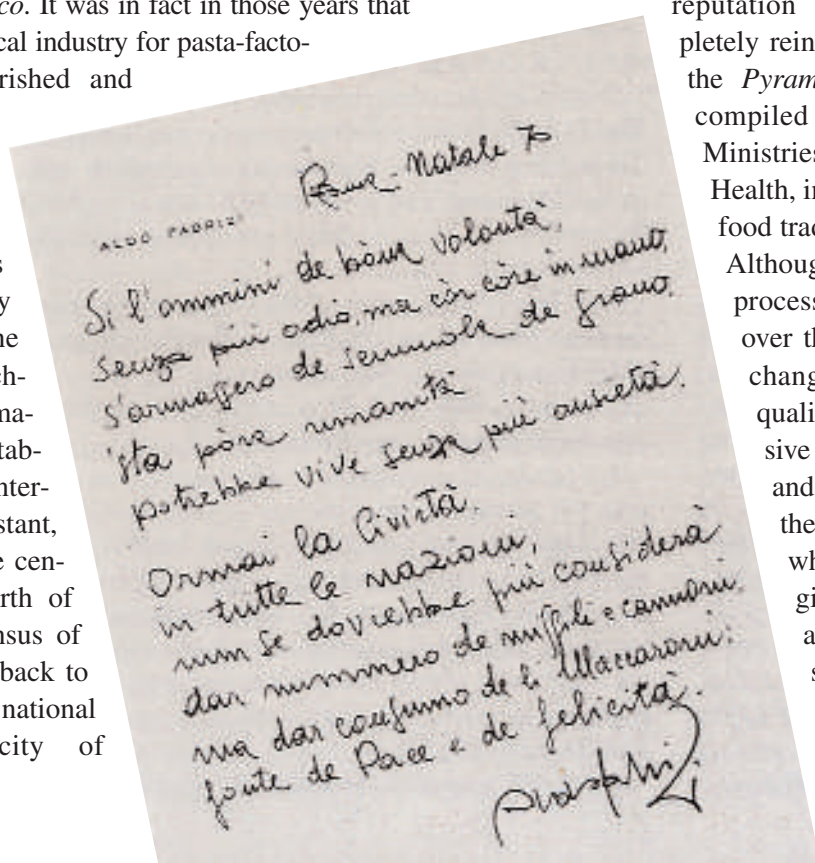
Except that later on he had his picture taken getting to grips with a plate of spaghetti in an historic photo of 1936, dedicated to his comrades in Bari.

Tired of having engaged in an absurd battle against pasta, the poet was reconciled with it at Polignano a Mare, albeit in his usual brusque style: "It is useless to try to tease me! The pasta of the Bari conspirators is liquidated".

The wholesomeness of spaghetti and macaroni was challenged again by nutritionists in the 1960s but their

reputation was, however, completely reinstated in the 1980s by the *Pyramid of a healthy diet* compiled by the American Ministries of Agriculture and Health, in support of an age-old food tradition.

Although the manufacturing process altered enormously over the years, what did not change was the level of quality, aided by the exclusive use of durum wheat³⁴ and by a great tradition, the Italian pasta tradition, which was in the prestigious position of being able to defend its successful status in the years to come as well.



Notes

¹ PORTESI Giuseppe, *L'industria della pasta alimentare*. Rome (I), Molini d'Italia, 1957, pp. 23-27.

² Q. Horatius Flaccus [Horace] (65 B.C. - 8 B.C.) in his 6th satire in Book 1, v. 115 after having reproached the *praetor* Tiburtus for not being able to move through the streets of Tivoli if he did not have five servants in his train, says to him:

"Thus I live more comfortably, O illustrious senator, than you, and than thousands of others. Wherever I have a fancy, I walk by myself: I inquire the price of herbs and bread: I traverse the tricking circus, and the forum often in the evening. I stand listening among the fortune-tellers: thence I take myself home to a plate of onions, pulse, and lasagne".

In: HORACE, *Satire*. Book I, satire VI, v. 115. Cit. from: AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 23; MONDELLI Mariaelena, *Antico e vero come la pasta. Ricerca ragionata delle fonti storiche e documentali*. Parma (I), 1998, p. 10.

³ SADA Luigi, *Spaghetti e Compagni*. Bari (I), Edizioni del Centro Librario, Biblioteca de "La Taberna", 1982, pp. 28-29.

⁴ Idrisi ('Abû 'Abd 'Allâh Muhammad' Ibn 'Abd 'Allâh 'Ibn 'Idrîs) was born in Ceuta perhaps in 1100. In 1138 he went from Cordoba, where he studied, after having travelled in Spain, in Morocco, in France, along the British coast and in Asia Minore, to Palermo and was at the court of Roger II, and, on his death, at the court of his successor William I. He died in 1165.

In the year 548 (1154 A.D.) Roger II made arrangements for him to draw up, with the cooperation of numerous specialists, a vast geographical work in which he would follow "leaving out nothing, geographical images and figures" and compile "a report on the conditions of each town and its surrounding countryside, describing the natural scenery..., the position, the configuration, the seas, the mountains, the rivers, the unfruitful lands, the crops, the agricultural produce, the various styles of buildings and other particulars, the trades of the people, the industries, the import and export trade, etc." In conferring this task on Idrisi, the sovereign decreed that "this book should be entitled *Nuzhat 'al-mushtaq fi 'ikhuraq 'al âfâq*, namely *Amusement for those who delight in travelling around the world*".

In 1592 various extracts of this colossal work were published in Rome and, subsequently, in the Latin translation by Gabriele Sionita and Giovanni Hesronita, and under the title of *Geographia Nubiensis*, they were republished in Paris in 1619. Only in 1764, edited by Tardia, was the description of Sicily in the Italian translation published in Palermo and in the first half of the 19th century, edited by Amedeo Jaubert, an unabridged translation in French was published of King Roger's treatment in the 5th and 6th volume of the Paris Geographical Society's *Recueil de voyages et de mémoires*, printed between 1836 and 1840. After some years, in 1857, edited by Michele Amari, the report Idrisi had written on Sicily and on the other Italian islands was published in Leipzig.

Minister Bonghi appointed C. Schiaparelli to edit, with M. Amari, the publication of the descriptions and itineraries dedicated by Idrisi to the Italian regions.

In this way, through a codex transcribed in Almeria, between 1343 and 1344, and preserved in the National Library in Paris, as well as by means of two other codices preserved in the Bodleian Library in

Oxford, a precise and complete transcription was compiled of the part concerning Italy contained in Idrisi's work. The Arabic text with a translation and notes was published in the *Atti dell'Accademia dei Lincei* (a. CCLXX - 1876-77, series II, vol. VIII, Salviucci, Rome, 1883) (cf. PEDIO T., "I paesi continentali del Mezzogiorno d'Italia nella descrizione di Edrisi", in *Calabria Nobilissima*, a. XVII (1963), no. 45-46, pp. 81-91, and a. XVIII (1964), no. 47-48, pp. 17-32). Idrisi's work is still a very precious source for the study of the conditions of the lands of Italy in the 12th century.

Al-Idrisi. Il diletto di chi è appassionato per le peregrinazioni attraverso il mondo, published as: RIZZITANO U. (edited by), *Il libro di Ruggero*. Palermo (I), Flaccovio, n.d. (but 1966), p. 38. Cit. from: *Il Messaggero*, 1958, 18 November; AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 28; SADA Luigi, *Spaghetti e Compagni*. Edizioni del Centro Librario, Biblioteca de "La Taberna", Bari (I), 1982, pp. 28-29; MONDELLI Mariaelena, *Antico e vero come la pasta. Ricerca ragionata delle fonti storiche e documentali*. Parma (I), 1998, p. 11.

Luigi Sada gave details of this discovery of his in 1957 to Emilio Sereni and Giovanni Alessio, who profited by it for their essays.

⁵ MAGGIORE PERNI, *La popolazione di Sicilia e di Palermo dal X al XVIII secolo*. Palermo (I), 1892, pp. 549, 554, 564 and 568. Cit. from: SADA Luigi, *Spaghetti e Compagni*. Bari (I), Edizioni del Centro Librario, Biblioteca de "La Taberna", 1982, p. 44.

⁶ The earliest 'official' documentation on pasta appears in a Genoese notarial deed of 4 February 1279, in which, in relation to the inventory of the legacy of the soldier Ponzio Bastone, mention is made of a "barixella una plena de maccaronis"; in other words a barrel full of dried and conservable pasta.

Deeds of the Notary Ugolino Scarpa. Register II, f. 51 in Genoa State Archive. Indicated by CALVINI Nilo, University of Genoa. Cit. from AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 29; ALESSIO G., "Storia linguistica di un antico cibo rituale: I maccheroni", in *Atti della Accademia Pontaniana*, n.s. VIII (1958-59), pp. 261-280. A whole succession of authors drew details on the origin and diffusion of pasta from these two essays, adapting them and declaring them as 'discoveries'; SADA Luigi, *Spaghetti e Compagni*. Bari (I), Edizioni del Centro Librario, Biblioteca de "La Taberna", 1982, p. 20.

⁷ BOCCACCIO Giovanni, *Decameron*, Day VIII, Novel III: "... et eraui una montagna di formaggio Parmigiano grattugiato, sopra la quale stauan genti che niuna altra cosa facevan, che fare maccheroni, e raviuoli, e cuocergli in brodo di capponi, e poi gli gittauan quindi giù, e chi più ne pigliaua, più se n'aveva..." [and on a mountain, all of grated Parmesan cheese, dwell folk that do nought else but make macaroni and ravioli, and boil them in capon's broth, and then throw them down to be scrambled for].

It is probable that Boccaccio had met the word *maccheroni* in Naples, where he had moved in 1327.

⁸ AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 33.

⁹ PORTESI Giuseppe, *L'industria della pasta alimentare*. Rome (I), Molini d'Italia, 1957, pp. 23-27; AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 66.

¹⁰ AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 187.

¹¹ *Ibidem*, p. 77, 185 and pp. 189-193.

¹² AGNESI Vincenzo, Il "Taganrog e la sua storia", in *Molini d'Italia*,

1972, III, later revived in AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, pp. 177-181 and in AGNESI Vincenzo, *È tempo di pasta.* Rome, Gangemi, 1992, pp. 53-62.

¹³ SERENI Emilio, "I napoletani da 'mangiafoglie' a 'mangiamaccheroni'", in *Cronache Meridionali*, 1958, June.

¹⁴ In Naples, in the Ban of the Count of Ripa Cursia, Vice king of this Kingdom, proclaimed in the Castello Novo on 25 January 1509, it is declared, among other things: "Item che quando la farina saglie per guerra, o carestia, o per indisposizione de stagione de cinque carlini in su el tumulto non si debiano fare taralli, susamelli, ceppule, maccarune, trii vermicelli, né altra cosa de pasta excepto in caso di necessità de malati". The prohibition was reiterated in other bans of 1546, 1547, 1549, 1553, 1555, 1557, 1559...

GIUSTINIANI L., *Nuova collezione delle Prammatiche del Regno di Napoli.* Naples (I), Simoniana, 1803, t. II, pp. 166 and 240 and following. Cit. from: AMMASSARI Carlo Angelo, *Cenni storici sull'industria delle paste alimentari.* Roma (I), Federazione Nazionale Pastai, 1934, p. 107. Cit. from AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 52; SADA Luigi, *Spaghetti e Compagni.* Bari (I), Edizioni del Centro Librario, Biblioteca de "La Taberna", 1982, p. 42.

¹⁵ SERAO Matilde, *Leggende napoletane. Libro di immaginazione e di sogno.* Rome (I), Perino, 1895, pp. 49-55.

¹⁶ DELSANTE Ubaldo, "Per una storia dell'industria conserviera a Parma" in, DALL'ACQUA M. (edited by), *Il pomodoro è colto,* Parma, STEP, 1983; GONIZZI Giancarlo (edited by), *Rosso Parma. Il pomodoro dalle origini ai nostri giorni,* Atti della giornata di studi, Parma, 17 June 2000, in *PE*, 2000, 3, pp. 7-106.

¹⁷ ARTIERI Giovanni, *Napoli, punto e basta?* Milan, Mondadori, 1980. See also: ARTIERI Giovanni, "Universalità del maccherone", in *L'alimentazione italiana*, 1958, November.

¹⁸ PREZZOLINI Giuseppe, *Spaghetti dinner.* Milan, (I) Longanesi, 1957; *Maccheroni & C.* Milan (I), Rusconi, 1998.

¹⁹ ARTIERI Giovanni, *Napoli, punto e basta?* Milan, Mondadori, 1980. See also: ARTIERI Giovanni, "Universalità del maccherone", in *L'alimentazione italiana*, 1958, November.

²⁰ AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975.

²¹ Donato Velluti, a Florentine statesman, in his *Cronica Domestica* (1367-1370), mentions a fellow who "was the son of a bakerwoman, or namely a lasagne-maker". The woman was of Sicilian origin, but lived in Florence where she ran her own workshop.

VELLUTI Donato, *Cronica Domestica*, Codice Riccardiano 2033, c. 66. Cit. from: PORTESI Giuseppe, *L'industria della pasta alimentare.* Rome (I), Molini d'Italia, 1957; AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 37; MONDELLI Mariaelena, *Antico e vero come la pasta. Ricerca ragionata delle fonti storiche e documentali.* Parma (I), 1998, p. 16.

²² Several pasta entries appear in the 'Statutes' of Milan: "Per iudicem victualium taxetur per tempora precium lasagnarum et formentinorum... et super hoc faciat fieri cridam et cogat vendentes et revenditores earundem servare ipsam taxationem et condemstetur sacramento referentis absque alia probatione".

[From time to time the foodstuffs judge fixes the price of lasagne and types of small pasta; he has it proclaimed by the crier; he compels sellers and retailers to stick to it and sentences non-observants to pay two lire di terzoli (which was worth just over half a franc). With regard to

non-compliance the oath of the referee carries weight, without need of other proof].

In: *Statuta victualium civitatis et Ducatus Mediolani* 1421, chap. 183, quoted by: GIOIA Melchiorre, *Sul commercio de' commestibili e caro prezzo del vitto.* Milan (I), Pirotta e Maspero, 1^a Brumale, year X, (1801, 1 October) t. I, p. 29. Cit. from: AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 42; SADA Luigi, *Spaghetti e Compagni.* Bari (I), Edizioni del Centro Librario, Biblioteca de "La Taberna", 1982, p. 37.

²³ AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 75.

²⁴ Antonio Frugoli of Lucca describes a diplomatic luncheon held in Madrid on 11 February 1625, whose courses also included "i maccheroni di Sardegna" (Sardinian *gnocchetti*).

FRUGOLI Antonio, *Pratica e scalcara. Intitolata pianta de' delicati frutti da servirsi a qualsivoglia mensa di Principi, e gran Signori, et a' Persone ordinarie ancora: con molti avvertimenti circa all'honorato Ufficio di Scalco. Con le liste di tutt'i mesi dell'Anno, compartite nelle quattro Stagioni. Con un Trattato dell'Inventori delle vivande, e bevande, così antiche, come moderne, nuovamente ritrovato e tradotto di lingua Armenia in Italia. Divisa in sette libri. Con la tavola copiosa di tutto quanto che al principio di ciaschedun libro si contiene a' beneficio universale.* Rome (I), Francesco Cavalli, 1631, vol. IV, p. 464, but see also pages 188 and 189 (Biblioteca Palatina di Parma – codex OVI 14806). Cit. from: AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 77; MONDELLI Mariaelena, *Antico e vero come la pasta. Ricerca ragionata delle fonti storiche e documentali.* Parma (I), 1998, p. 23.

²⁵ In Modena in 1654 a short poem was published entitled *Della discendenza e nobiltà de maccheroni*, composed by Count Francesco de Lemene of Lodi (1634-1704), who distracted himself from his work as a magistrate by writing poetry.

These rhymes, as well as representing the first attempt at a systematic classification of pasta shapes, also provide one of the earliest proofs of the existence of two machines that were essential for being able to speak of a pasta factory in the modern sense: the mixer and the press. DE LEMENE Francesco, *Della discendenza e nobiltà de' maccheroni.* Modena (I), Soliani, 1654. (copy ms. of 1698 in Biblioteca Trivulziana – cod. 398). Cit. from: AMMASSARI Carlo Angelo, *Cenno storico sulla industria delle paste alimentari.* Rome (I) Federazione Nazionale Pastai, 1934, p. 110; AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 83; MONDELLI Mariaelena, *Antico e vero come la pasta. Ricerca ragionata delle fonti storiche e documentali.* Parma (I), 1998, p. 24.

²⁶ Giambattista Basile (1575-1633) in the collection of popular fables from the Naples area entitled *Cunto de li Cunti*, describing the vicissitudes with a happy ending of a certain Jennarello, tells us the protagonist, after passing through a draw-plate [trafila], emerged like a 'macaroni in broth'. This is one of the first literary attestations of the term *trafila* used as a contraption which, with the various shapes of sizes of its holes, created the different pasta shapes.

BASILE Giambattista, *Cunto de li Cunti*, IV giornata, novella 9. Naples (I), 1630. Rest.: BASILE Giambattista, *Il Pentamerone ossia La fiaba delle fiabe. Tradotta dall'antico dialetto napoletano e corredata di note storiche da Benedetto Croce.* Bari, Laterza, 1957. Cit. from: SERENI Emilio, "I napoletani da 'mangiafoglie' a 'mangiamaccheroni'", in *Cronache Meridionali*, 1958, June, p. 406; AGNESI

Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 77; MONDELLI Mariaelena, *Antico e vero come la pasta. Ricerca ragionata delle fonti storiche e documentali.* Parma (I), 1998, p. 23.

²⁷ AGNESI Vincenzo, "La Pasta e i suoi inventori", in *Molini d'Italia*, 1967, I, pp. 25-33, later revived in AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, pp. 164-176 and in AGNESI Vincenzo, *È tempo di pasta.* Rome, Gangemi, 1992, pp. 31-52.

²⁸ AGNESI Vincenzo, "La Pasta e i suoi inventori", in *Molini d'Italia*, 1967, I, pp. 25-33, later revived in AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, pp. 164-176 and in AGNESI Vincenzo, *È tempo di pasta.* Rome, Gangemi, 1992, pp. 31-52.

²⁹ AGNESI Vincenzo, "La Pasta e i suoi inventori", in *Molini d'Italia*, 1967, I, pp. 25-33, later revived in AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, pp. 169-173 and in AGNESI Vincenzo, *È tempo di pasta.* Rome, Gangemi, 1992, pp. 43-46.

³⁰ AGNESI Vincenzo, Il "Taganrog e la sua storia", in *Molini d'Italia*, 1972, III, later revived in AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, pp. 177-181 and in AGNESI Vincenzo, *È tempo di pasta.* Rome, Gangemi, 1992, pp. 53-62.

³¹ BARRACANO Pasquale, *Gli spaghetti d'oro.* Rome, Tip. Dell'Orso, 1968.

³² PORTESI Giuseppe, *L'industria della pasta alimentare.* Rome (I), Molini d'Italia, 1957, p. 31.

Some idea of the revolution brought about by the new continuous presses is provided by a literary passage by Maria Orsini Natale, in *Francesca e Nunziata*.

The story follows the passions, sentiments and life of a patriarchal family of pasta makers who, from the Amalfi coast, moves to practice its profession, slowly becoming emancipated from the original artisan organisation, to the strip of land between Vesuvius and the sea, at the mouth of the river Sarno, in 1848, on the introduction of national unity, until the Second World War, which sealed for good the fate of the old Europe of bourgeois nationalisms, putting an end to the historical climate and old values of an entire world.

The protagonists are two extraordinary businesswomen, Francesca and Nunziata (the latter is the adopted daughter of the former), strong-willed and tenacious, obstinate and passionate.

"The cutting from the magazine showed the fairly large and very clear photograph of a line of machines and below were the words: 'The first automatic system for the manufacture of pasta built by the firm owned by Dottor Ingegnere Mario and Giuseppe Braibanti. Milan Fair 1937'. ...Nunziata had put the newspaper cutting on the bedside table and every now and again she would look at it again. As far as she could see and understand everything was in the right place: the measuring device, the kneading, the mixing, the drawing, all this so that the flour could be put in one end and pasta could come out the other. 'Greatness is God...'

However, looking at the structure of that ingenuity, as soon as she had understood it, as soon as she had grasped it all, the voice of Donna Francesca full of pride came to her ears once more: 'I have the art... all I need is water, flour and sun... and the people of Piedmont cannot rob me of my trade because they have water and flour, but they do not have the sun and the art...'

And yet those engineers, after inventing the mechanical drying process, were still a step ahead, because everyone could make pasta and pasta could be made anywhere.

In those days she had taken out the magazine page and interpreted it and looked at it again many times, she was fascinated by the whole structure of that machine.

One night she actually dreamed of a line of continuous presses in motion, in active operation. In a circle around the mechanisms, which gave a good account of themselves and at an obstinate and obsessive pace gobbled up water and flour and dispensed infinite pasta, crowded the workers in their poverty-stricken clothes. And the attentive faces watched the rhythmic, clear and secret motion of those bewitching contraptions and every now and again would lift their gaze and seek hers... In bemusement, and pools of dismay appeared in their eyes". ORSINI NATALE Maria, *Francesca e Nunziata*, Milan (I), Edizioni Anabasi, 1995, pp. 336-339.

³³ Marinetti's crusade against pasta and its conclusion in 1932. "First and foremost we believe it necessary to abolish pasta, that absurd Italian gastronomic religion", had thundered Filippo Tommaso Marinetti (1896-1957) in his Manifesto of Futurist Cuisine, published in Paris in 1930 and reprinted in the *Gazzetta del Popolo* of Turin after just a few days. The controversy over spaghetti inspired humorists, and *Il Travaso delle idee*, a widespread satirical periodical of the time, even dedicated a special issue to pasta. But the credibility of the leader of the Futurist movement in Italy soon collapsed. In fact in the very months in which the diatribe for and against pasta was at its most heated, he was taken by surprise at a table in the restaurant Biffi as he was eating, with the greed of a threshing machine, an enormous plate of spaghetti.

The fact was commented on by a humorous paper with these satirical verses:

"Marinetti dice 'Basta, messa al bando sia la pasta'.

Poi si scopre Marinetti che divora gli spaghetti".

["Marinetti says 'Stop it, into exile shall go pasta'.

Then we discover Marinetti wolfing down a plate of spaghetti"].

MARINETTI Filippo, "La Cucina Futurista", in *Gazzetta del popolo*, Turin (I), 1930, 28 December; "La Pasta", in *Il Travaso delle idee*, 1930; *La Cucina Futurista*, Milan, Sonzogno, 1932, p. 64.

Cit. from: MINARDI Walter, in *Il Secolo XIX*, 1958, 27 February; AGNESI Vincenzo, *Alcune notizie sugli spaghetti. Raccolte da V.A.* Imperia (I), p.m., 1975, p. 203; MORELLI Alfredo, *In principio era la sfoglia. Storia della pasta.* Pinerolo (I), Chiriotti, 1991, p. 71.

³⁴ Whereas fresh pasta can also be made with soft wheat flour, in Italy only durum wheat flour is used for dried pasta. Durum wheat and soft wheat are two varieties of the most widespread cereal in the world: *Triticum vulgare*. Both types are grown in Italy: the former is more common in southern regions and in particular in Puglia, the latter grows better in Lombardy, Veneto and Emilia Romagna.

The difference between durum wheat semolina and soft wheat flour is very important. It is also codified by Italian law, which established in Law no. 580 of 1967 that in order to make dried pasta only durum wheat semolina and water can be used.

This is because durum wheat semolina contains the adhesive gluten that allows the pasta to withstand cooking and remain *al dente*.

Pasta manufacturing technology

BY GIANCARLO GONIZZI

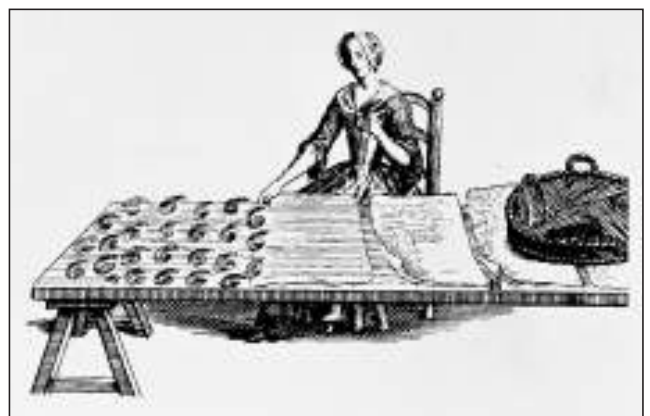
There is no doubt that pasta has been made by housewives and cooks for many centuries: indeed, with regard to macaroni, production was mainly homemade up until the 14th century, although a source tells us that as early as 1154 in Trabia near Palermo “much pasta is made in thread shapes that is exported far and wide...”¹.

We do not know with any certainty when production left the family sphere and was transformed into the flourishing pasta industry. However, the beginning of this transition can be dated to roughly the mid-14th century, if we consider what Donato Velluti, the Florentine statesman who took delight in writing the chronicles of his city, tells us about a Sicilian woman who “had a pasta workshop”².

The documents handed down by the *Vermicellai* [makers of *vermicelli* pasta] Guilds of Palermo, Naples and Rome and Savona *Fidelari* [makers of *fideli* pasta] allow us to form an idea of the development of the technical equipment used in the pasta workshops.

Initially the pasta was exclusively hand worked, with the help of tools such as the *chitarra* (which is still used in the Capitanata area of Puglia, in Abruzzo and in Molise), the *stenderello*, the *sperone*, the *fusilli* iron, etc. As pasta consumption became more widespread and the number of master pasta makers grew, to the extent of starting to form guilds in order to defend the interests of the sector, it was only logical that more mechanized tools should be invented, making production faster and consequently more economical.

Rome’s late 16th century Statute of Association³, shows that the pasta workshops were divided into two categories: those with a press and those without. Consequently, it is inexact to date the introduction of



the screw press – or ‘contrivance’ – back to the last century, as the use of this machine must have already been very widespread between the 16th and 17th centuries, to the extent that Rubric VI of the Capitulary of Naples *Vermicellai*, textually prescribes: “It is compulsory for each workshop to have its own contrivance suitable for work; and fully preserve the tradition and practice of the Guild in the use of the bronze screw, in order that the work be performed perfectly for the service of the public”⁴.

The manual press, which was initially made from



Pasta production was originally carried out by hand – opposite: a domestic scene depicting the production of tagliatelle from Ububchasym de Baldach's late 14th century Theatrum Sanitatis [Roma, Biblioteca Casanatense, Code 4182] and, below, in a plate from Diderot and D'Alembert's 18th century Éncyclopédie [ASB, O, Pasta Iconografia] – but started adopting special machinery, such as kneaders and presses, between the 15th and 16th centuries in order to increase output. These were initially made from wood – opposite: two plates from the Éncyclopédie [ASB, O, Macchine per pastifici] showing wooden machinery – and later metal.

wood, underwent gradual transformations over the following century, until becoming entirely made from metal. The technical progress of the pasta industry, which had been very slow over the centuries, quickened its rhythm with the introduction of the steam engine and later the electric motor, with the consequent appearance of the first hydraulic presses. Furthermore, with the introduction of artificial drying between the end of the 19th and the beginning of the 20th centuries, the pasta industry spread throughout Italy, including those regions where the climate would have prevented the natural drying performed in Naples, Genoa and Palermo by means of the constant sea breezes. The decisive thrust in the technological development of the pasta industry was represented by the introduction of the continuous press in 1933 by F.lli Braibanti that led to the radical transformation of the production plants, with increasingly automatic and efficient machinery. Indeed, it was during that time that pasta manufacturing left the world of the artisan that had characterized it for the entire 19th century, and entered the sphere of industry.

The *vermicellai* workshop and the semiautomatic industry were replaced by rationally organized and managed factories; from that moment onward each production process, in its distinct stages and as a whole, has been organized and performed according to the physical, physiochemical and biochemical laws that have been discovered over the past thirty years.

But before we analyze the modern technologies, it is appropriate to linger a while over the individual elements that characterized pasta production for centuries, in order to be able to gain a full understanding of the current situation.

The working process that was performed in a pasta factory in the past was broken down into four stages: mixing, kneading and refining, shaping and finally drying, all of which were carried out by separate machines. These processes were preceded by the cleaning of the raw material, which usually contained impurities (sack threads, splinters, lumps, etc.) and was consequently filtered using hand-operated or mechanical sieves.

Mixing

The mixing process consisted of mixing a certain quantity of semolina with water and binding the two ingredients closely in order to form a smooth dough. This operation was initially performed by hand, or with the help of the feet; later it was achieved with the aid of a mixer, which was similar to that used for bread, but designed to incorporate as little air as possible into the pasta and to facilitate cleaning.

The mixing process could be performed cold, with the water at a temperature of 15-25° C, or hot, with the water heated to 40-100° C, and the choice of method depended on the properties of the flour and the greater or lesser probability of fermentation during drying.

Cold mixing was used in Sicily, Liguria and Abruzzo, whilst the hot method was typical of the area around Naples. Mixing took between 5 and 20 minutes, depending on whether the dough was soft or stiff, hot or cold; if it lasted longer than this, the pasta would break easily following drying and there was no way of remedying this fault. At the beginning of the 20th century, and later still, mixing was performed using one of the following machines:

- manually operated mixer: used in small pasta factories that were not equipped with mechanical, heat or hydraulic motors and thus had to rely on manpower. This machine was made entirely from metal and had a capacity that varied from 5 to 30 kg. The basin in which the mixing was performed could be turned over in order to enable the contents to be tipped into the special kneading trough for the next stage, as rapidly as possible;

- motor-driven mixer: this was a very important machine because its perfect functioning represented the chief factor determining the quality of the pasta – that was processed in maximum batches of 250-300 kg – its transparency and strength;

- cam mixer: some machinery manufacturers equipped their mixers with special arms called 'cams' connected to the rotation shaft in order to keep the basin perfectly clean following each use. Indeed, it was necessary to avoid even small quantities of mix-



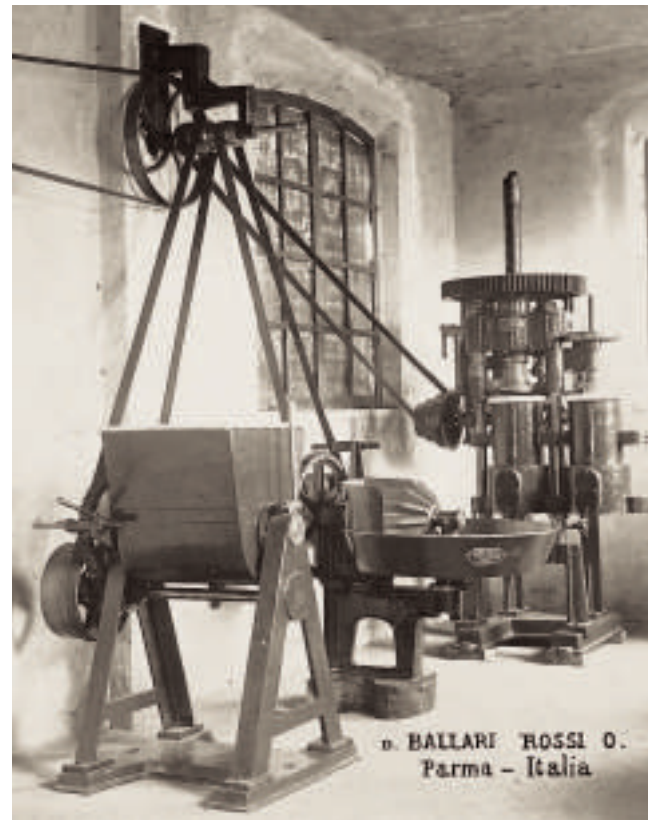
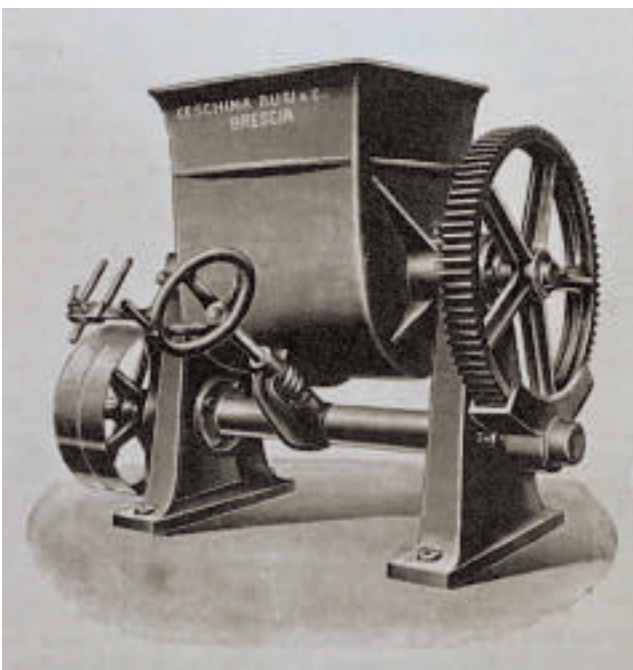
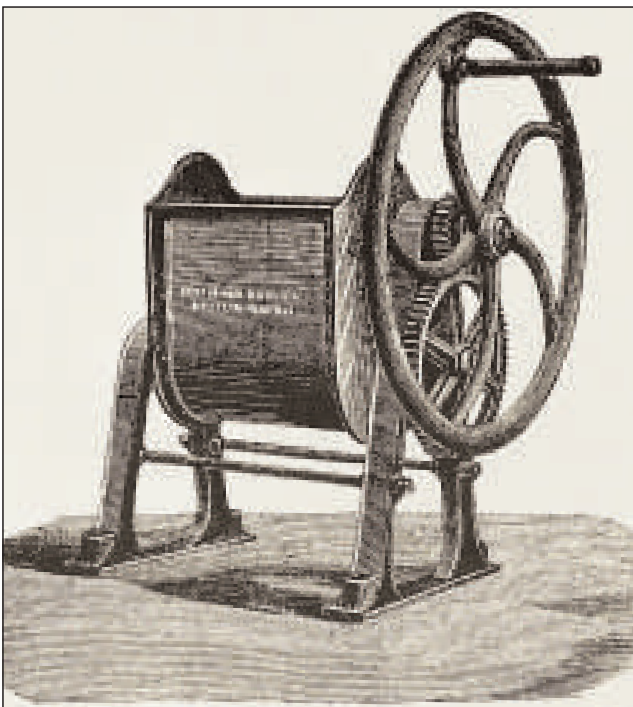
The first stage in pasta production consists of mixing the raw material, durum wheat semolina with water – left. This was initially done by hand in wooden containers and, from the 19th century onwards, with the use of special metal machines known as mixers. Left: a manually operated mixer made by Ceschina, Busi & C. of Brescia and, below the Partenope model made by the same manufacturer, activated by drive belts and equipped with an internal mechanism featuring ‘cams’; below: a complete system manufactured by Officina Ballari-Rossi of Parma, with the mixer in the foreground, and a kneader and press arranged in a line, dating back to the last decade of the 19th century, and, below: a set of cam mixers arranged ‘in cascade’ above the kneaders in a pasta factory during the second decade of the 20th century [ASB, O, Macchine per pastifici].

ture remaining in the basin, where they would have triggered harmful processes of fermentation in successive mixtures.

Such fermentation would have been accentuated dur-

ing the following stages of kneading, pressing and drying.

For decades mixers constituted the basis of the pasta industry and they are still used today, in conjunction



As the action of the mixer alone is not sufficient, the pasta must undergo a further working process: kneading, which enables completely smooth dough to be obtained.

The first kneaders were made of wood – right: a 19th century example widely used in the rural area around Parma [ASB, M PSMA 20] – and were operated manually, taking advantage of appropriate multiplier mechanisms. Centre: a manual kneader shown in a woodblock taken from Giovanni Branca's Delle Macchine, published in Rome in 1629; below: a plate from Alessandro Capra's Nuova Architettura, published in Bologna in 1678 [ASB, O, Macchine per pastifici].

with kneaders, for the production of fresh or egg pasta and fillings in the artisans' workshops.

Over the years they were modified and perfected until becoming extremely efficient, with automatic tipping and return of the basin and safety devices that reduced the possibility of operating injuries to a minimum, furthermore, they not only ensured efficient mixing, but also prevented residues of pasta remaining on the walls, shaft or cams when emptying the basin. Consequently, the basin was clean and ready for a new load soon after emptying.

In the old pasta factory, the mixer was positioned upstream of the kneader and in a higher position, in order to enable the mixture to be unloaded directly onto the plate or basin of the kneader. This arrangement was known as a 'cascade' layout.

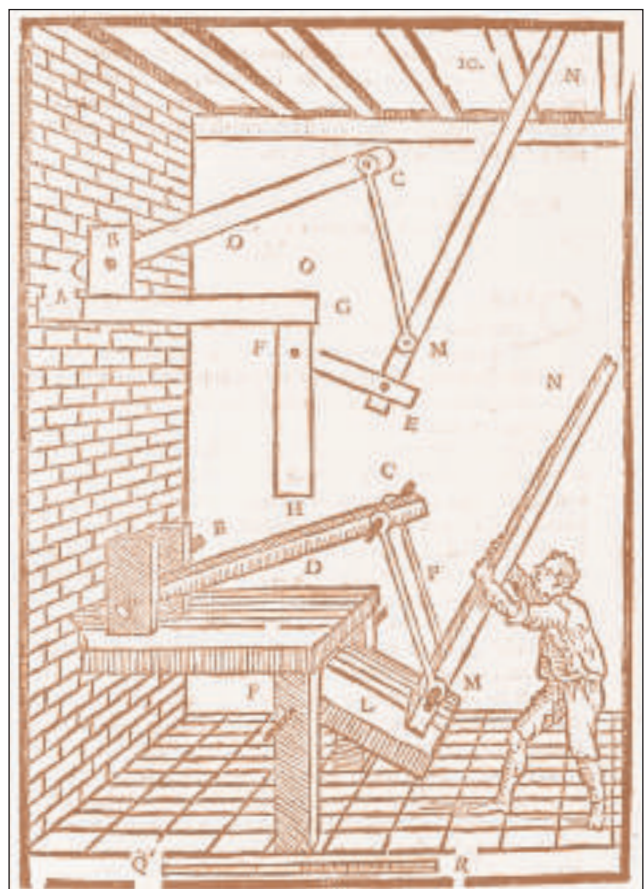
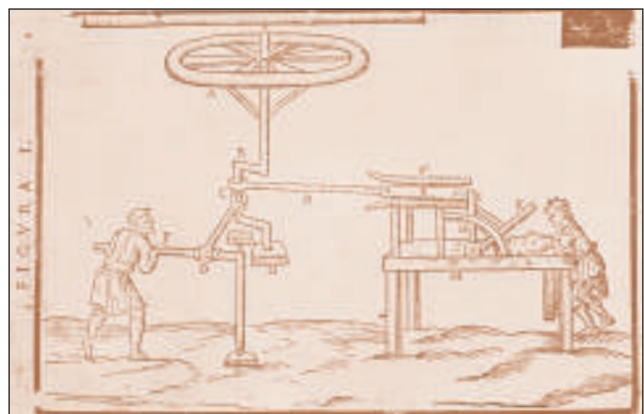
The mixer was loaded with sacks of semolina or semolina and granular soft-wheat flour, or the raw material was delivered directly from the mills through pipes or downtakes handled by the worker responsible for mixing.

It is important to be aware that the mixing and kneading stages had to be synchronized in order to avoid the dough resting for too long, which could damage it due to the commencement of fermentation or surface hardening.

Kneading

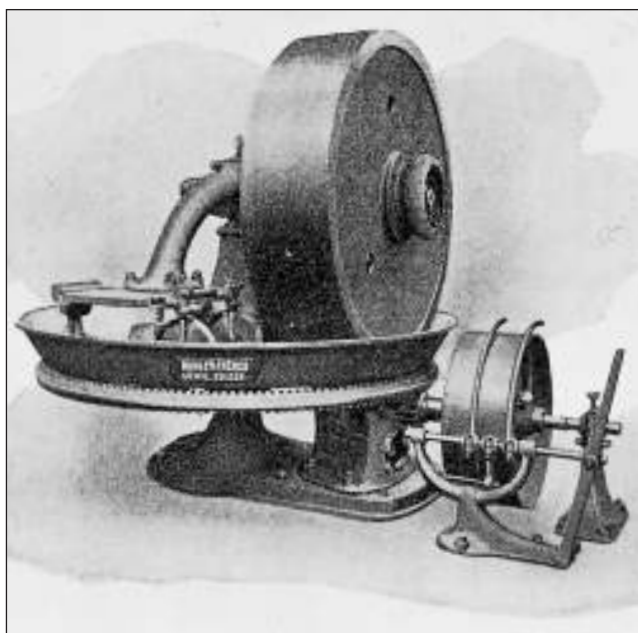
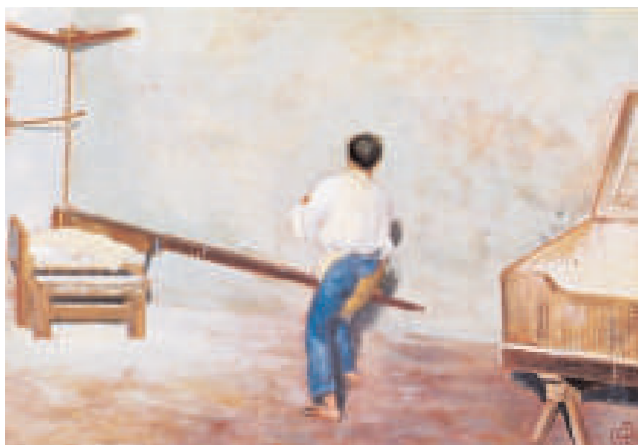
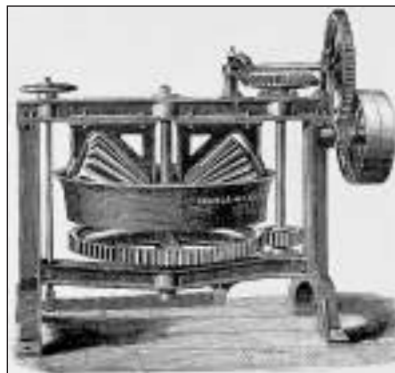
Kneading is required in order to make the mixture smooth, as this is only partially achieved by the mixer. The quality of the pasta and even its appearance is determined by the kneading process. The purpose of the kneader is thus to mix the dough, making it firm and smooth without damaging it and preserving its elasticity, resistance and evenness of color.

Similarly, the kneader must not cause the formation of a surface crust, which is extremely detrimental for the quality of the pasta; consequently the movement of the kneader must be simultaneously deep, delicate and rapid, in order to avoid damaging and fading the dough.



Below: a 'bar' kneader manually operated by an apprentice in a postcard dating back to the beginning of the 20th century; below: a 'muller' kneader; i.e. equipped with a heavy stone grindstone, made in the 1920's by the Swiss manufacturer Bühler, which still specializes in pasta manufacturing machinery today; right: a cast-iron 'conical roller kneader' manufactured by Fratelli Fravega of Milan, that can be dated back to the period between the 19th and 20th centuries [ASB, O, Macchine per pastifici].

Opposite: a series of similar machines manufactured by Pagnoni of Monza and installed in the machinery room at the Barilla Pasta Factory, in a photo of 1923 by Luigi Vaghi [ASB, Aa 492].



The story of the kneader commences with the bar. The bar kneader was constituted by a smooth wooden table, on which the dough was placed and then compressed with the bar, turning it over and over again by hand. The bar was also made of wood and had a triangular cross-section, with the apex facing downwards. One of its two ends could rotate around a fixed fulcrum and was suspended close to it by means of cords fastened to the end of an elastic pole anchored to the wall. The workers were arranged along the bar and operated the machine by raising and lowering it, helped by the elasticity of the suspension.

The bar kneader was particularly suitable for soft doughs and required many workers to operate it.

During the period in which the bar kneader was in use, the muller kneader was invented in Liguria and featured a marble or stone wheel similar to that used in oil mills.

It was composed of a basin and a cylindrical muller that exerted pressure on the dough; unlike the other types of kneaders, this machine subjected the dough to constant pressure because the muller was not grooved. Furthermore, the friction between the movement of the trough and that of the muller caused the stretching of the pasta, making it whitish in color and quicker to cook. This fault was remedied by the invention of kneaders with knives or grooved rollers.

The knife kneader was that which reproduced the operating system of the bar kneader most closely. It was composed of a circular wooden table that turned on its own axis and wooden knives, arranged along one of the diameters, which were lowered and raised, compressing the dough on the table. Whilst the knives were raised, the table moved through a certain angle, but stayed still when they were lowered; every now and then the outer edge of the dough was lifted and turned towards the middle of the table, until it had been thoroughly kneaded.

There was also the sliding bench kneader with grooved rollers, consisting of a wooden or metal table, on which the dough was placed. The table moved backwards and forwards whilst a grooved roller positioned above and across it exerted intermittent pressure on the dough, similar to that of the bar kneader.

Finally, there was the conical roller kneader, which was found to be the most suitable for effectively and delicately kneading the dough, reducing damage to it to a minimum and appropriate for all types of mixtures: soft, stiff, hot or cold.

The conical roller kneader was composed of a circular basin that turned constantly on its own axis, and two grooved conical rollers that turned on supports anchored to the frame and that could be raised or lowered by means of hand wheels.

As kneading proceeded, the rollers were lowered onto

In some cases, kneading was followed by refining, which consisted in rolling the dough between two smooth rollers, in order to obtain thin sheets for use in the production of special pasta, mainly egg pasta, or shorn or pinched shapes such as farfalle, gallani or sorprese.

Right: a shearing-folding machine made by the Zamboni & Tronconi factory of Bologna [ASB, O, Macchine per pastifici] from a catalogue of 1911 (> I, page 192, note 24).

In 1913 a series of these machines was installed in the Sala Gallani of the Barilla Pasta Factory – as shown in the photo by Luigi Vaghi on page 341 of this volume.



the dough, until it assumed the shape of a flat ring. At this stage it was cut into sectors and the central part was turned towards the outside. In many machines this operation was performed automatically by a 'pasta turner'.

The most widely used kneader was that with rollers; the knife kneader was used in the area around Naples, and with excellent results, for hot mixtures; the muller kneader was used in Liguria and in some areas of Veneto; the sliding bench kneader was only used for small-scale production.

Kneaders were built in various sizes and with various capacities and each type was designed to be operated with a minimum or maximum load, if the dough was stiff or soft.

The kneading time depended on the quality of the raw material, the characteristics of the machine and the action of the grooved rollers and pasta turner, which was very important in order to achieve evenly textured and colored dough without any surface crust.

Refining

This operation (which was not usually performed in the manufacture of normal pasta) consisted in rolling



the dough by means of two smooth rollers after kneading, in order to make it more even and allowing pasta with a very smooth surface to be obtained. The machine used for this process was called a refiner or a rolling mill, and was mainly used to achieve thin sheets of special, egg or hand-shaped pasta.

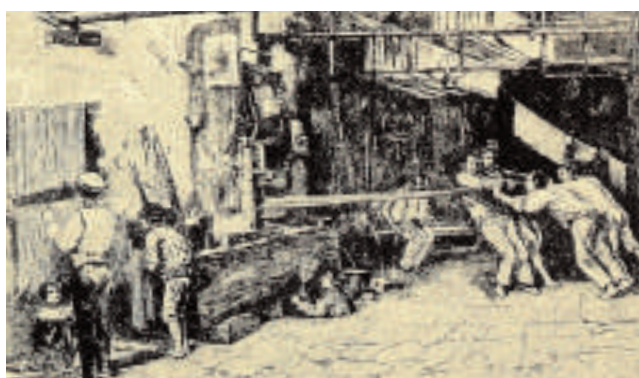
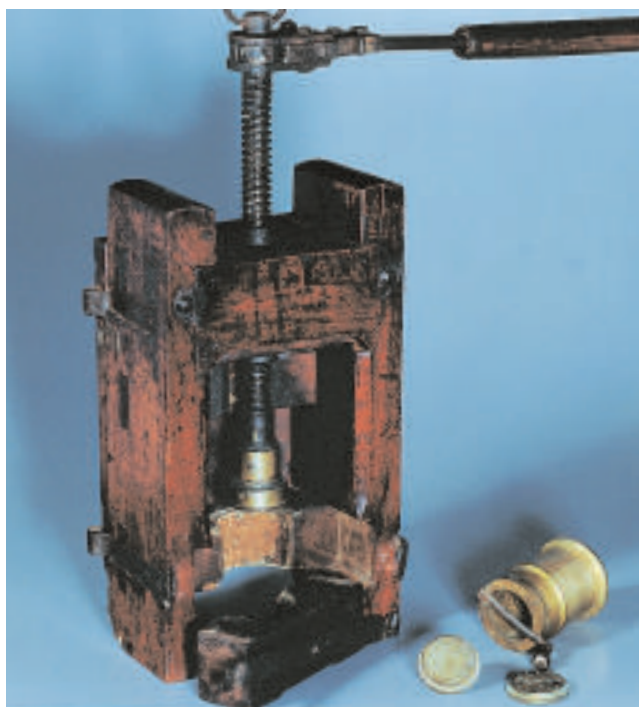
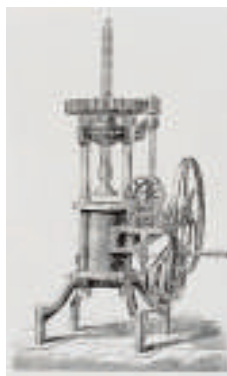
Shaping

Whilst pasta was originally produced exclusively by rolling (i.e. by pressure between a roller and a flat surface or between two rollers), pasta obtained by extrusion (i.e. forced to pass through a die in order to obtain continuous threads, tubes and ribbons, according to the cross section of the holes, for cutting) became widespread following the transition from handmade to industrial production. Today extruded pasta has practically entirely replaced the 'rolled' product in the pasta industry.

Initially this production process was performed using screw presses with a basin or 'bell' in which a plate or pestle fitted with an elastic seal pressed the dough against the die.

The presses were vertical or horizontal and the latter featured a rotating knife with one, two or three blades

With the success of industrial production, the original manual shaping of rolled pasta was gradually replaced by pasta obtained by extrusion, i.e. placed in a bronze 'bell' and forced through a metal die in order to obtain threads, tubes or ribbons, according to the cross-section of the holes. This operation was achieved by means of 'presses', which were initially made from wood, then from cast iron, with a 'screw' mechanism and, only in the 20th century, with hydraulic pistons – opposite, top. Below: artisan's wall-mounted press with bronze 'bell' and dies, Emilia Romagna, second half of the 19th century [ASB, M, PSMA 10]; below, an old macaroni factory in Amalfi. The workers can be seen operating a wooden screw press with the aid of a long bar. Right: two examples of vertical screw press for the production of long pasta and, below, a horizontal press for short pasta, used in the 19th century [ASB, O, Macchine per pastifici].



positioned immediately after the die that cut the extruded pasta. The rotation of the knife was continuous if the length of the pasta was short or intermittent in other cases; *maltagliati* and *penne* were cut diagonally with special machines called '*penne cutters*'. The manual operation of the hydraulic press was replaced by a piston connected to a pump: this version became widespread and progressively replaced the screw press due to its suitability for large-scale production, for its extrusion speed was much greater than that of a screw press of the same 'bell' diameter and capacity.

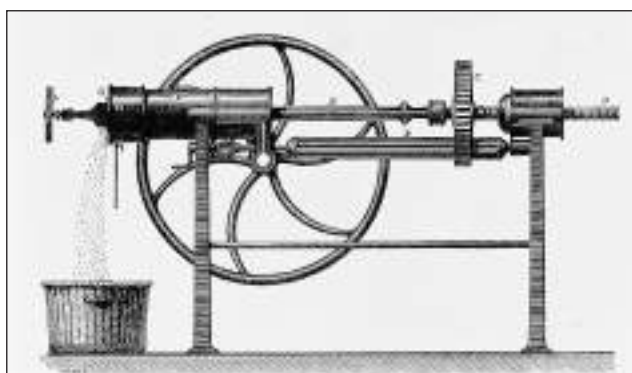
Furthermore, although the hydraulic press was more expensive and equipped with more safety and automatic features, it was less complex from a mechanical point of view and thus subject to fewer faults and breakdowns. The first hydraulic presses were manufactured in Naples around about 1870 by a company called Pattison.

The dies were generally fastened to the 'bells', or mounted on top of a crossbar anchored to the frame on which the 'bells' were positioned after loading.

Giambattista Basile (Naples 1575 - Giugliano 1632), man of arms and author of the *Cunto de li Cunti*, a sort of *Decameron* collecting together Neapolitan folk tales, published in 1630, tells of "Jennarello, who, after passing through a die, came out like a piece of macaroni in broth", (Tale IX of the fourth day, describing the happy ending of the misfortunes of the main character), which is perhaps the oldest reference to the term 'die' used in relation to the 'press', whose different shapes and sizes of holes determined the different formats of pasta⁵.

The dies were made from materials that could not be corroded by the acids that formed during the fermentation of the pasta: copper, red bronze, manganese bronze, etc. The holes of the dies for hollow pasta shapes had a central element; thin dies that were positioned on steel supports were also used for long, fine forms of pasta.

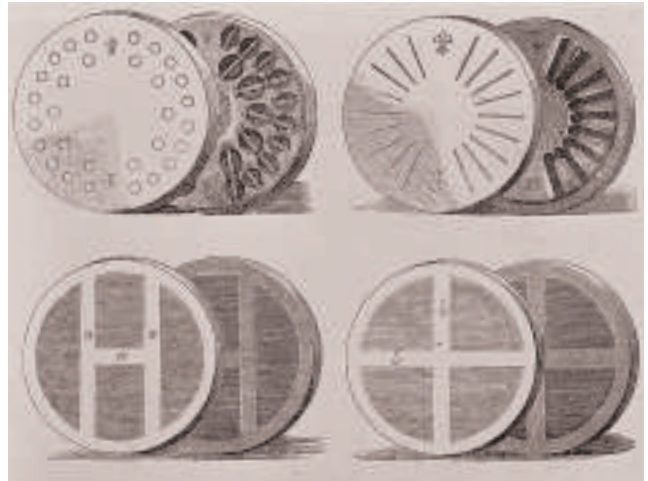
Dies with short holes that widened into a chamber inside the 'bell' were also used. The holes of the die were 10% larger than the size of the dry pasta shapes, in order to compensate for shrinkage during drying.





The production of dies, made from copper, bronze and, more recently, steel, became the specialized task of precision engineering shops, that contributed to the creation and proliferation of new formats of pasta – of which there are over 300 today (> I, pp. 48-55 and photo on p. 63).

Below: series of pasta dies, woodblock print by F. Remuleaux, *Chimica della Vita Quotidiana*, published in Turin in 1889; below: production of dies at the beginning of the 20th century in a photo of 1903 by Carlo Crocco Egineta [ASB, *O, Macchine per Pastifici*].



The dies were often cleaned by hand by means of cot- ters or other similar tools, but as this eventually dam- aged the holes, some pasta makers used special devices called ‘shape cleaners’ or ‘die washers’, in which the dies were cleaned with jets of pressurized water, whilst being made to turn on their own axes.

The most advanced models of both screw and hydraulic presses had two ‘bells’: whilst one was working, the operator would prepare the other, filling it with dough with the help of a mechanical or hydraulic ‘pasta press’ which was used to fill the ‘bell’ completely, without leaving any gaps.

Two ‘bells’ generally required two dies, however large-capacity presses with a fixed die, i.e. a single die and two rotating bells, were also used.

In these double ‘bell’ presses with a single die, the ‘bells’ could be loaded (filled) from both the top and the bottom and in order to fill the ‘bell’ properly with a compact and compressed mass of dough without any spaces, a device was used to plug one of the openings of the ‘bell’, against which the dough was pressed by the pasta press.

All kinds of mixtures (soft, hot, stiff) could be processed with hydraulic presses, but they were most efficient when used with soft and hot mixtures.

Operating pressure was around 150 kg/cm², but could also reach 200 atmospheres.

The hydraulic presses were served by pumps with sys- tems that could be individual, i.e. each press had its



own pump, or equipped with a centralized system and in this case hydraulic accumulators with an appropri- ate capacity were featured.

In addition to the knives mentioned earlier, more com- plex machines were also developed to cut the pasta leaving the die, such as pasta cutters; cutter-folders, which cut the pasta that had previously been formed into sheets and folded it in elegant shapes, such as *far- falle*, *paniere* and *stricchetti*; shearing and stamping machines used for the rapid production of *berrettini*, *conchiglie* and *cappelli*, obtained from pasta fed into the machine in sheets; penne cutters, for cutting pasta diagonally, in order to obtain *penne*; dry pasta saws used to cut long pasta; *ravioli* machines; *tortellini* machines; sheet cutting machines used for large-scale production, and *tagliatelle* machines.

As it left the press, long pasta was manually arranged

Certain particular shapes of pasta did not require drawing, but after rolling the sheets of pasta were cut mechanically with the aid of small machines manually operated by workers – such as that shown below, manufactured by the Officina Bartolomeo Ballari of Parma in 1920 and used for the production of maltagliati [ASB, O PSMA 16].



on sticks, whilst a rudimental shaking device – the vibrating distributor – was immediately used to ventilate short pasta, thus preventing the extruded product from sticking together and becoming deformed. After the vibrating distributor, the pasta was arranged on frames with a mesh base for the traditional drying stage, which consisted of alternating ventilation and resting in the open air or in rooms equipped with braziers.

For over four hundred years, from the 16th to the 20th century, the pasta factory was equipped with the machines that we have mentioned above: mixers, kneaders, presses and various accessories, that were gradually developed and refined on the basis of experience.

Drying

When handmade pasta production commenced, the pasta was almost always sold fresh, in the same workshop in which it was produced, but as consumption increased and production became concentrated in industrial-type factories, the problem of conservation and shipping arose.

Indeed, fresh pasta, whether extruded, long or short, rolled or cut, is soft, deformable and perishable due to the effect of fermentation; in addition the damp surface of the pasta constitutes a particularly favorable ground for the proliferation of mould.

Right from the outset of handmade production, it was realized that pasta, like other food substances, could be kept for extended periods without perishing, whilst retaining – and in some cases improving – the flavor of the fresh product, if it was deprived of a large percentage of water immediately after shaping.

On the basis of this experience, manufacturers started to seek empirical conditions that would enable them to achieve thorough drying as an inexpensive way as possible.

The favorable drying climate characterized by constant breezes led to the concentration of pasta manufacturing in Sicily and the areas around Genoa and Naples, where this industry assumed considerable dimensions giving rise to a large export trade at the end of the 19th century.

In the Naples area in particular pasta drying was a ‘rite’, rather than a production process, in which the entire workforce participated.

The ‘rite’ was officiated by the master pasta maker: a true wizard, and, as such, blindly obeyed. He had to forecast and sense the weather, recognize the state of the pasta and the degree of drying achieved at a touch in order to establish the successive operations required



Following shaping, a drying stage was necessary in order to increase the conservation time of the pasta. This delicate process had to be performed gradually and rhythmically, in order to allow the redistribution of the moisture content, which was higher in the middle than on the outer surface of the pasta, during the resting stages.

The first drying systems involved the exposure of the pasta outdoors, with the aid of the alternating natural breezes that existed in coastal areas. Below and opposite: scenes depicting pasta drying in Via Roma, Gragnano in 1890, in Torre Annunziata (from a 19th century stereoscopic plate) and Palermo [CP], famous production centers of long pasta, at the beginning of the 20th century [ASB, O, Pasta Iconografia].



and avoid the fermentation or excessively rapid drying of the product so painstakingly manufactured. And the elderly master pasta maker would always repeat that his art was the art of the ignorant! Because it was not necessary to be educated in order to be a good pasta maker, nor it was important to know how to read and write, but it was necessary to know how to follow one's senses, 'feeling' the pasta to the touch, understanding the changes in the weather, and so on.

Drying could be prolonged for two or three days and the pasta maker had to complete the process without 'burning' the product, i.e. without damaging the pasta, yet avoiding any kind of acidity, fermentation or mould.

On damp days, the doors and windows were opened wide and the short pasta was moved around on the drying frames, whilst the rods for the long pasta were moved further apart. These essential maneuvers could last three days or more.

The professional figure of the master pasta maker grew out of these 'rites'. He had to have a good knowledge of hygrometry without the use of technical instruments, and without even knowing the meaning of the word.

But he did know all about the weather, winds and seasons. He felt the changes immediately and interpreted them and 'invented' the pasta-drying rite on each individual occasion.

Above all, he invented what was and still is the extremely important pasta drying cycle.

He invented the 'pre-drying' stage, which is followed by a resting period and ventilation. He alternated these operations, varying their duration and number accord-

ing to the format of the pasta, season, weather and exposure of the drying room.

And all of this was achieved without the help of any technical aids, manuals or documentation. Just practical experience, often made up of disappointments, failures, doubts, worries, attention and, above all, great passion for a product that was so difficult, temperamental, and unwilling to follow exact rules each time that it changed its shape.

What a difference when compared with today's continuous lines that swallow up hundreds of kilos of product at one end and – a few hours later – churn it out perfectly dried at the other end, ready to be packaged, stored and shipped!

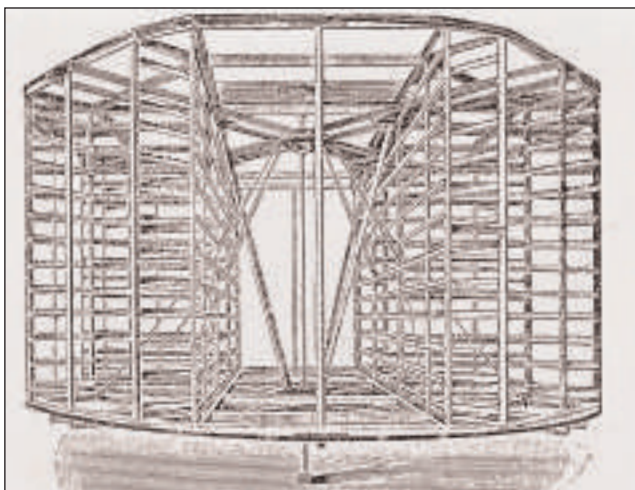
The traditional Neapolitan drying process consisted of three successive stages:

- Pre-drying, in the sun if possible, in wind-sheltered courtyards or terraces: the Italian name of this process (*incartamento*, [paper wrapping]) derived from the fact that the outer surface of the pasta appeared fairly hard at the end of this process, similar in feel to paper, due to the intense evaporation that had taken place. This evaporation protected the pasta from any subsequent alteration due to fermentation.

- Resting in cool, damp cellars: the purpose of this stage was to redistribute the residual humidity following pre-drying evenly throughout the entire mass of the pasta, in order to make it malleable once again and to enable the drying process to be completed.



The wooden carousel for drying long pasta – below [ASB, O, *Macchine per pastifici*] - invented in 1875, represented the first attempt at artificial pasta drying. The frame was made from metal and the horizontal rods from wood, but its use did not ensure optimal results as it did not allow even drying of the product. Not until the beginning of the 20th century were mechanical drying systems invented that featured special cells capable of artificially reproducing the effects of the sea breezes. Below right: a cabinet case with cells for long pasta arranged on rods, manufactured by ORI of Brescia at the beginning of the 20th century and, below, a set of static dryers for short pasta made around 1920 [ASB, O, *Macchine per pastifici*]. Similar devices were installed in the pastina [small pasta] drying department of the Barilla factory (see photo Aa 92 of 1932 on p. 177).



– Final drying: this was performed in large rooms, oriented in the direction of the constant winds and featuring adequate openings for the appropriate ventilation of the pasta, according to the strength of the wind and the atmospheric conditions of temperature and humidity.

The natural drying process involved many complex notions, both pure and empirical, and was consequently rightly considered a true ‘art’.

In order to become independent of climatic inconsistencies and be able to work during the winter, especially in the northern regions, whose climate was less suitable, ‘artificial’ or ‘thermomechanical’ drying systems started to be built, consisting of closed chambers, equipped with fans and radiators that generated a current of warm air that was used to ventilate the pasta.

The oldest device for artificial drying, the carousel, dates back to 1875. It consisted of a cage made from wood and iron with a polygonal base that turned upon its own axis and on which the rods or frames containing pasta were arranged. The rotary movement of this device dried the pasta, although not very efficiently because that on the outside of the carousel dried faster – and indeed often broke – whilst that in the middle was still relatively fresh and often moldy due to the difference in speed between the perimeter and the centre of the device. But there was no better alternative at first, and it was necessary to wait several years, until

The experience obtained from the use of these systems enabled the machines to grow ever larger. Opposite: a wooden drying cabin for long pasta, at the beginning of the 20th century and, alongside, the cells of the Barilla pasta factory in a photograph taken in the 1930’s by Alberto Montacchini [ASB, Aa 61].



1898, for the introduction of the system invented by Tommasini, which reproduced the traditional drying method, but accelerated the first and last stage due to the movement of the air by means of fans.

With this system, pre-drying was performed at temperatures of 30-35° C in large cases in which long pasta was laid out for a period of time that varied between half an hour to an hour, according to its shape and the humidity of the air, following which the product was taken to the resting chambers (for long pasta only, and left overnight, before proceeding to the final drying room, where the ventilation was regulated so that every 4-6 hours light pre-drying and light resting stages were alternated.

The final drying of long pasta required 3-6 days, whilst 24 hours were sufficient for cut pasta. The Tommasini system enabled savings in terms of time and space, but not labor, as it was still necessary to transport the pasta from the pre-drying cases to the final drying chambers (or cases).

In order to eliminate the need for transportation, R. Rovetta, in 1903, and G. Falchi, between 1907 and





1912, patented methods based on the common principle of performing the various stages of drying in a closed environment, in which the conditions of the air were conveniently modified as drying proceeded. Falchi in particular subjected the pasta to a series of short pre-drying processes, alternated with brief resting periods, by moving the direction of the current of air so that the pasta was subjected to the action of the current in alternate stages.

In the first systems, the fan was fixed and the pasta, arranged on trolleys, was moved repeatedly across the current of air; however, in later ones the fan rotated and the pasta stayed still.

In Rovetta's system, on the other hand, the movement of the current of air was achieved by moving the fan along longitudinal guide tracks in the drying chambers.

The Marelli automatic dryer for cut pasta was a machine with continuous sheets, in which the fresh pasta was top-loaded by means of a hopper and mixed during transportation by the sheets to the unloading point, whilst being dried by a current of air heated to 35° C that circulated in the opposite direction. This system was particularly suitable for large-scale production.

The *Ceschina* cell system for the complete drying of pasta was composed of a large cabinet with inde-



pendent compartments, in such a way that each sector could be separately ventilated, adjusted or non-ventilated.

This enabled all the stages of pre-drying, resting and final drying to be performed successively in the same compartment, along with the alternate ventilation and resting stages required for thorough drying and a high-quality product.

The continuous press

A press capable of working in a continuous fashion had long been the dream of pasta machinery manufacturers. But the numerous attempts to develop it had never had been successful, until the dream was achieved by a simple Provençal worker.

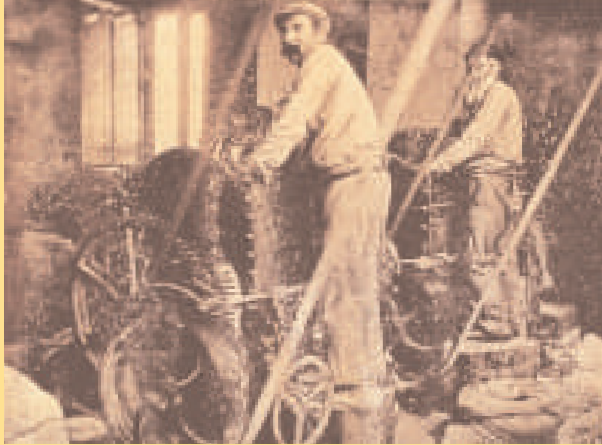
Fèreol Sandragné had worked for the *Mécanique Méridionale* of Toulouse for many years. This factory not only produced the common pasta manufacturing machines, but it was also the first to build nesting machines.

These machines replaced the manual labor of the worker, who was extremely skilled in the rapid preparation of neat and even nests of *fidelini* or *tagliatelle*, and featured an ingenious system of tilting surfaces that moved sideways and then turned over entirely.

A pasta maker's life

In 1903 Carlo Crocco Egineta published a lengthy article on 'Macaroni' in the monthly magazine *Il Secolo XX* (Issue 7, July 1903, pp. 549-557) illustrated with a precious series of photographs – reproduced here courtesy of the Fondazione Cassa di Risparmio in Bologna – that enables us to achieve a visual reconstruction of the stages of pasta manufacturing, which we have so far described only through the machines.

The workers (1) operated the mixer, blending the semolina with the water. As soon as the mixture reached the right consistency, the mixer was tilted (2) to transfer the pasta along the special slides to the kneader (3) (left, in the photo), that worked the dough with its conical metal rollers until it was smooth and even, at which stage it was transferred to the press (4), which made the macaroni that were cut and placed on the rods (5) and set in the open air to dry [Photo: Giorgio Sommer, Naples, ca 1870] (6).



1



4



2



5

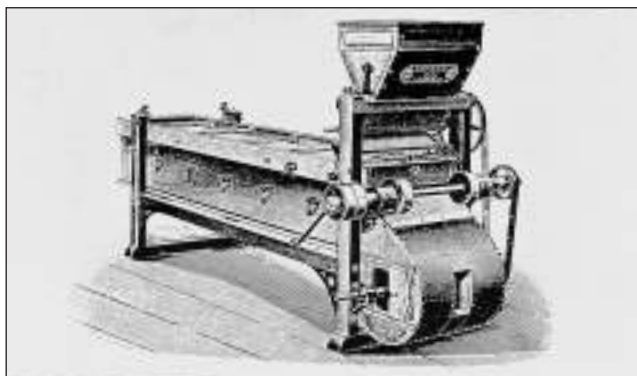


3



6

The complex production system illustrated above was subject to continuous 'pauses' that were required for the loading of the various machines. With the progressive diffusion of pasta, there was a need for 'continuous' production. In 1917 Fèreol Sandragne developed the first continuous press by modifying the principle of a brick-manufacturing machine. This replaced the piston with a long worm screw and was known as the Marsigliese – opposite, upper left [ASB, *O Macchine per pastifici*]. Following several attempts to combine mixer and press in a single machine – opposite, upper right: a press with mixer dating back to the 1920s [ASB, *O Macchine per pastifici*] – in 1933 the Braibanti brothers of Parma (> I, pp. 45, 126 and 138-139) developed the first mixer-continuous press – opposite, right [ASB, *O Macchine per pastifici*] – that would mark the beginning of the complete process of automation of the pasta factory that was completed in the 1950s.



With this machine the inconvenience of having to stop every quarter of an hour, before immediately restarting, was even more accentuated.

Once retired, Sandragné found another job as the caretaker of a brick factory. Here he was amazed to see that the clay mixture was taken up by two rotating screws and pushed through a die, which it left in the form of a hollow brick that was separated from the following bricks by means of a metal wire. After studying the necessary modifications, Sandragné built the various parts by hand, shaping them out of wood, commissioned their casting and finally invited his former employers, the engineers Sicard and Mansard, to see how he produced pasta in a continuous manner in his attic.

Whilst it is true that the great friction of the screws that worked the dough caused the overheating of the machine and the consequent halt in the flow of pasta, it was sufficient to place a wet cloth (the forerunner of the cooling chamber) on the screw unit to resume operation.

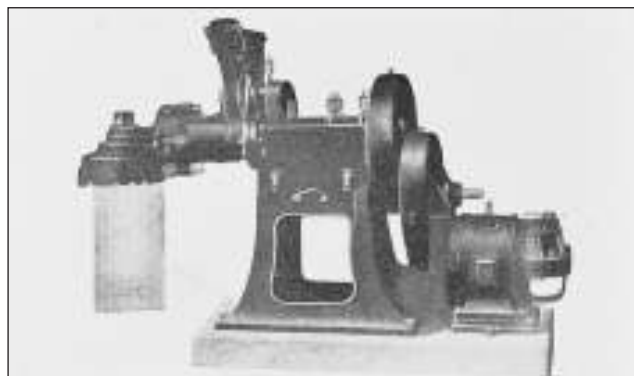
Sandragné's ex-employers patented the machine for him (registered on 6 October 1917) and granted him a percentage for each machine manufactured. The continuous press immediately experienced great success. Between 1929 and 1939 Mécanique Méridionale manufactured an average of one machine per day and even exported it to far-off countries.

Finally, in 1933 the first Italian continuous press-mixer was produced, designed by Parma engineers Giuseppe and Mario Braibanti (> I, page 126), and marked the beginning of the process of automation of the modern pasta factory.

Continuous lines

However, much progress still remained to be made before arriving at the production lines used today. With the definitive adoption of the continuous press following the Second World War, a continuous drying system also became necessary and a goal to attain.

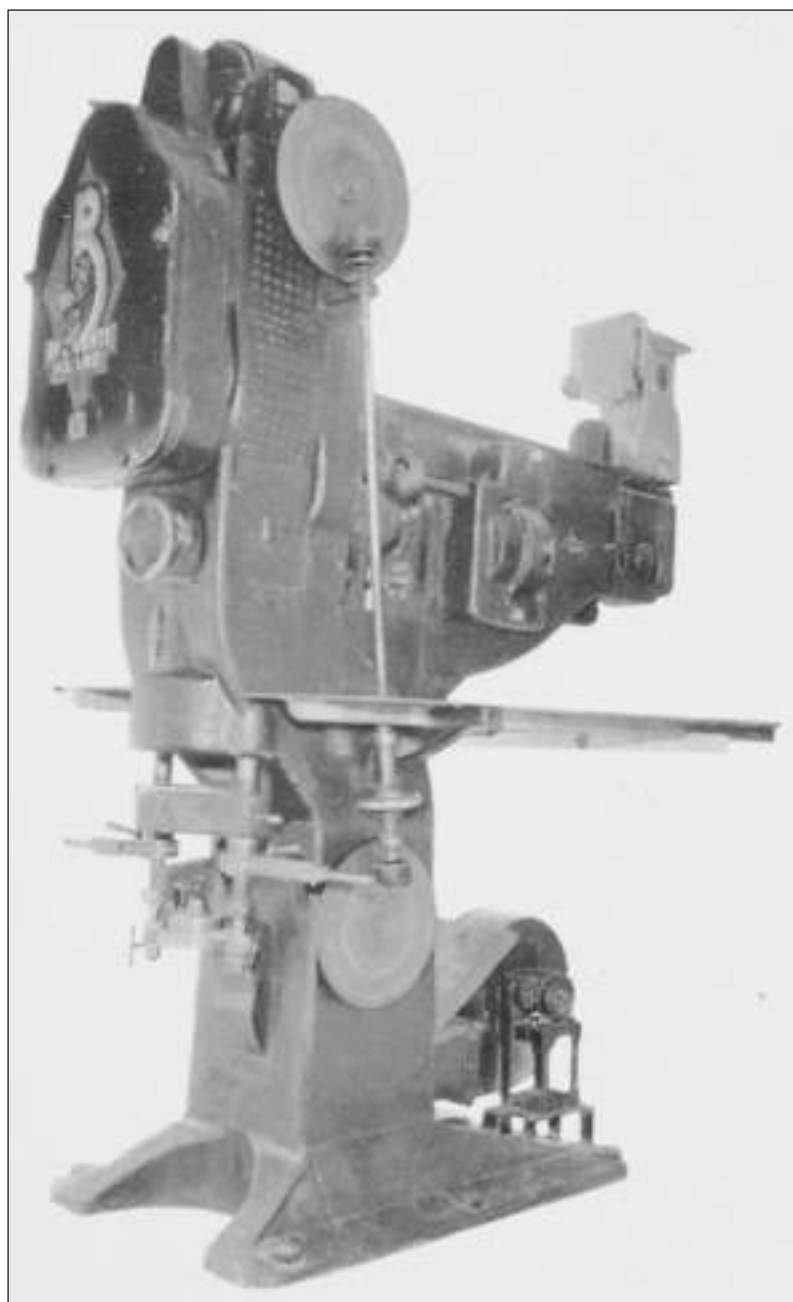
This was easier to achieve for short pasta, for which the

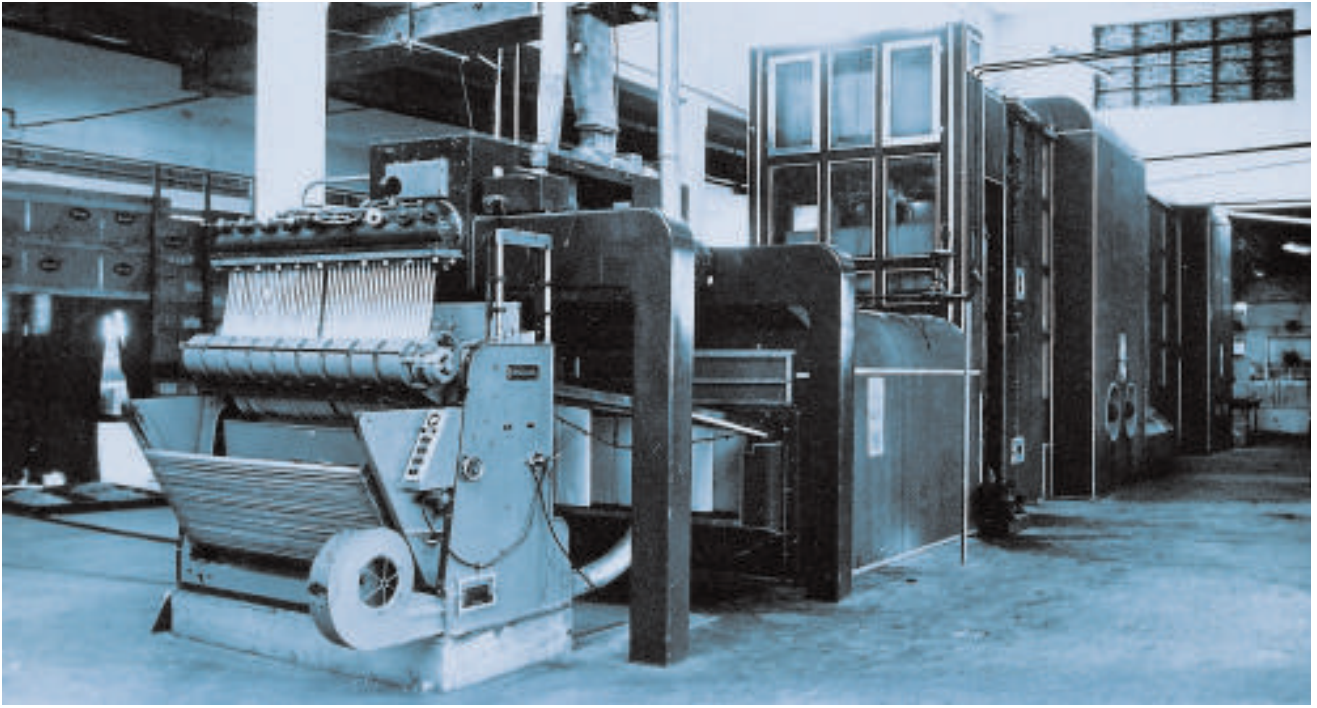


traditional sheets were replaced by two transport systems: one with rotating devices and another with continuous metal or nylon belts.

The solution was more complex in the case of continuous lines for long pasta arranged on rods.

Trolleys, chains, shelves and rods with an oval cross-section, Z-shaped ends or other forms were used, until





the current mechanical rod transportation systems were developed, which can be split into two types: rack and chain systems.

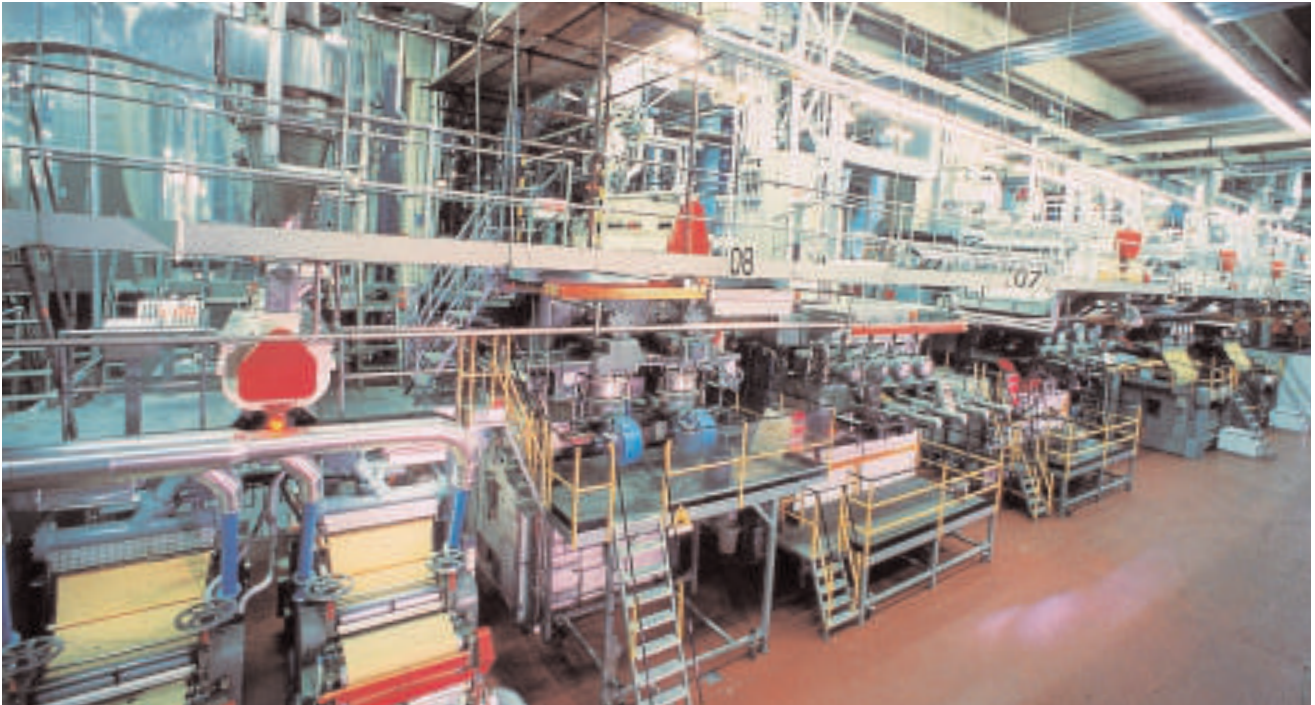
Two types of product transport systems were also used in the case of special pasta (for skeins and nests in particular); the first, and most common, system features frames, whilst the other one is equipped with a conveyor belt, similar to that used for short pasta, which allows optimal pre-drying on a special belt with plastic containers to ensure the efficacy of the process and that the nests keep their shape.

With the invention of mechanical transportation systems, the development of continuous drying lines closely followed that of the automatic press, which over the years, and with technological progress and the requirements of productivity and market demand, started growing in size, from the 100 kg/h output of the Micro presses to 2,000-3,000 kg/h of the largest presses and subsequently today's production lines, with peaks of up to 6,000 kg/h.

But the real result of this development was not so much the increase in productivity of these systems, which was at times astonishing, but the definitive success of the continuous production line as a 'production unit'.

It is no longer possible to speak of individual machines, for example mixers, kneaders, presses, pre-dryers and spreaders, but of a 'line' composed of several complementary machines, enabling the complete production cycle to be performed, from the raw material to the end product, packaged and ready for shipping, ensuring the customer total quality in both the processing stages and the product itself.





In the early 1950s, Barilla's Parma plant began to test for the first time a production line that combined the continuous press perfected by the Braibanti brothers with a system of dryers where the pasta was transported on conveyor belts. This was the birth of the first, modern 'continuous line', after numerous adjustments and transformations, capable of producing 280kg of pasta an hour – facing page, top [ASB, Aa 1953/2] – destined to grow – facing page, bottom, Barilla pasta factory production lines in 1955, in a photo taken by Bruno Vaghi [ASB, Aa 1955/5] – up to the giant devices installed in 1970 in the Pedrignano plant, still the world's biggest – above [ASB, A Fondo Zardini 73.1] – 150 meters long, like two jumbo jets and currently able to produce 3,000,000 quintals of pasta per year.

Notes

¹ Al-Idrisi. *Il diletto di chi è appassionato per le peregrinazioni attraverso il mondo*, published as: RIZZITANO U. (edited by), *Il libro di Ruggero*. Palermo (I), Flaccovio, n.d. (but 1966), p. 38.

From: *Il Messaggero*, 1958, 18 November, op. cit. AGNESI Vincenzo, *Alcune notizie sugli spaghetti*. Collected by V.A. Imperia (I), p.m., 1975, p. 28; SADA Luigi, *Spaghetti e Compagni*. Bari (I), Edizioni del Centro Librario, Biblioteca de "La Taberna", 1982, pp. 28-29.

² VELLUTI Donato, *Cronica Domestica*, Codice Riccardiano 2033, c. 66, op. cit.: PORTESI Giuseppe, *L'industria della pasta alimentare*. Rome (I), Molini d'Italia, 1957.

³ PORTESI Giuseppe, *L'industria della pasta alimentare*. Rome (I), Molini d'Italia, 1957, pp. 11-31.

⁴ *Ibid.*

⁵ BASILE Giambattista, *Cunto de li Cunti*, IV giornata, novella 9. Naples (I), 1630. Rist.: BASILE Giambattista, *Il Pentamerone ossia La fiaba delle fiabe. Tradotta dall'antico dialetto napoletano e corredata di note storiche da Benedetto Croce*. Bari (I), Laterza, 1957.

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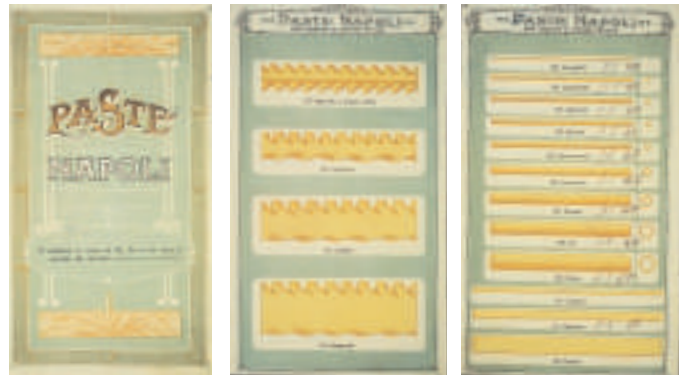
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The shape of flavor

GIANCARLO GONIZZI

Even taste has its rules – of iron – that cannot exclude the instruments given us by Nature. Hence pasta will modify its flavor according to the shape, and its ability and manner of retaining the sauce. Peter Kubelka's astute observations will lead us to the exploration of the universe that is the home to the shape of flavor¹. Significant expressions in the art of cooking are achieved with 3-dimensional objects, as occurs in architecture. The mouth is still a more suitable organ than the eye for analyzing space. In fact, if our eyes perceive the hardness of a stone or the softness of wood in architecture, even as children we acquire our knowledge of the world by touching with mouth and tongue. The mouth does not measure pasta from a distance (as happens with the eye): the mouthful will be measured by the tongue and the palate, which dampen it, become aware of its form and then dissolve it. Pasta is architecture for the mouth.

The mind receives its information from the shape, the

surface and the texture, but also on the aroma, the taste and the temperature. It is possible to identify various types of pasta without seeing them, simply by mouth feel. And it is only in the mouth that they develop their various characteristics, which on mere sight may seem similar. More than 300 types of pasta are eaten in Italy, classified as fresh and dry pastas (solid or hollow), short, slim, curled, smooth, grooved. The art of pasta, fruit of local and regional cultures, has indulged itself in shapes that are true building blocks of any pasta-based gastronomic construction.

Pasta is undoubtedly the Italian dish that appears in more local types and varieties. The identity of even the tiniest district can be defined through a variety of pasta. The exceptional range serves as the compass for seeking a possible thread of evolution and development amidst the shapes. Our guide will be Massimo Alberini, a historian specialized in gastronomy, who attempts to reconstruct a 'history' of pasta using its shape as a starting point².

The early shapes

The first-born was the *gnocco*. Then alongside this





A few pages from the 1916 Barilla Catalog. The types of pasta are classified using the traditional local diffusion criterion such as Bologna - prevalently egg-based pastas, Genoa - semolina and short pastas, and Naples - typically long solid or hollow pastas including vermicelli, spaghetti, bucatini, or arricciati, like reginette or lasagne [ASB, G 16/1].

Below, images of pasta being made with a rolling pin or with the chitarra device and an advertising illustration of the 1920s that emphasizes the vast range of shapes [ASB, O, Pasta Iconografia].

type, the shapes that could be produced by hand or very simple tools, using semolina mixed with water, to then achieve a series of local variations such as *orecchiette*, *trofie recchesi*, *cavatieddi* in Puglia and others.

Later it was seen that by rolling out the mix with a rolling pin and uniform pressure, sheets of pasta could be obtained. Top of the list are fried Roman *lasagne*, and it is thought at a later stage boiled, through all the gamut of similar shapes, identified by two linguistic roots.

In Central Europe, where sheet pasta emerged quite separately from the Italian version, there is the original Latin *nodellus*, which brings about the French *nouilles*, the German *nudeln* and the English *noodles*. Italian prefers to use the cutting action as the point of reference so from *tagliare* [to cut] there are *tagliatelle*, *tagliolini*, *taglierini*, or, considering that the cut creates strips [*fette*] there are *fettuccine*, *fettucce*, or in Ligurian dialect *piccage*. All good things are to eat, or rather to gobble up - *pappare*: so there are Tuscan *pappardelle* and *paparelle* in Verona and its hinterland. Sheet pasta also makes short pasta: *farfalle* (*strichetti* in Emilia), squares of paste wrapped around a knurled rod to make *garganelli* and the

splendid, from an ornamental aspect too, *corzetti* of the western Ligurian Riviera: they are medallions pressed between two carved wooden stamps that transform the disks into bas-reliefs with flowers, stars, olive branches, human profiles. It did not take long to move onto a hollow mould from the stage of forming or pressing with solid moulds. So the principle that brought the creation of the simple tool for preparing home-made *passatelli* was transferred to the draw-plate, with the help of a mechanical press.

Technique, expertise and imagination. Pasta and its names

In order to increase sales and elbow through the competition, it was important to offer good quality pasta in new shapes. The draw-plate makers, capable of boring absolutely true holes in the bronze disk that shut the press, were extremely expert and very imaginative. No problem at the pasta factory: it was enough to change the draw-plate and the new shape was ready to dry – air and Southern and Ligurian sunshine did their part – and then off to be packed into wooden cases or baskets that contained between 30



SHAPES & TASTES



Fettuccine
Meat, vegetable, cheese,
cream sauces



Rigatoni
Sauces made with meat,
vegetables, sausage,
baked timballo



Mezze maniche
Tomato fresco,
butter sauces



Sedanini rigati
Tomato sauces, sauces made
with meat, eggs, cheese



Ditaloni rigati
Minestrone, baked pasta dishes



Ditalini rigati
Minestrone with peas,
lentils



Pipe rigate
Tomato sauces, simple sauces
made with butter, sauces made
with meat



Pipette rigate
Tomato sauces, sauces made with
meat, sauces made with butter



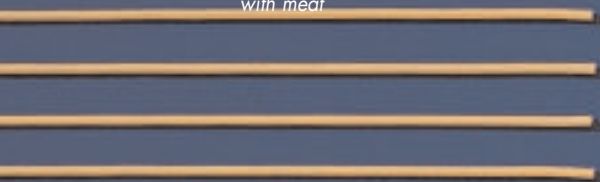
Lumachine
Minestrone



Tempesta
In broth



Tempesta
In broth



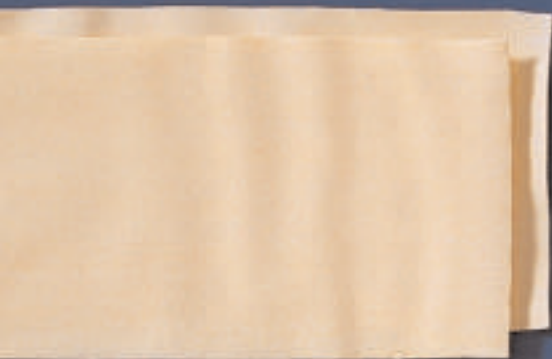
Bucatini
Amatriciana, sauces made with pancetta,
vegetables, cheeses, eggs



Penne rigate
Simple sauces made with butter,
sauces made with meat, vegetables



Mezze penne rigate
Sauces made with meat, eggs,
cheeses, baked sauces



Lasagne
Over-baked pasta dishes
with rich sauces



Tortellini
Sauces made with meat,
or with cream and cheese bases



Pappardelle
Game or vegetable sauces

Pasta is a food that more than any other succeeds in conciliating different traditions and cultures, crossing cultural and geographical boundaries. Obviously, such a variety of locations and life-styles is matched by an enormous diversification in the way of serving, conceiving and cooking pasta. That is why the shapes and their accompanying sauces are so important. Pasta was invented to carry sauces and its marvelous vocation has no limitations. How many shapes are there? In Italy today there are at least 300 pasta shapes available. The ones we show here are those that Barilla produces.



Ditali
Bean soups, Minestrone



Ditalini lisci
Minestrone with peas, lentils



Castellane
Cheese-based sauces, vegetables or pumpkin



Pennette rigate
Simple sauces made with butter, meat sauces



Barbine
In broth



Maccheroncini
Neapolitan-style ragout, sauces made with meat



Penne lisce
Tomato filets, sauces made with meat, tomato sauces



Tagliatelle
Sauces made with butter, cheeses, cream



Gnocchi
Tomato sauces, simple sauces made with butter, meat sauces



Penne Mezzane
Sauces made with meat, butter sauces



Maccheroni al torchio
Sauces made with meat, or light vegetable sauces



Gnocchetti sardi
Sauces made with meat, tomato, ricotta, cheeses



Pennette lisce
Tomato sauces, sauces made with meat, butter sauces



Wholegrain spaghetti
Vegetable sauces, fresh sauces



Spaghetti
Tomato filets, oil sauces, fish sauces



Corallini
In broth



Tagliolini
In broth



Stelline all'uovo
In broth



Stelline
Light soups



Quadretti
In broth



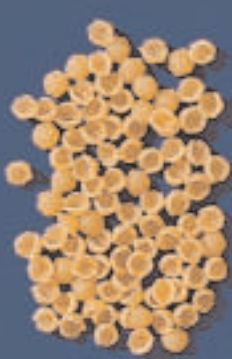
Lasagne verdi
Over-baked pasta dishes
with rich sauces



Conchiglie rigate
Tomato sauces, simple sauces
made with butter, meat sauces



Tofettine
Tomato sauces, simple
sauces made with butter



Conchigliette
Light soups



Fusilli and wholegrain fusilli
Neapolitan-style ragout, sauces made
with meat, ricotta, pasta salads



Fusillini
Meat sauces, eggs and cheeses



Girandole
Cream sauces, carbonara-style



Eliche
Sauces made with meat, vegetables,
eggs, cheeses



Cellentani
Fish and tuna sauces



Gemelli
Sauces made with meat, vegetables,
olive and cheeses



Bavettine
Clam sauces without tomato, delicate oil-based sauces



Midolline
In broth



Risoni
In broth



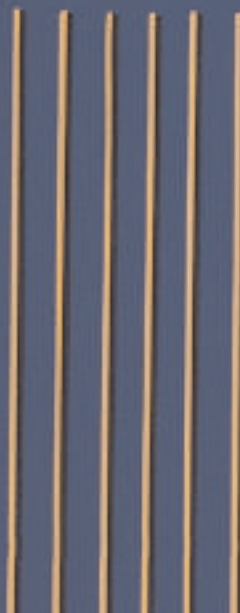
Risi
In broth



Puntine
In broth



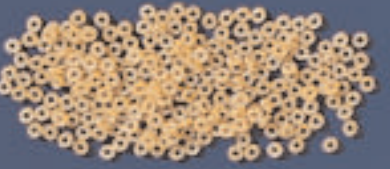
Tortiglioni
Meat sauces, vegetables,
sausage, oven-baked timballo



Spaghetti alla chitarra
Meat sauces, vegetables, lamb ragout



Anelli rigati
In broth



Anellini
In broth



Sorprese
In broth



Sorprese lisce
Light soups



Gramigna
Sauces made with sausage



Gramigna piccola
Sauces made with sausage,
meat sauces



Campanelle
Meat sauces



Filini
In broth



Vermicelli
Tomato sauces, sauces made
with butter, pancetta, eggs, cheeses



Paglia e fieno
Sauces made with butter,
cheeses, cream



Grattini
In broth



Grattini
In broth



Wholegrain tortiglioni
Vegetable sauces, fresh sauces



Egg tagliatelle
Meat sauces, vegetables, cheeses, cream



Farfalle
Simple sauces with oil, butter, tomato,
sauces made with cheeses



Farfalle tonde
Sauces with tomato and vegetables,
or based on cream and fish



Farfalline
In broth



Lancette
In broth



Taglierini
Sauces made with butter, cheeses,
cream. Baked pasta dishes



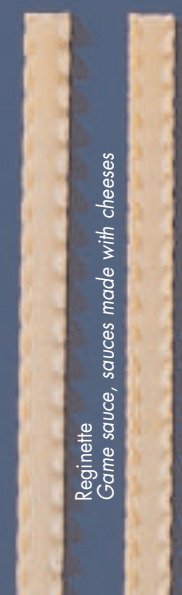
Cannelloni
Filled then oven-baked

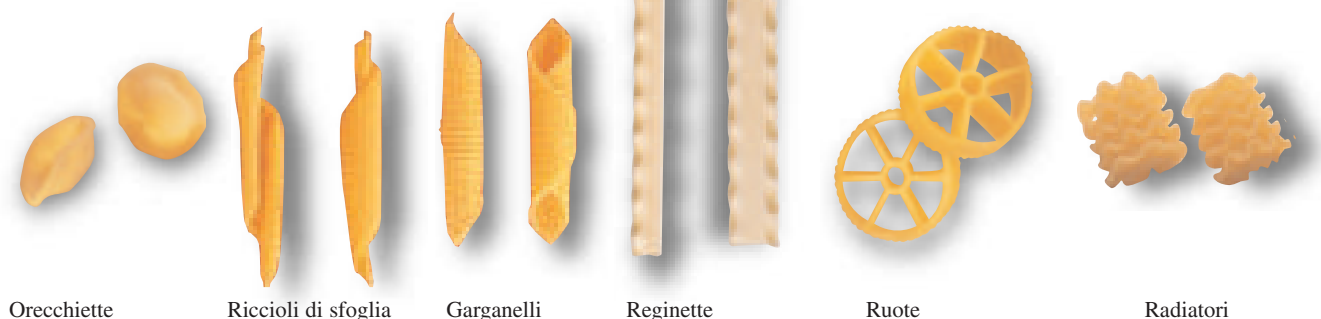


Garganelli
Sauces with tomato and vegetables,
cream, or butter and cheese



Reginette
Game sauce, sauces made with cheeses





and 50 kilos of pasta. Such was technical and scientific progress that as the years and the decades rolled by, an increasingly high level of production was achieved, similar to what now exists, increasingly sophisticated and with extremely high quality standards. It was said that a significant change came when the draw-plate was introduced, but how many types of pasta were invented by the draw-plate makers? It is easy to note, browsing numerous old pasta manufacturer catalogs that the range oscillated between 250 and 300 shapes.

The first selection was easy and spontaneous: long pasta, short pasta, small pasta. With two 'parallel' categories: rolled pasta, which is the factory equivalent of homemade pasta in sheets and, as an autonomous sector, filled pasta.

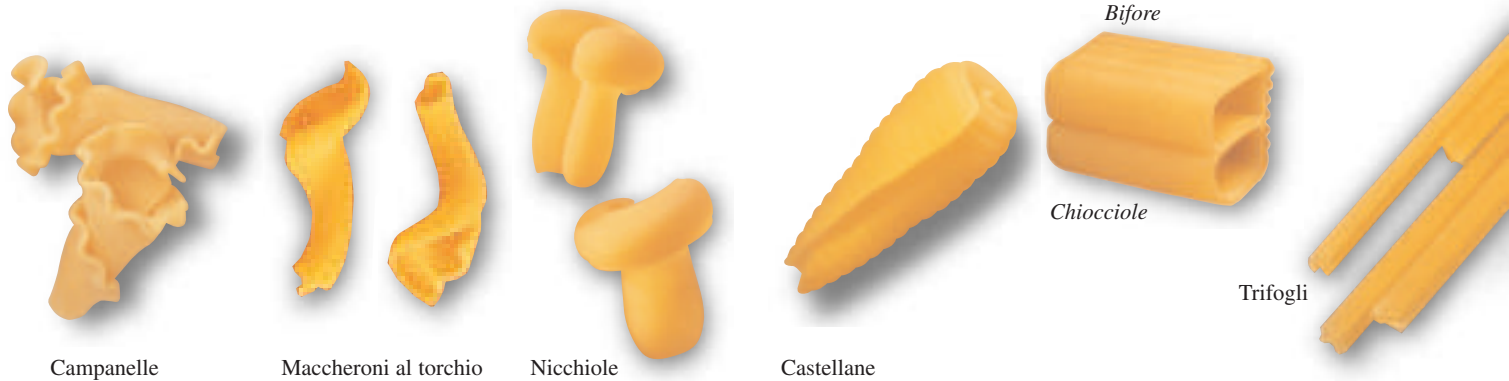
Long pasta has two different profiles: solid or hollow, with a round section, and rectangular or 'crowned'. The former boasts the progenitors: *vermicelli* and *spaghetti*, with diminutives – *spaghetтини*, *vermicellini* – or augmentatives – *spaghettoni*, *vermicelloni* – or proper names: *capelli d'angelo*, *capellini*, *bucatini*, *perciatelli* (possibly from the Neapolitan *pertusio*, a hole), *mezzanelli* and, historic names like *zita* and *zitoni*, which was the pasta for the wedding breakfast (a *zita* is an unmarried woman). The 'rectangles' are the industrial version of long *tagliatelle*: if the section is lenticular, they become *linguine*, *bavette*, *tagliarelli*, *lasagnette*. This is where the most famous name in the group comes into play, the Ligurian *trenette*, of the same section and lexical root as shoelaces.

A special section of the 'long' pasta is that of the *fettucce* with an undulated edge: usually called *lasagne ricche*, but after being dedicated to the wife of the King of Italy, when she visited Naples, they became *reginette*. To cut a long story short, we can move on to corkscrew pasta: *fusilli*, *eliche*, *riccioli*. At one time the small pasta range was enormous but now it has been reduced. Impossible not to mention *puntine*, *risoni*, *stelline*, *anellini lisci* and *rigati*, *quadrucchi*, the various seeds or *semi* (melon, apple, chicory), but alphabet pasta no longer exists, nor do playing cards, little animals and other 'fantasies'. The *corallini* is

still to be found but it has almost lost the name that linked it to traditions, mothers praying in their families. Inspired by rosary beads, those minuscule pastas were called *avemarie* and *paternostri*.

History and fancy when naming maccheroni

This is the most entertaining section of the pasta catalog, talking of names and shapes inspired by current events. In the late 1800s the *ditalini rigati* (the *ditalini* section is enormous and has pasta of all sizes) were called *garibaldini*. Perhaps it was the Savoia royal family (or the daughter of a pasta-maker) who classified the *fettucelle ricche* as *mafalde* and *mafaldine* (after Queen Mafalda): also called *tripoline* and *ben-gassine* in honor of the Libyan colony, just as the landing at the Bay of Assab, on the Red Sea, in 1882, had spawned the *assabesi* (large shell-shaped pasta) and, not long after, the correlated *abissini*. *Chinesi* and *chinesini* (shell-shaped) had already existed for some time. The attempt to launch *fasci littori* [fascies] was a failure, more for cooking reasons than for political ones. In the post-war 1950s there were attempts to invent new shapes. That was the moment of the *creste di gallo*, also called *cimieri*, of the *ruote* (wheels with spokes), *radiatori*, *gigli* and, before the acronym UFO became common, *dischi volanti* or 'flying saucers'. Then there were 'floral' pastas, erotic, celebrative, figured pastas. In November 1983 the glorious Voiello pasta factory of Torre Annunziata, aimed for innovation by entrusting the Torinese designer Giorgetto Giugiaro with the creation of a new shape³. The result was the *Marille* that made the headlines of the national press but were hardly suitable for cooking. In 1987 it was Barilla's turn to launch an entire new line of shapes: the 'exclusives' born of the design and expertise of Carlo Mori, a draw-plate maker from Parma. Thus the range extended to embrace *Bifore*, from the Barilla "B" silhouette, *Trifogli*, spaghetti with three grooves that make them quicker to cook, *Nicchiole*, inspired by the shape of



Campanelle

Maccheroni al torchio

Nicchiole

Castellane

Bifore

Chioccioline

Trifogli

mushrooms and avid sauce traps, and *Castellane*, refined scored shells for cheese and vegetable-based dishes⁴. In the era of electronics and diffusion of the Internet, a pasta manufacturer in the Marches region

has patented the most recent novelty in pasta shapes: ‘@’, as used in e-mail addresses, preferably to be consumed with a ragout sauce and far away from the computer.

Notes

¹ KUBELKA Peter, introductory essay, in *Pastario, ovvero Atlante delle Paste Alimentari Italiane*, Milan, Alessi, 1985, pp. 9-12.

² ALBERINI Massimo, *Maccheroni e spaghetti. Storia, letteratura, aneddoti*. Casale Monferrato, Piemme, 1994.

³ BRAMBILLA Carlo, “Che siano al dente e firmati”, in *Europeo*,

1983, Dec. 3; BLAU Gisela, “Mamma mia! La pasta più veloce del mondo”, in *Blick*, 1983, Dec. 14; *Osservando il design: 1981-2001 - Vent’anni di Giugiaro design*. Milan, Electa, 2001, pp. 14-15.

⁴ See relative communication in: GANAPINI IVARDI Albino, GONIZZI Giancarlo (edited by), *Barilla: cento anni di pubblicità e comunicazione*. Milan, Pizzi, 1993, p. 348.

Giugiaro and Pasta

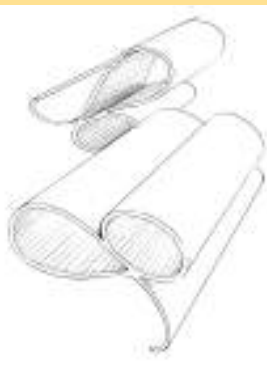


In 1983 the glorious Pastificio Voiello of Torre Annunziata commissioned the famous Torinese designer Giorgetto Giugiaro (1938-) to design a new pasta shape.

After countless studies – above and below – the Marille came into being, a sort of double, inside out rigatone – with the ribbing inside instead of out – with an ample spiral, expertly conceived to absorb dressing.

The new shape – right, from the top, the design, production drawing and several examples [ASB, O, Voiello] – aroused great curiosity in the press, who wrote about it at great length, as well as amongst consumers.

Antonio Ricci defined it the “only pasta with a double air-bag designed in a wind tunnel. Its extremely low cx makes it so easy to digest. Best consumed in an alcantara sauce”.



The role of pasta in Parma cuisine

MARIO ZANNONI

The origins

Pasta in Parma, as in every corner of Italy, played and continues to play an important role in everyday cuisine. What makes Parma different from other Po Valley towns is that the traditional use of pasta is documented since the 13th century.

In fact, the famous medieval writer Fra' Salimbene de Adam, wrote the following in his chronicle of a dinner held in 1284: "For the feast of Saint Claire *ravioli* without the pasta covering were consumed.

And I say this to show how refined human greed is in its desire for food, compared to primitive humanity that accepted the food created by nature"¹.

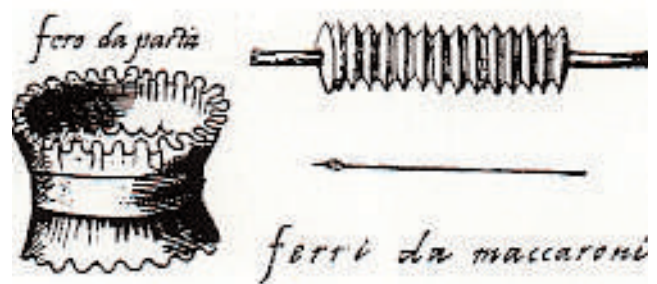
Further on, the chronicler describes several ecclesiastics present in Parma and also remembers "Brother Giovanni of Ravenna, big, corpulent and dark, a good, honest man. I never saw anyone eat *lasagne* with cheese as willingly as he did"².

These few sentences are quite revealing of how Parma's modern gastronomic prestige was really well-rooted even in the Middle Ages. However, we are concentrating on pasta.

The two products indicated by Salimbene typify the two classical items that will later be found mentioned rather frequently for the entire Po Valley.

One is filled pasta, the *ravioli* that preceded our *anolini*, and the other the *lasagne*, which are sheets of fresh pasta rolled out thinly with a rolling pin and cut into strips of varying sizes, but in any case far narrower than what we know as lasagne today³.

As far as dry pasta, made with durum wheat, is concerned, it was not until the 14th century that the Genoese began to sell it around Northern Italy.



From the Renaissance to the Enlightenment

During the Renaissance, trade contacts became increasingly intense, as did the relations between Parma and the port of Genoa. So gradually the 'pastas of Genoa' or 'of Sicily' (nevertheless imported by the Genoese) also became common in Parma.

During the 17th-18th centuries pasta from Genoa was generally of a small size, often yellow-tinged as it was coloured with saffron and it was considered a refined ingredient for enhancing meat broths⁴.

Southern pasta, imported first from Sicily and later from Naples, were more often classic long, hollow macaroni, quite famous for supporting cooking well. Of course it was not for popular consumption, but more for the wealthier classes.

These quality products were flanked by common pasta, packed locally in all regions of Northern Italy.

Pasta was widespread in the Duchy of Parma and in the 17th century, Piacenza was noticeably preponderant as a producer, probably encouraged by the latter's trade connections, which were far superior to that of Parma.

The most common type of pasta produced locally was *vermicelli*⁵, but surely not the only type, even if it is difficult to succeed in pinpointing what was lurking behind the generic term 'macaroni'.

In fact, in the 1300s this expression must have been used to describe flour *gnocchi* of some description in common speech - long, dry pasta, although this same

Craft tools for the preparation of pasta: from macaroni irons – see facing page – illustrated by Bartolomeo Scappi in his *Dell'arte del cucinare* published in Venice in 1610, to the more recent presses – see below [ASB, M, PSMA 15] – (but of the most historic form, however) used in the Emilia region countryside for producing *passatelli*, achieved by pressing the tool hard down on the flour and egg dough, and gathering the vermicelli in the bowl. The use of pasta, which had and continues to have a primary role in the cuisine of various Italian regions, is documented in Parma since the 13th century in Fra' Salimbene de Adam's *Cronica*.



name often indicated various shapes at the same time. In the 18th century the situation begins to delineate rather more clearly.

On one hand, filled, homemade pasta: *anolini* and *tortelli*, on the other the more simple varieties like *pappardelle* and flour and breadcrumb *gnocchi*.

As usual, dry pasta included *vermicelli*, the most well-known and appreciated type, flanked by the more generic macaroni.

Pasta in the 1800s

Nevertheless, it was in the 1800s that the situation settled and then assumed a configuration quite similar to what we see today.

Now let us look at the pasta used in Parma in the mid-19th century⁶.

First of all fresh, filled pasta: *anolini* and *tortelli* with aromatic herbs, much appreciated by all strata of society, especially the *anolini*.

The homemade pasta included *lasagne* (but much narrower than today's version), *tagliatelle*, *pappardelle*, grated pasta, flour and breadcrumb *gnocchi* and *macaròn bus fatt in cà* (homemade hollow macaroni, in Italian known as *maltagliati*).

There are two groups of dry, craft industry pasta: short and long.

Short or cut pasta was either fine or large.

- Fine pasta was divided into two subgroups:

- solid: *grandinina*, *tempesta*, *semini* and *risini*;

- perforated: *anellini* and *stelline*.

- Large pasta was divided into:

- flat: *nastrini* and *galano*;

- perforated: *gnocchetti*, *chiocciolini*, *fischietti*, *maniche da frate*.

In turn, long pasta was divided into solid and perforated.

- Solid was split into two subgroups:

- flat: *bavette*, *tagliatelle mezzane*, large *tagliatelle*, *mezza pasta larga*, *pasta larga* (*lasagne*);

- round: *capellini*, *spilloncini*, *spaghetti*, *vermicelli*.

- Perforated were round and divided into:

- smooth: *maccheroncini*, *mezzi maccheroni*, *maccheroni grandi* and *maccheroni grossi*;

- furrowed: *maccheroni*.

Apart from these shapes, other types of filled pasta were occasionally prepared at home, inspired by recipes from other towns, like *cappelletti* or *ravioli*, although the term *cappelletti* (*caplètt*) should also be noted as synonymous of *anolini* (*anoléin* or *anolén*)⁷. The quality of pasta made by local manufacturers was improving not only in the raw materials, since the Parma market regularly received durum wheat, but also in the range of shapes offered⁸.

Towards the end of the century pasta was divided into three large 'families', linked to the geographic area of provenance: 'Bologna-type' was characterized by numerous short pasta shapes and *tagliatelle*; 'Genoa-type' also included various short and large pasta shapes, the classic furrowed type (long pasta was in nests). 'Naples-type', however, always came as long pasta, solid or hollow.

In general, pasta from Genoa was considered the most refined and small Bologna pasta shapes as the most easy to digest. Neapolitan pasta, on the other hand, which was always long and of large caliber, was considered a coarser type of food, suitable for the diet of those who did heavy work.



The Recipes

The earliest pasta recipes in Medieval cuisine date back to the 14th century and indicate *ravioli* filled with different types of meat, eggs, cheese, spices prepared with and without pasta covering, then fried; *lasagne*, however, used 'leavened pasta' (bread dough?)⁹ or pasta made with flour and water. *Lasagne* were cooked in water,

drained and dressed with cheese and spices.

Subsequently, *ravioli* and other types of filled pasta were also cooked in broth; this is how Scappi, chef to Pope Pius V and it would seem also to Paolo III Farnese, recommended cooking the *anolini* he mentioned for the first time in his volume published in Venice in 1570¹⁰. In fact, one plausible theory, although not supported at the moment by historic proof, was that when Pierluigi Farnese arrived in Parma this dish of Roman origin was inserted over the existing *ravioli*, and gave origin to typical Parmesan *anolini*¹¹. Nevertheless, it should be remembered that the filling for *anolini* was a developing item until Artusi's classification which did not, however, hinder the survival of the various types of filling, even without meat or meat sauce¹².

Tortelli made with aromatic herbs appear to have been generated by the recipe for *Tortelletti alla Lombarda* used by Messisburgo, who was active at the d'Este court in the 16th century¹³. The

Parma recipes of the 1700s are not particularly dissimilar to those used today, although there are several versions of the filling for *tortelli*, with ricotta, eggs, cheese, butter and spinach¹⁴.

Pasta at Court

In the 17th century and the early days of the subsequent century, the Farnese cooks made extensive use of *vermicelli* in broth, *anolini* to garnish capons¹⁵, just like Sicilian-style macaroni in thick broth, served



Filled pasta was extensively circulated in the past, associating a sheet, generally of egg pasta, 'contents' made with meats, cheeses, vegetables. One typical item of Parma's gastronomic culture is anolini, based on meat sauce, Parmesan cheese and eggs. To render home cooking of anolini and tortelli easier, food technology invented rolling pins, cutting wheels and moulds of an assortment of shapes and sizes, mainly manufactured in pear wood, iron and brass, but which popular ingenuity took delight in decorating and enhancing in various ways. Here is a series, chronologically ordered from the early 1800s to the mid-20th century, from an extensive collection in the Barilla historic archive [ASB, M, PSOG].



with grated cheese and cinnamon¹⁶. The Duke, Don Ferdinando of Bourbon, born in Parma in 1751 and deceased at Fontevivo in 1802, the most Parmesan of the Bourbon dukes, loved a simple country life and nurtured a true passion for *anolini*, to the point that he actually helped to prepare them!

The story goes¹⁷, in fact, that Don Ferdinando often rolled out the pasta dough and made his daughters to help him prepare the *anolini*; then the Duke also made *tagliatelle* with the pasta, which was of great satisfaction to him. Of course pasta was not lacking at Maria Luigia's table either. The Duchess' court kitchen was



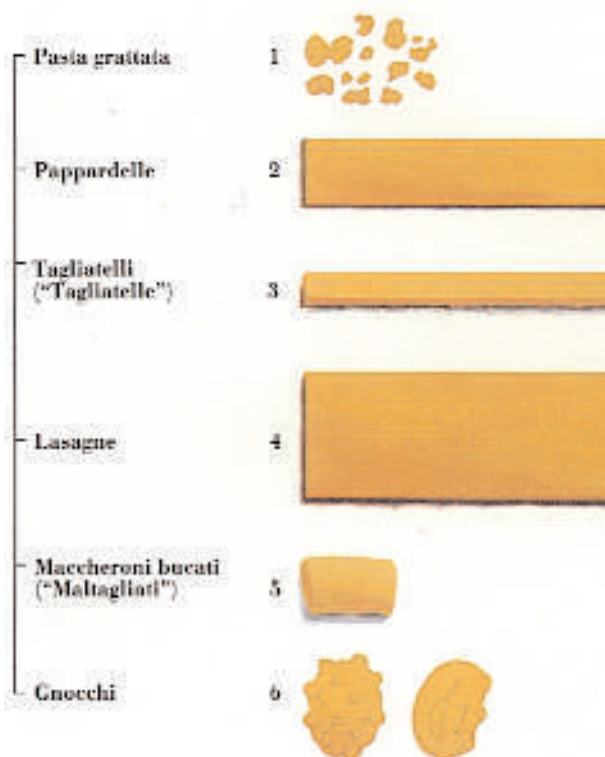
Shapes and sizes of pasta used in Parma towards the mid-19th century

MARIO ZANNONI

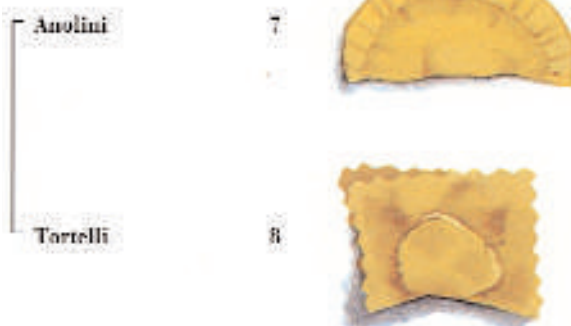
After studying the iconographic shapes in the indicated sources, the pasta was illustrated by the hand of Libero Gozzini and Wilma Incerti, who produced the illustrations for the Pastario [Pasta almanac] published by Alessi in 1985, here partially reproduced by the kind permission of the editor.

Right, an image of the Maccaronaro from the Parma almanac for 1837 La cuseina napolitana. Parma, Luigi Lucchini, 1836 [ASB, OR Pasta iconografia].

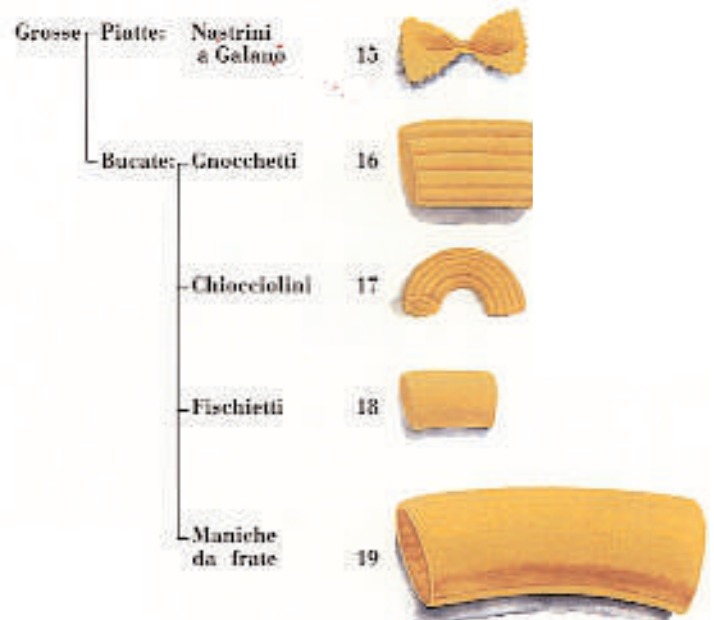
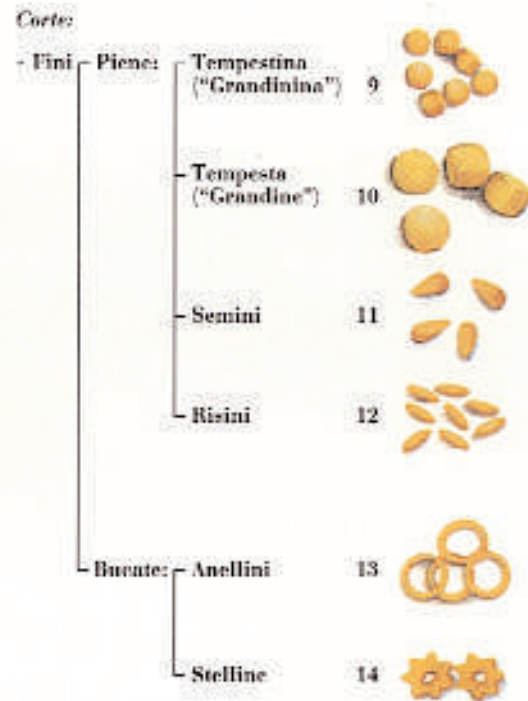
HOMEMADE PASTA



Paste casalinghe ripiene



DRIED, CRAFT INDUSTRY PASTA





BIBLIOGRAPHY AND SOURCES FOR THE ILLUSTRATIVE TABLES, CLASSIFIED BY INDIVIDUAL SHAPE OF PASTA

Description sources

The descriptions of the formats used are from the following volumes:

- (C) CAPACCHI G., *La cucina popolare parmigiana*. Parma, Silva, 1985;
- (M) MALASPINA C., *Vocabolario Parmigiano-Italiano*. Parma, 1856-59;
- (P) PESCHIERI I., *Dizionario Parmigiano-Italiano*. B.S. Donnino, 1836, I;
- (PS) PESCHIERI I., *Supplemento al dizionario Parmigiano-Italiano*. Parma, 1853;
- (PT) PARISET C., *Vocabolario Parmigiano-Italiano*. Parma, 1885-1892;
- (SP) SPAGGIARI P., CECI A.B., *L'anolino di Parma. Mito e tradizione*. Gattatico, 1988;
- SERGEANT E., *Nuovo vocabolario italiano domestico*. Milan, n.d. (1885);
- LIRICI L., "Il catalogo delle paste alimentari", in *Tecnica Molitoria*, 1984, XII, p. 865.
- (T) TOMMASEO N., *Dizionario della lingua italiana*. Trento, 1990;

Illustration sources

The illustrations used are of the shapes found in manufacturer catalogs:

- (STAL) GEROLAMO STALDA di Venezia del 1824 and
- (GUAZ) GAETANO GUAZZINI di Pistoia, 1860 ca, published in the volume by MORELLI Alfredo, *In principio era la sfoglia - Storia della pasta*. Pinerolo, Chiriotti, 1991, pages 95 and 45.
- (BAR) Barilla's 1916 catalog was also used (ASB, Ga 16/1. Inv. 4453).

Sources used for individual shapes:

- 1) (P), p. 707.
- 2) (M), vol. III, p. 224.
- 3) (PT), vol. II, p. 648.
- 4) (PT), vol. I, p. 916.
- 5) (PS), p. 49; (GUAZ), no. 4.
- 6) (P), p. 934; (M), vol. IV, p. 118.
- 7) (SP), p. 49.
- 8) (C), p. 94.
- 9) (PT), vol. I, p. 9; (BAR), no. 204.
- 10) (M), vol. IV, p. 274; (BAR) no. 206.
- 11) (M), vol. III, p. 37; (GUAZ) no. 19 e (BAR) no. 407.
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- 13) (P), p. 25; (GUAZ) no. 7.
- 14) (M), vol. IV, p. 212; (STAL), no. 11.
- 15) (M), vol. II, p. 205; (M), vol. III, p. 234.
- 16) (M), vol. II, p. 239; (BAR) no. 418.
- 17) (M), vol. II, p. 402; (STAL) no. 33.
- 18) (PS), p. 49; (T), vol. I, p. 951; (GUAZ) no. 5.
- 19) (PT), vol. II, p. 29; (M), vol. III, p. 33; (BAR) no. 452.
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- 25) (PT), vol. II, p. 79; (GUAZ) no. 39.
- 26) (M), vol. IV, p. 163; (GUAZ) no. 41.
- 27) (M), vol. IV, p. 163; (GUAZ) no. 42.
- 28) (P), p. 124; (STAL) no. 40.
- 29) (M), vol. III, p. 5; (STAL) no. 45.
- 30) (M), vol. III, p. 5; (STAL) no. 46.
- 31) (M), vol. III, p. 5; (STAL) no. 47.
- 32) (M), vol. III, p. 5; (STAL) no. 48.

Lunghe:				
Piene	Piatte:	Navette	20	
		Tagliatelle mezzane	21	
		Tagliatelle grandi	22	
		Mezza pasta larga ("Lasagnette")	23	
		Pasta larga (Lasagne)	24	
	Tonde:	Capellini	25	
		Spilloncini	26	
		Spaghetti	27	
		Vermicelli	28	
		Maccheroncini	29	
Bucate	Tonde:	Mezzi maccheroni	30	
		Maccheroni	31	
		Maccheroni grossi	32	

actually French with some Austrian influence. However, since great French cuisine had already adopted several Italian dishes like *potage au vermicelle* or *macaroni napolitaine*, these were then, of course, found in Parma.

The Duchess was especially fond of *vermicelli* in broth, whilst one of her maids always kept a tureen ready in her apartments of small Genoa pasta in broth, which evidently had a dietetic-health role to play in the sovereign's nutrition¹⁸.

After the demise of the Ducal court in 1859, Parma fell into a slump, but it was actually during that period that the foundations were laid for the current flourishing agro-food industry.

Pasta from the middle classes to ordinary folk

The pasta made at home was both with and without eggs. In general, pasta was eaten in broth as a soup and up to the late 19th century was not a food that most people could afford.

In the last century the basic diet for the Po Valley population comprised polenta and vegetable soup, but the middle classes, who nevertheless enjoyed a more balanced diet, still did not use pasta all the time¹⁹.

The situation began to change only towards the end of the century, when production and sale of pasta in Italy soared. However, in the last century Parma's favorite pasta dish was the classic *anolini*, which traditionally were consumed at least once a year, for Easter. Poor families who could not afford cheese would use dry ricotta as condiment, whilst wealthy families would even make *anolini* pie. Seemingly, Parma's second favorite pasta dish was *tortelli* of aromatic herbs, dressed with butter and Parmesan cheese.

Other types of pasta, including *tagliatelle* and *gnocchi*, must not have been quite so popular, since sources

mention them less frequently²⁰.

Short pasta, especially the smaller shapes, like *capellini*, was used by the wealthier classes, especially for children or invalids, since it was thought to be easier to digest.

On the subject of nutrition, the following was written in Parma about pasta in 1841: "Some pasta is also prepared with wheat flour and then dried without leavening. Depending on the shape the pasta may be called *vermicelli*, macaroni,... Usually it is cooked in water, in milk or in broth: this is an excellent food. However, it is a bad habit to use only this to feed infants"²¹.

And Neapolitan macaroni? They were not really very widespread until the middle of the century. Emanuelli recalls a particular event, a feast of 'real Gragnano' Neapolitan macaroni, for the opening of a 'Trani' in Rocchetta, in the Oltretorrente quarter of Parma towards the end of the last century²². The macaroni was dressed only with cheese and the Parmesan-tomato combination that is so popular now was not documented in Parma until the early 1900s, when tomatoes began to be cultivated on a vast scale.

In fact, in 1913 Antonio Bizzozero, pioneer of the modernization of agriculture in the Parma area, declared: "make no mistake about it - macaroni with tomato sauce and relative condiment of full-cream butter and extra-ripe Parmesan cheese, will become two worldwide institutions"²³. He was an excellent forecaster.

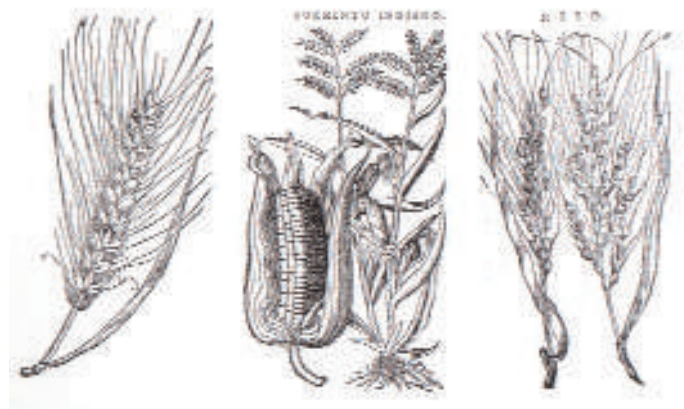
Parma products had already begun to circulate in Europe in the late 1800s and these included pasta. The *Universal Lexicon der Kochkunst*, published in Leipzig in 1890²⁴ stated the following: "*Macaroni* or *Maccheroni*... There are yellow and white *maccheroni*, slim or plump, long and short, and those considered the best are from Amalfi, in province of Naples, followed by those from Genoa, Parma, Milan, Bologna".

A bronze die for a vertical hydraulic bell press – left – and three copper dies for a horizontal press, Liguria, 20th century. The mixture was gradually pressed by the ‘bell’, extruded from the shaped openings in the die. The bronze die, used for the vertical press and reinforced to support the heavy pressure, allowed two types of long pasta to be produced at the same time: ziti and bucatini. In the dies on the horizontal press a rotating blade enables the desired length to be cut of the various shapes (from the left corzetti, linguine and reginette) [ASB, M, PSMA].



Notes

- ¹ SALIMBENE DE ADAM, *Cronica*. Bari, Laterza, 1966, vol. II, p. 797: “In festo sancte Clare, comedi primo raviolos sine crusta de pasta. Et hoc ideo dico, ad demonstrandum quantum subtiliata est humana gulositas, circa comestibilium rerum appetitum, respectu primitivorum hominum, qui contenti erant cibis a natura creatis”.
- ² SALIMBENE DE ADAM, *Cronica*, Bari, Laterza, 1966, vol. II, p. 803: “Frater Iohannes Ravennàs, grossus, corpulentus et niger; bonus homo et honesti vitae. Numquam vidi hominem qui ita libenter lagana cum caseo comederet sicut ipse”.
- ³ PORTESI Giuseppe, *L'industria della pasta alimentare*. Rome, Molini d'Italia, 1957, p. 14.
- ⁴ *Dizionario universale economico rustico*. Milan, 1976, t. VII, p. 280.
- ⁵ Archivio di Stato di Parma, Gridario, vol. 56.
- ⁶ PESCHIERI Ilario, *Dizionario Parmigiano-Italiano*. Borgo San Donnino, 1836; PESCHIERI Ilario, *Supplemento al dizionario Parmigiano-Italiano*. Parma, 1853; MALASPINA Carlo, *Vocabolario Parmigiano-Italiano*. Parma, 1856-59; MALASPINA Carlo, *Aggiunte e correzioni inedite al vocabolario Parmigiano-Italiano*. Parma, 1880; PARISET Carlo, *Vocabolario Parmigiano-Italiano*. Parma, 1885-1892.
- ⁷ PESCHIERI Ilario, *Dizionario Parmigiano-Italiano*. Borgo San Donnino, 1836, pages 192 and 809; PARISET Carlo, *Vocabolario Parmigiano-Italiano*. Parma, 1885-1892, p. 194.
- ⁸ *Il facchino*. *Giornale di scienze lettere ed arti*, 1844, 10 July.
- ⁹ FACCIOLO Emilio, *L'arte della cucina in Italia. Libri di ricette e trattati sulla civiltà della tavola dal XIV al XIX secolo*. Turin, Einaudi, 1987, pp. 33, 35 e 65.
- ¹⁰ FACCIOLO Emilio, *L'arte della cucina in Italia. Libri di ricette e trattati sulla civiltà della tavola dal XIV al XIX secolo*. Turin, Einaudi, 1987, p. 421.
- ¹¹ SPAGGIARI Peppino, CECI Anna Berta, *L'anolino di Parma. Mito e tradizione*. Gattatico, Guatteri, 1988, p. 28; CAPACCHI Guglielmo, *La cucina Parmigiana*. Parma, Silva, 1985, pp. 67-68.
- ¹² SPAGGIARI Peppino, CECI Anna Berta, *L'anolino di Parma. Mito e tradizione*. Gattatico, Guatteri, 1988, p. 79; ARTUSI Pellegrino, *La scienza in cucina e l'arte del mangiar bene*. Florence, Bemporad, 29^a Ed. 1926, p. 76.
- ¹³ SPAGGIARI Peppino, CECI Anna Berta, *L'anolino di Parma. Mito e tradizione*. Gattatico, Guatteri, 1988, p. 22.
- ¹⁴ RAZZETTI Fausto, PAOLETTI Pier Maria, *Parma. Appunti per un viaggio culturale e gastronomico*. Parma, CCIAA Parma, 1977, p. 27.
- ¹⁵ NASCIA Carlo, *Li quattro banchetti destinati per le quattro stagioni dell'anno*. Bologna, Forni, 1981, vol. I, p. 115.
- ¹⁶ DALLI A. M., *Piciol lume di cucina*. Parma, ASCOM, 1987, p. 75.
- ¹⁷ COLOMBI Bruno, “Alla corte di Don Ferdinando dal diario di due cortigiani”, in *Proposta*, 1973, no. 3 p. 34.
- ¹⁸ ZANNONI Mario, *A tavola con Maria Luigia. Il servizio di bocca della Duchessa di Parma. 1815-1847*. Parma, Silva, 1991, p. 296.
- ¹⁹ ASPR, Fondo Casa e Corte di Maria Luigia, Busta 809.
- ²⁰ EMANUELLI Aldo, *Le osterie parmigiane*. Parma, Palatina Editrice, 1977, pp. 151 and 234; RAZZETTI Fausto, *Parma a tavola. Storia, curiosità, testimonianze, poesia*. Parma, Accademia Italiana della Cucina, 1990, p. 61.
- ²¹ *Il facchino*. *Giornale di scienze lettere ed arti*, 1841, 22 May.
- ²² EMANUELLI Aldo, *Le osterie parmigiane*. Parma, Palatina Editrice, 1977, p. 75.
- ²³ *Agricoltura parmense. L'Avvenire Agricolo*, Special edition, year 45, May 1937, p. 113.
- ²⁴ KEISER-HAYNE H., “Pastaschuta Vom Ursprung eines deutschen Leibgerichts”, in *Die Anstaendige Lust vom Esskultur und Tafelsitteno*, Munich, 1993, p. 513.



Wheat and mills

UBALDO DELSANTE

The cultivation of wheat and the various types of flour

The most commonly found cereals in the human diet are wheat, corn or maize, rice, rye, barley and oats. In past centuries, millet and spelt were also widely used, but are now used almost exclusively as animal feed.

According to some experts, the world population, which between 300,000 and 8,000 years before Christ had grown from one to five million inhabitants, in the next 4,000 years witnessed a veritable demographic explosion, reaching 86 million. And this impressive increase took place hand in hand with the spread of the cultivation of cereals: oats, maize, millet, barley, rice, rye and wheat. The latter seems to have originated in the eastern Mediterranean basin. Since it stands up well to harsh temperatures as well as to a fairly hot climate, it spread widely in every geographical area, even at high altitudes. In the Middle East, in the upper Jordan valley, the remains of a prehistoric village dating back to the 8th millennium B.C. have come to light, which testify to the use of wheat in the diet and its consequent cultivation. In Macedonia, just a few kilometres west of Thessalonika, archaeological excavations have unearthed the remains of a permanent settlement dating back to more than six thousand years before Christ. The artefacts found show that the men who lived in those lands, were no longer only nomads, but lived in organised communities and raised animals, partly to assist them during the various phases of cereal growing. And it may have been from Asia Minor, by way of the Aegean Sea, that the 'discovery' of wheat spread to Greece and from there to Europe. This theory is also supported by various settlements datable to about five thousand years before Christ, identified along the Danube. These were inhabited by people of a very advanced civil and cultu-



ral standing, whose dietary habits were based on the cultivation of cereals such as wheat, barley and millet.

The use of wheat on the Po plain is lost in the mists of time. Italic peoples mainly cultivated spelt and barley (which they used to make a sort of "polenta", with the addition of linseeds, coriander and salt), though they grew millet and wheat as well. In the Roman age, Strabo and Polybius make mention of it. On the basis of the time of sowing and the duration of the vegetative cycle, two main varieties of wheat are distinguished, winter wheat and spring wheat.

The caryopses (seeds or grain) of cereals are used as foodstuffs after having removed their indigestible parts, such as the cellulose of the outside layers, as well as the parts that are richest in fats, and therefore highly perishable, such as the germ: as a consequence only the endosperm is left for dietary purposes.

It is wheat in particular that is used in Italy for the preparation of the basic foods on the table, which are also commonly found in the rest of the world: bread, made from soft-wheat flour (fine and velvety to the touch), and pasta, the best quality of which is made from durum-wheat semolina (granulated flour), but standard types can also be made using soft-wheat semolina and flour, which obviously produce pasta of less value. Whilst soft-wheat flour is fine-grained, soft-wheat semolina has coarser grains, and the same applies to durum wheat flour and semolina.

In the mid-19th century, according to Pier Luigi Spaggiari's calculations, in the communes that would later make up the province of Parma, on an overall cultivated expanse of 52,787 hectares, more than half, in



Cereals: wheat, maize, rice, rye, barley, oats – illustrated at the side with plates from the *Compendium de plantis omnibus* by Pietro Andrea Mattioli published in Venice in 1571 – since time immemorial have been one of the basic elements in the human diet and were soon used to make more complex foodstuffs, such as bread and pasta [ASB, *O Grano Iconografia*].

In Parma the grain market was held in Piazza Grande under the portico of the Town Hall, known as a consequence as the portico del grano, on the facing page in a photo from the beginning of the century [AFP]. In the ducal epoch the supply of wheat for the city was a crucial problem and meticulously regulated by government 'bans', proclamations and provisions.

At the bottom, the wheat cycle in a 19th century French lithograph: at the centre, harvesting, surrounded by images relating to its processing (in the 4 ovals) and to its civil and dietary uses [ASB, *M GROG 18*].

other words 27,135, was set aside for wheat, almost 10 thousand for maize, less than a thousand for other grains and the remainder for fodder, pulses and rice. The sown ground/produce ratio was around 1/3.5, much lower than the standards set by Lombardy and also by the Piacenza district¹. Matters improved in the subsequent decades as a consequence of the introduction of chemical fertilisers, new machines and better agronomic techniques.

According to the data that appeared in the statistical survey carried out by the Ministry of Agriculture, Industry and Trade in 1890, in the province of Parma, in the period between 1879 and 1883, an average of 65,872 hectares of land a year were given over to wheat cultivation, with a production of 643,420 hectolitres, whilst just less than 30 thousand hectares, which produced almost 500 thousand hectolitres, were given over

to corn. The production of other cereals, such as oats, rye, barley and rice was negligible. In Italy, at the same time, about 4 and a half million hectares were given over to wheat, with an overall production of 35 million quintals. In more recent times, the area dedicated to wheat has been cut down everywhere, in Italy and in the province of Parma too, whilst there has been a substantial increase in the yield per hectare².

Following the innovations that were introduced into the agricultural field as of the final decades of the last century, therefore, grain production in the province of Parma showed a marked tendency towards specialisation and rotation with other crops and with artificial and permanent grassland, whereas during the *ancien régime* wheat was placed at the head of the hierarchy of means of subsistence and was therefore the object of intensive trading as well as the most attentive care of the rulers.



Below, the wheat cycle according to the traditional iconography: harvesting and sifting in illustrations by Basilio Cascella from a series of postcards dating back to the 1920s [ASB, *O Grano Iconografia*].

On the opposite page, wheat threshing from a 19th century French lithograph [CACRPP, copy in ASB, *O, Grano Iconografia*] and a thresher's flail and a shovel, tools used for threshing on the threshing floor in the early 20th century [ASB, *M GROG 11 e 15*]. At the bottom, wheat in a peasant's hands, the fruit of a year's work, in a photo by Stefano Zardini [ASB, *A Fondo Zardini*].



Wheat 'bans' and provisions

The grain market in Parma was held in Piazza Grande, which in centuries gone by was the heart of mercantile activities in the city, under the arcade of the town hall, known in fact as the *portico del grano* [wheat arcade]; this practice ended in 1909. The nearby square, now known as Piazzale della Macina, was where the grist tax had to be paid³.

Over the years the rulers of Parma issued numerous 'bans' and provisions on wheat, the cereal which, given that it represented the basic foodstuff of the population, became a strategic asset, particularly during the frequent periods of scarcity due to wars, plagues or natural disasters. In the ducal epoch the life of the city was substantially affected by food provisions, numerous proofs of which remain in the collections of 'bans' or proclamations or, more simply laws, in the absence, until 1820, of a proper code. These bans prohibited the export of wheat to bordering states, prescribed purchasing on foreign markets, controlled the prices of the wheat itself, of transport charges and of bread, reque-

sted notification of the quantities produced, sold and stored, established technical criteria for the conservation of the product in the best possible conditions, and in addition imposed penalties on contraband exporters and smugglers⁴. In any case though, in past centuries it was possible to eat excellent bread in Parma, as testified to, in their travel diaries, by numerous foreigners passing through the city from the 16th century and then at the time of the Grand Tour, between the 18th and 19th century. The writer Jules Lecomte, for example, noted in 1840 that "in Parma they make an excellent quality of bread known as *pan francese*"⁵.

The price-control policy that established charges to the public and at the same time regulated customs duties for protectionist purposes, with all its consequences of a social, fiscal and economic character, still persisted after the Unity and has continued to the present day. Suffice it to think of the dramatic agricultural strikes of 1907-1908, of the 'Battle of Wheat' during the Fascist period and, in more recent times, in particular in the 1970s, of the inflationary consequences of the wars in



the Near East, which among other things led the authorities to fix the price of pasta (1973) (> II, page 215).

Mills and wheat-grinding

Since wheat does not lend itself to being eaten directly, man very soon discovered a way to reduce it to a flour



using pestles, mortars and other manual equipment, then moving on to more advanced grindstones moved by man himself or by animals and finally using the power of wind or water.

The introduction of cereal mills into western Europe can be dated back to the Roman-Imperial age. At that time the water of rivers and streams replaced muscular strength as the principal source of energy. However, it was in the Middle Ages that the greatest development took place of these mills, which represented a milestone in the economic and social development of rural populations. The oldest model of water-driven mill is the horizontal one with blades, known by the term of Greek origin *ritrecine* or, in more modern times, the turbine mill. Originating from the mountainous areas of the Middle East, it spread to continental Europe about a century before the Christian era. At that time the Romans created a new type that, in determined conditions, gave a more efficient performance: the vertical mill, with boxes, known also as the 'Vitruvian wheel', carefully described by the Roman engineer Marcus Vitruvius Pollio (I century B.C.) in his treatise *De Architectura*. On perennial and constant watercourses such as the Po, however, floating mills were introduced, built on two hulls linked by beams and platforms, moored to the bank: it was the current of the river itself that activated the paddles.

Manual grinding, using mortars, was, in early times, a task usually reserved for women. The spread of mills, at first with rotating grindstones driven by animal power or by slaves, then of water-mills (and in other geographical areas, windmills), also in view of the technical specialisation involved, meant that the hard work of grinding fell to the men. In many cases, women were left to carry the wheat to the mill and were solely responsible for preparing and baking bread⁶.

The greatest propagation in Italy of the various types of mill, according to the particular local morphology, took place after the year 1,000, when the 'mediaeval industrial revolution' led to an increase in these activities. Thanks to the development of transport methods (introduction of the horse-shoe and the drawing of oxen or horses by the shoulders rather than the throat), the water-mill acquired an importance that it did not have in

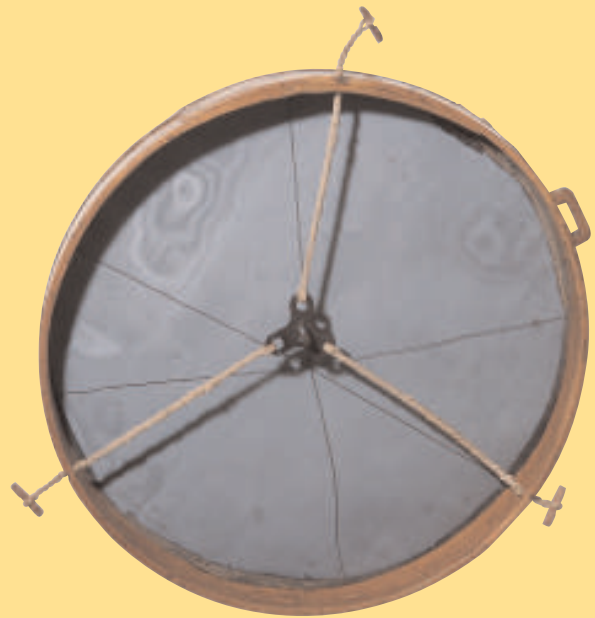
Threshing on the threshing floor

Tools for threshing, cleaning and measuring wheat, from the collection of Maestro Ettore Guatelli of Ozzano Taro, acquired by Barilla in 1984 on the occasion of the exhibition Dal chicco alla farina held at the Abbey of Chiaravalle Milanese.

Below, threshing stone used up until the second half of the 19th century, drawn round the threshing floor by a horse [ASB, M, GRMA 12]; at the bottom, horse-drawn granite thresher used up until the early 20th century for threshing [ASB, M, GRMA 13].

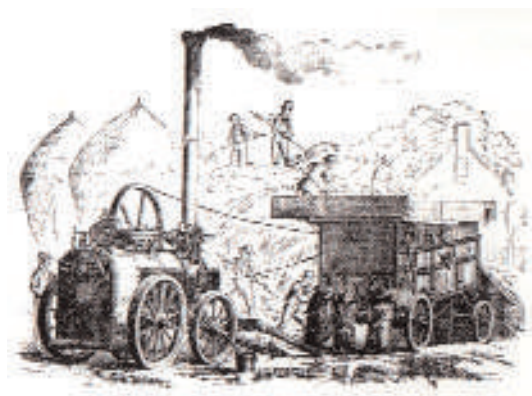
Below on the right, a large sieve used for sorting grain and cleansing it of impurities [ASB, M, GROG 23].

On the bottom, right, 'heminas' for measuring wheat used when buying and selling wheat in the market: half a decalitre, corresponding to one staio [bushel], a unit of measurement in use in the Duchy of Parma, and other recipients with capacities up to half a litre [ASB, M. GROG 25, 26].



ancient times, since it was worthwhile transporting cereals to it even from far-off locations. The history of mills thus followed, hand in hand, that of royal rights on the utilisation of public waterways: the control of the latter subsequently passed from the imperial authority to the landowners, to bishops and to monasteries, then to the free communes. The mills were a source of guaran-

teed income, a coveted royalty that ended by being identified with lordly power and became a social and economic reference for the peasants of the time. In fact, controlling the mill, its owners and its operators, also meant having direct control over the income of every citizen, via the possibility of knowing as a result the quantity of wheat that each person brought to the mill to grind in



proportion with the number of mouths to be fed⁷.

Water-mills and millers in the tradition of the countryside surrounding Parma

The building typology of mills and the technology necessary for them to function were well-known in the Parma area, where relicts of very old mills exist.

The numerous watermills in the city and in the immediate vicinity, in the second half of the 19th century, were driven by horizontal wheels, whilst on the hills or mountains they were driven by vertical or horizontal wheels, depending on the location of the mill.

Mills are never directly operated by the watercourse by which they stand, but receive water via an offtake channel, which allows for greater control and more careful regulation, dug artificially into the ground. It has a rec-



At the bottom, scene of harvesting using a plough of Flemish workmanship (Brussels) dating back to the 18th century [CACRPP]. It represents Ceres, goddess of crops, appearing to Triptolemus. Harvesting was carried out by hand throughout the 19th century. It was only at the start of the 20th century that the countryside witnessed the appearance of the first machines: threshers – below in a painting by Fortunato Rocchi (1822-1909) [Courtesy Christie's Rome © Christie's Images] set in the Tuscan countryside and on the left in an engraving from the early 20th century [CRB].



tangular cross section with a flat bed and lateral secondary inlets are sometimes dug into its banks, from which water is drawn for irrigation purposes. In the vicinity of the mill the channel widens, becoming funnel-shaped and creating a pond from which the water is directed, via the 'millrace', onto the wheels. A small drainage channel allows any surplus to be deviated. The sluice is made up of a number of gates placed in correspondence with each of the wheels to be driven. Through the opening determined by raising the sluice gate, the water pours into one or more small sloping channels, often made of chestnut wood, which bring it into contact with the wheels. In horizontal-wheel mills, each wheel moves a single pair of grindstones directly, without having recourse to any type of gearing. The wheels are situated inside the mill, in an underground, generally vaulted, room. They are arranged parallel to the axis of the floor of the building. The room has two windows or openings opposite one another, in direct communication with the outside. The shaft, which communicates the movement from the wheel to the grindstone, which is situated in the upper room, generally consists of a solid oak or beech tree trunk, 4-6 metres long and with a cross-section varying from 40 to 50 cm.

The grindstones consist of two stone discs, one on top of the other, 10 to 20 cm high and with a diameter between 80 and 130 cm. Their weight varies from 400 to 700 kg. There are two types: the fixed grindstone or 'lower millstone' and the moving grindstone or 'upper millstone'. The speed of rotation is between 90 and 100 revolutions a minute. Situated above the grindstones is the hopper, an upside-down truncated-pyramid shaped wooden crate, into which the wheat is poured. The wheat is crushed by extrusion between the grindstones, in which special



Wheat as a protagonists in the art world: on the left, Allegory of Summer, oil on canvas by Ludovico Trasi, dated 1681, part of the cycle of the seasons in the Hall of Honour in Palazzo Rota-Pisaroni in Piacenza [CACRPP]; at the bottom, harvesting on the Bourbon estate of San Leucio from a painting by Jakob Philipp Hackert (1737-1807) housed in the Palazzo Reale in Caserta; at the side, terracotta tile in Art Nouveau style with ears of wheat [ASB, M, GROG 13].

oves have been made to allow the flour to pour out. flour is collected in a large chest placed under the ne that encloses the grindstones. Periodically, the dstones were removed and beaten with a hammer to ghen up the surface, which had worn out with use. In Parma area grindstones were obtained from stone rries situated on the slopes of Monte Cassio.

er grinding, either at the same mill or sometimes ctly carried out by the peasants on their threshing rs, the flour was separated from the bran using sie- or sifters, at first manually and, in more recent s, using special machines.

millers was often paid in kind, namely in wheat or r, rather than in money: in the Parma district this ment was known as *molenda* or *moldura*.

erally, the mills had two grindstones, of different n: the finer one was used for grinding wheat, rye and , and the other for maize, as of the second half of the century. Sometimes they also had a third truncated-e shaped grindstone (more literally, a crusher) used



The first system for grinding wheat used by man was manual, exploiting the natural roughness of the stone, which was operated using a rotating movement. Gradually, manual grinding was perfected – below, a specimen made of Parma sandstone dating back to the 19th century [ASB, O M GRMA 16] – into which the wheat was poured through the upper hole: the process can be seen in action in the photo by Henri Bechard datable between 1869 and 1880, taken in Egypt and now housed in the Musée N. Niepce in Châlone-sur-Saône, in France.

During the Roman age cereals were ground using grindstones – on the right a series of grindstones at Pompei [ASB, O Mulini



pär la lùmma. Until the beginning of the last century, when electric energy was still not common in the countryside, and oil was expensive, the peasants would take their marc, as well as sacks of wheat, to the mill during the autumnal grindings, and would return home with flour and a flask of oil. Thus for a year they would not have to worry about lighting their homes and stables.

Millers

In former times the miller was part of the category of ‘serfs’ and was almost never the direct owner of the mill; in time, however, he became an entrepreneur on a small scale, emerging from the peasant class, from which, though, he almost always came. The earliest statutes of the Corporation of Millers in Parma date back to 1448. The patron saint of the guild was Saint Agnes, whose feast day fell on 21 January⁸.

In certain situations, when the mill was located near a ferry over a sometimes torrential river, the functions of host, miller and ferryman came to be combined in one individual, as was the case, for example, in the Parma district, in Solignano, on the river Taro.

“Tamer of water, – noted Camporesi⁹ – inventor and operator of devices and contraptions who, by harnessing



and guiding their power, could stop the uncontrolled flow of the liquid element, the man of the millstone, the miller, exercised his power over the waters subduing them into the service of men. There was something magical and sacrilegious about the man who captured the primordial energy of the flow that originated in the caverns of the Great Mother, in the swollen breasts and humid wombs of the Earth and channelled it to torture it with wheels, paddles, mallets, rendering enslaved and barren what was once free and fertilising...

“Undoubtedly his was not an ignoble profession..., surrounded by prestige: in the learned written tradition and in oral tradition, emphasis is placed on the miller’s intimacy with abstruse matters and arduous abstract problems, his familiarity with enigmas and riddles, the perspicacity of an inspired savant and the shrewdness that could embarrass the powerful and humiliate bogus men of learning. An isolated and solitary man, he lived in a



humid space between water and wheels, millstones and hoppers, in a milling workshop that transformed the wheat of the earth, with the conspiratorial government of the waters, into precious edible assets. A man dressed in white, the colour associated with suggestions of sacredness and authority, a figure attributed with evasive and devious powers and perhaps underground channels to make contact with hidden truths”.

The mill, which in the mountains is frequently given the revealing name ‘of the devil’ – as recent historians have observed – was a landing place, a meeting point for people from various places, where news, information and comments were exchanged: in a word, it was a place of culture. Located, as it often was, on the boundary of the inhabited area, it was not seldom frequented by pimps and prostitutes¹⁰. To pass the time while waiting for the grindstones to do their job, cards were played, ideas exchanged, and sometimes these were not greatly appreciated by the powers that be.

The life of the miller

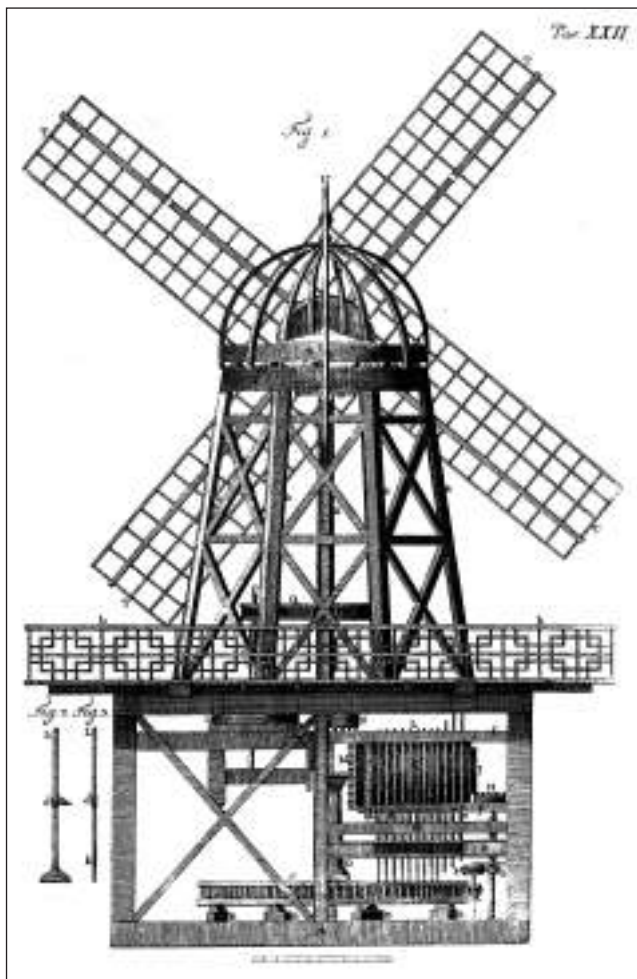
In the wake of the albeit slow but constant conquests of

As of the Middle Ages, man began to replace animal traction with the power of natural elements for the laborious work of grinding. The windmill technique was particularly developed in northern Europe and along the coasts and crests: on the left, in a 17th century engraving [CP], below, in an illustration from the *Encyclopédie* and in a 20th century pastel drawing [ASB, MUOG 4]; at the bottom, the windmill built in 1836 at Cocconato d’Asti [ASB, O Mulini Iconografia].



medicine, Camporesi goes on to write: “The white hell in which the millers were immersed is difficult for us to imagine today. With their hearing destroyed by the constant din of the grindstones, permanently submerged in a cloud of white dust, ‘deaf and dull like donkeys’, forced to live in a humid, confined space, in a sort of whitish nightmare, in an ‘unhappy and sorrowful place’, they suffered ‘on account of the nearby water, which was very





At the side, diagram of a windmill, illustration XXII from W. Bailey, *Avanzamento dell'arti delle manifatture....* Florence, 1773 [ASB, *O Mulini Iconografia*]; at the bottom, model of a 17th century oak Windmill preserved at the Waag Museum in Edam; on the right, wall structure (now without the sails) of a 17th century windmill at Porto Venere (SP) [ASB, *O Mulini Iconografia*].



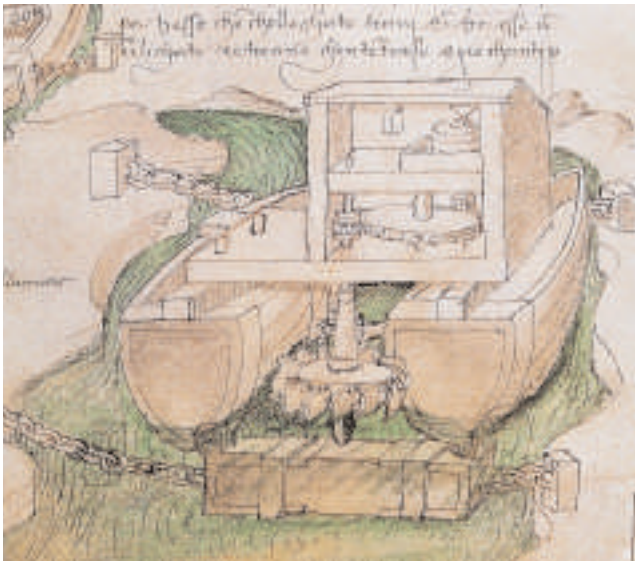
will understand how in France, for example, in the 14th century, the Jews themselves were commanded to run their own mills for the sole use of their communities, thereby avoiding contamination with the flour used by the Christians¹².

The bad reputation of the millers was typical of the entire Po area, as were the prejudices held against them. There are countless stories and fables in which the miller is cunning and a swindler: he always has one over the devil! There are numerous proverbs relating to millers, in every dialect¹³. In the Parmesan low plain, at San

often polluted, a thousand pains in the head caused by damp, a thousand headaches'¹¹. They died, according to Tommaso Garzoni, 'sometimes in the first year that they began to work in the mills on account of the putrefaction the place brought with it... The 'living plague' of lice seemed to find a favoured hatchery in their skin. Hated by the people almost as much as the detested bakers, they themselves were, in some way, a veritable 'social plague' because without turning a hair, in agreement with the bakers, they would grind and sell wheat and flour that had gone bad. It is certain that the conservation of foodstuffs was a serious problems and the 'representatives for public health' were almost always powerless to make sure that 'meat, fish and fruit of bad quality' were not sold. The problem of rotten foodstuffs was virtually insoluble and the millers and bakers took advantage of this dietary chaos to put tainted and adulterated flour on the market. The 'representatives for health', warned Lodovico Antonio Muratori, 'must above all be careful that the flour and bread, destined for the use of the people, is not contaminated with darnel, in order that the stomach and the mind of anyone who feeds on it is not upset. This would be like selling poison. The same should be said of flour made from wheat that has gone bad, broad beans, and rotten maize''.

If we add the state of marginalisation in which the Jews were kept to the tendency to take these precautions, we





Along the course of perennial rivers, such as the Adige or the Po, the current was exploited to produce movement, whilst the barge on which the actual mill stood was stationary, opportunely anchored to the bank.

The working diagram of a river mill is illustrated here, in its earliest form, from a drawing by Francesco di Giorgio Martini – on the left [ASB, *O Mulini Iconografia*] – and, at the bottom, in its vertical-wheel version from a plate in the *Dizionario delle arti e mestieri* by F. Grisellini, Venice 1768-1778 [ASB, *O, Mulini Iconografia*].

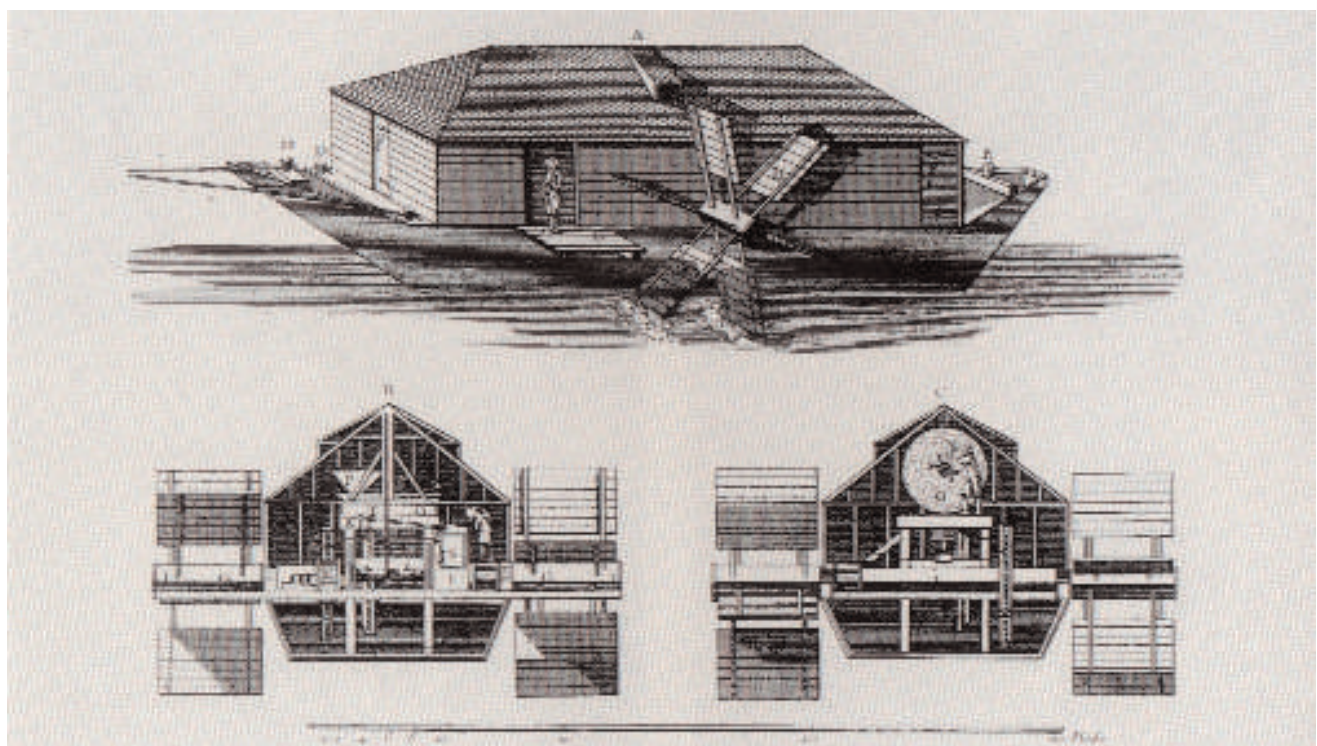
Below, the work of the miller, in an Interior of a mill on the Po by Guido Carmignani (1838-1909), painted in 1857 [Museo Lombardi, Parma] and in a poster by Tommaso Aroldi for the Agricultural Exhibition held in Casalmaggiore in 1910 [ASB, *O Mulini Iconografia*].



Secondo Parmense there is a saying still in use that goes: *cambia mulinér, cambia ladar*, in other words, change miller, change thief¹⁴. In the hills, in Felino, on the other hand, it is said that “the first thing a miller does when he gets out of his bed in the morning is to... *infil-sèr il brèghi a ‘n lèder*”, put the trousers on a thief¹⁵.

This reputation also derives from the fact that the miller was, and would remain so for centuries, until the notorious tax on grinding applied in the first years of the Unity, the collector on behalf of the state, of the ‘grist duty’, a tax – notes Benassi¹⁶ – “oppressive like no other and hated especially by the poor”.

Since the 16th century, proclamations issued by the central and local authorities, prescribed the regulations for the conduct of millers and in particular the delivery times of the ground product, and the correct weights and measures¹⁷. Their frequent reiteration



More examples of river mills in a series of rare archive images and photos: on the right the model of a river mill by Romano Achilli (1990); below, a 19th century photo and, at the side, a drawing by Giovannino Guareschi (1908-1968) of the Ficarolo Will in August 1943 and two shots of floating mills anchored near Zibello, in the Parma district, at the end of the 1930s and near the railway bridge at Casalmaggiore (CR) in the 1940s [ASB, O Mulini Iconografia]. At the bottom, an aerial shot of floating mills anchored in Verona near the church of Saint Anastasia in 1931 [ASB, O Mulini Iconografia].



shows how often they were disregarded, at the expense of the peasants naturally.

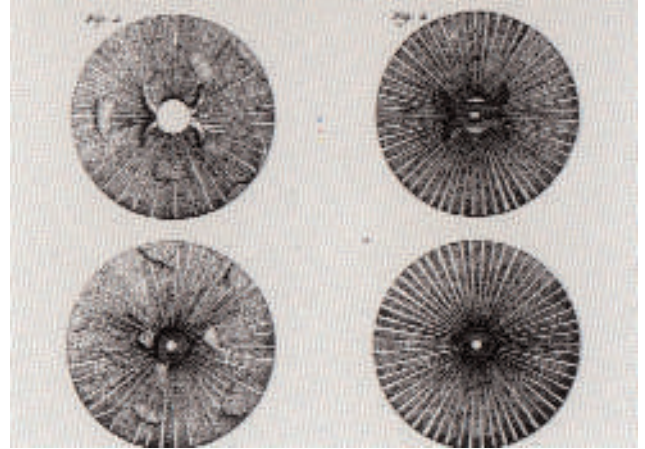
Channels and mills in the city

Since earliest times, the city of Parma was crossed by numerous watercourses that served, among other things, to drive mills and factories of various types. The authorities always paid attention to the use of these channels, to their maintenance as well as to that of the roads they crossed and to the division of the water between the various users, both for motives connected with tax and civil coexistence, but also for hygiene reasons. In the ducal age and up until the Napoleonic domination the Congregation of the Cavamenti was responsible for this task, subsequently it fell to the communal magistrates¹⁸. In time the channels were covered over and nowadays it is hard to believe that beneath the city such watercourses, and in such numbers, really exist, once in the open

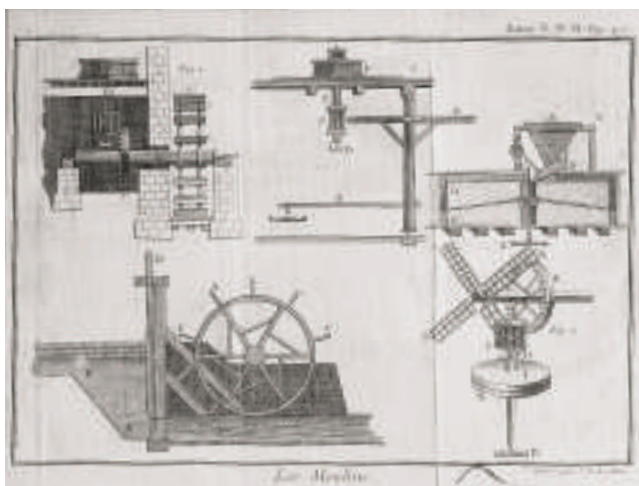
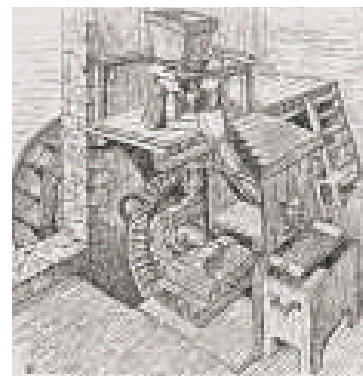




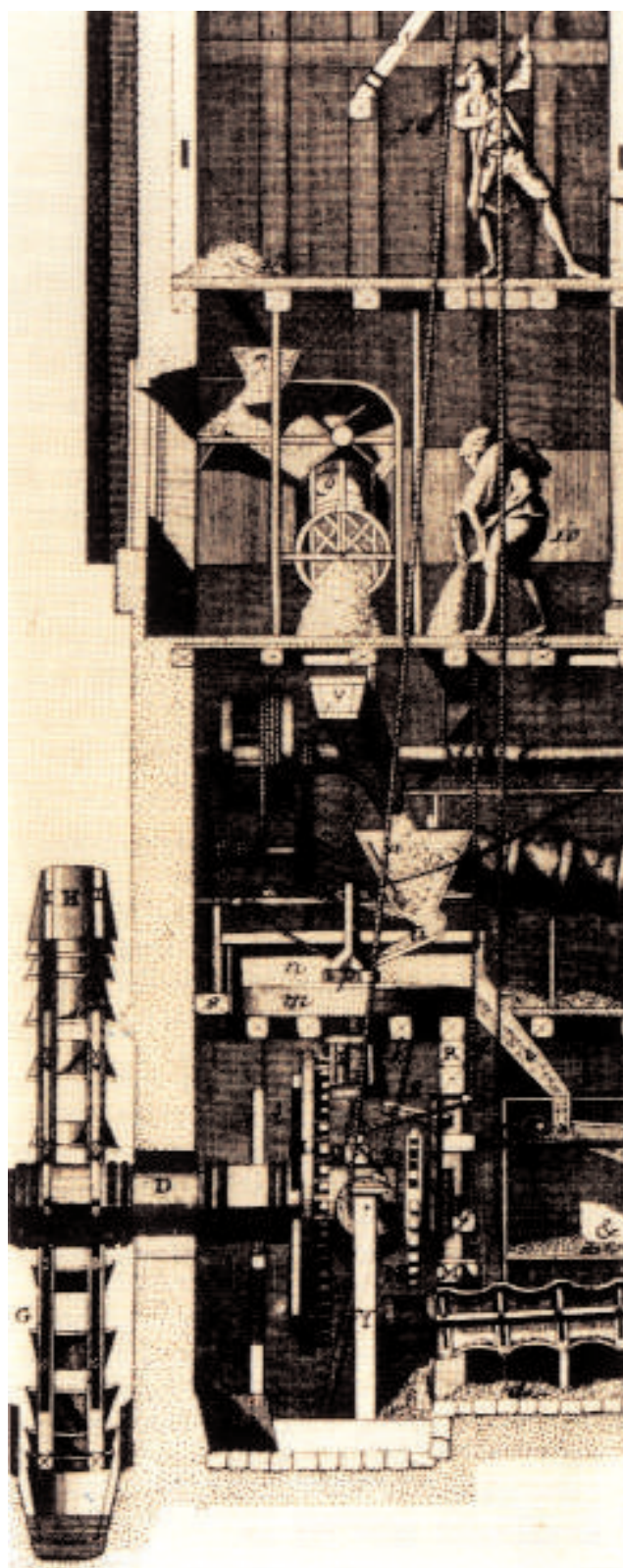
The horizontal wheel or ritrecine, of eastern origin and older than the vertical wheel, although not fully exploiting hydraulic energy, makes it possible to transfer movement directly to the grindstones without any need for gears – as can be understood from the technical diagram at the side – and is therefore more robust and less subject to breakdowns. The hydraulic wheel photographed below on the left can be found in the mill at Ponte Messe di Pennabilli (PS) [ASB, O Mulini Iconografia]. On the left, water drainage channel in a watercolour by Paolo Toschi dated 1832 [Parma, Museo Lombardi].



The technique of grinding underwent a radical transformation in the Roman Imperial age, with the introduction of the vertical hydraulic wheel – also known as the ‘Vitruvian wheel’ – which spread all over Italy after the year 1,000. On this page, working diagrams of the vertical-wheel mill: below, from plate VI in the *Dizionario delle arti e mestieri* by F. Grisellini, Venice 1768-1778 [ASB, O, *Mulini Iconografia*], where the gear mechanism that transforms hydraulic energy into movement can clearly be seen; on the right, from Luraschi Arnaldo, *Il Pane e la sua storia*. Turin, Arte Bianca, 1953, p. 101, in which it is possible to see the hopper into which the wheat is poured that, having been reduced to powder by the grindstones, drops into the chest at the bottom; and, at the bottom, from a technical illustration in the *Encyclopédie* by Diderot and D’Alembert (T 3) with a cross-section of the mill in which it is possible to see the route taken by the wheat [ASB, O, *Mulini Iconografia*]. On the facing page, from the top, a further illustration from the *Éncyclopédie* (T 1) with a detail of the millstones and a view of the hydraulic wheel [ASB, O, *Mulini Iconografia*]; a 19th century French painting [ASB, M, MUOG 5] and a 20th century canvas by A. Olivotto showing mills at Pieve di Cadore [ASB, M, MUOG 1].



and essential for the daily life of the townspeople, now transformed into sewers. Graphic documentation of the 16th century mills present in the city can be found in the inlaid chair-backs in the Cathedral and in the choir of San Giovanni Evangelista in Parma. In the first inlay in the Cathedral, the work of Luchino Bianchino, the mill is depicted as an independent building, with a rectangular plan and a side portico, driven by an external vertical wheel; in the dossal of the ninth stall in the choir of San Giovanni, Marcantonio Zucchi shows a view of the mill next to the majestic bulk of the walls. The plant is dri-





The life of a miller: “an isolated and solitary man, he lived in a humid space between water and wheels, millstones and hoppers, in a milling workshop that turned the wheat of the earth, with the conspiratorial government of the waters, into precious edible assets...”. In the images below, a scene of work inside a mill in a xylograph by Léon Lhermitte drawn from La vie rustique published in Paris in 1888 [ASB, O Mulini Iconografia]; on the left Amadio Ortalli, standing, by the side of the grindstone in his mill at Poggio di Sant’Ilario (PR) in a photo by Mario Ghiretti dating back to the 1970s [ASB, O Mulini Iconografia]; at the bottom, in a photo dating back to the early 20th century, a group of workers from the Figna Mill in Valera (PR) poses inside the warehouse crammed with huge sacks (140 kg each, according to the sign) [Archivio Figna].



ven by two wheels with vertical paddles side by side on the outside; the wheels are moved by the waterfall channelled to the paddles by special ‘vessels’, whose flow is regulated by upstream sluice gates. At the end of last century there were still a good many mills operating on hydraulic power within the boundary walls of Parma. In the Oltretorrente, the Cinghio channel, which ente-

red the city at Porta San Francesco (present-day Barriera Bixio), powered not only a foundry, a tannery and silk factories, but three mills as well (including the San Domenico mill) before crossing the Parco Ducale and joining the Galasso channel, to the north-west of the city; the Naviglio Taro channel, on the other hand, drove various mills in the countryside, in



Below, the miller Bertolotti between two millstones at the Molinaccio, near Fornovo (PR) in another photo by Mario Ghiretti [ASB, *O Mulini Iconografia*]; at the side, tools for maintaining the millstones: hammers and scalpels, necessary for the periodic scraping of the stone, worn away by constant friction [ASB, *O Mulini Iconografia*]; below, the transportation of flour at the Noceto mill in a photo dating back to the early 20th century [ASB, *O Mulini Iconografia*].



Collecchiello, Vicofertile and two in Valera (one of which would become the site of the Braibanti pasta factory (> I, page 122), but in the city served only the Bormioli maiolica factory. The Naviglio Taro also flowed into the Galasso, which in its turn entered the Parma stream at Colorno.

In the old city, on the bank opposite the Parma stream, the channel that reached the Marino area entered at Porta Nuova (present-day Barriera Farini) and split into various branches with a specific name, including the Comune, with six mills (one of which was in Borgo delle Asse), and the Maggiore, with five mills (a road that ran alongside it is still known as Vicolo dei Mulini), before joining up to form the Naviglio channel, also known as the Navigabile, which then ran north into the low plain near the Parma stream. Not far beyond the city's boundary wall, at Mulini Bassi (present-day Via Bologna district), there was a cereal mill, as well as other plants, weaving mills in particular, which were all driven by hydraulic power. This mill, known in former times as Ferrapecora and then Medardo Del Grano, from the name of the last owner, was already inactive in 1902¹⁹.

Many of the mills were ecclesiastical, episcopal or convent property, and were managed by tenants.

At the Industrial and Scientific Exhibition held in Parma in 1887, among the gold-medal winners in the industrial section for *Prepared foods and materials*, we find the millers Vincenzo Mediolini of Vicofertile,

Bassano Gnechi, Enrico and Antonio Chiari as well as Giovanni Figna di Valera. Mediolini and Gnechi were also awarded a diploma of honour for the Liberal Arts in consideration of the innovative systems they installed in their mills; even at this early date, Gnechi's plant, at Mariano, was a cylinder mill and was designed by the engineer Cornelio Guerci (1857-1949), a future member of parliament, who received a certificate of merit for his accomplishment²⁰.

A profitable trade

A list of contributors dated 1889²¹ also reveals the net profit, and therefore the economic capacities, of the millers who were active in the city, and this information can be summarised as follows:



1



2



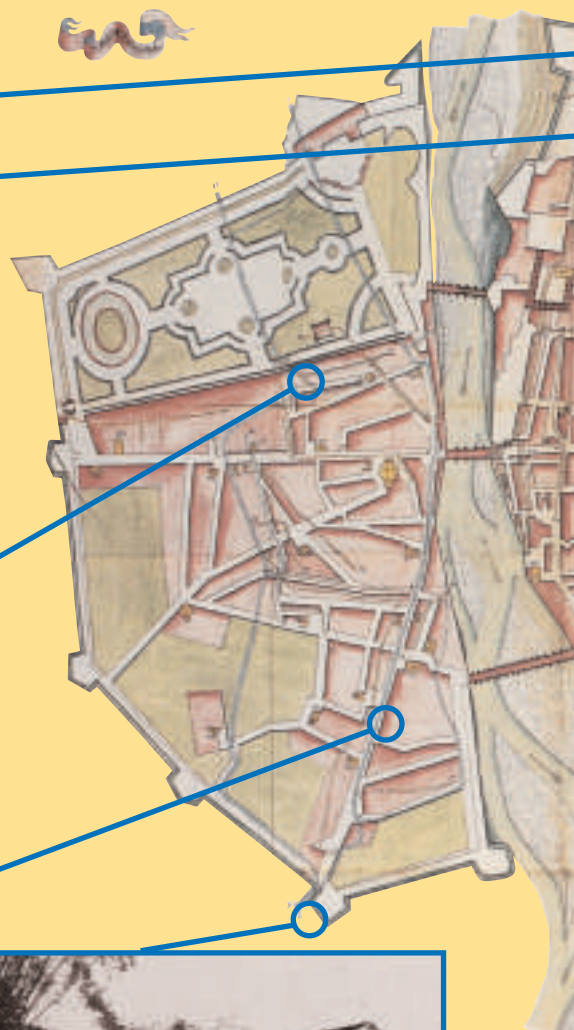
3



4



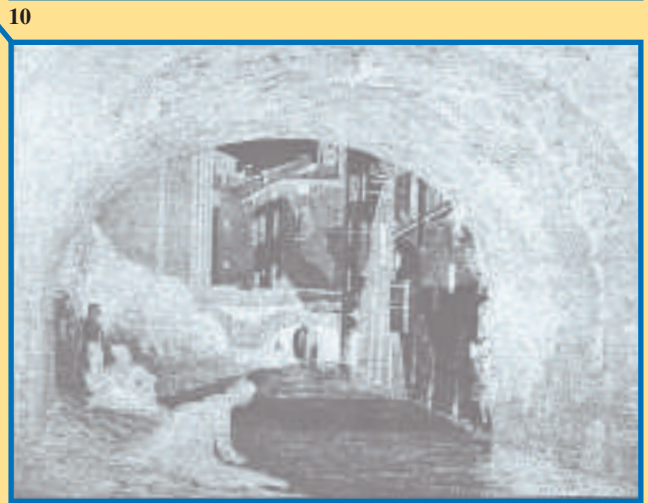
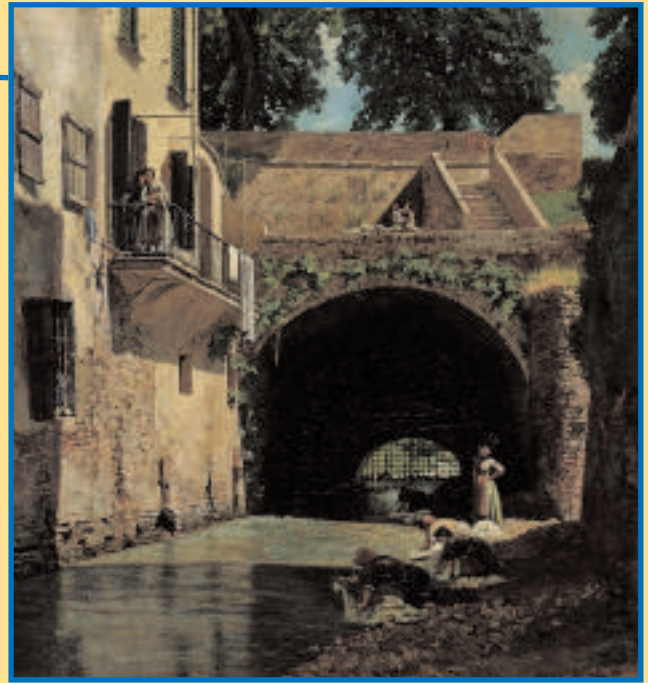
5



Parma, city of water and mills

Channels and mills provided a customary landscape between the houses and suburbs of the city in the 16th century, but they were gradually covered over with the passing of the years. In 1765, Giuseppe Cocconcelli, drew the *Pianta dimostrativa di Canali e Canadelle* which crossed – for the most part underground – the territory of the city of Parma [ASCPR]. Although some centuries have passed, numerous names and places linked to the flow of the waters still remain, and these have been depicted in 19th century paintings and old photos. There were two major channels in the city: the Maggiore channel and the Comune channel, both on the east side. The Comune took water to the two mills at the convent of Sant'Uldarico, situated in present-day Vicolo dei Mulini, then flowed to the midway point of Borgo delle rane and descended to bring water to the two mills at San Quintino, the site of present-day Borgo del Canale. It then continued via Borgo Riolo and flowed under the Major Seminary, the Baptistry – the baptismal font drained directly into the channel – and drove the Bishop's mill and the one belonging to the Benedictine monastery of Saint Giovanni and, after passing the Low Mills, beyond the walls, it joined up with the Maggiore channel. The latter, from Sant'Uldarico, under Via dei Genovesi (present day Via Farini) arrived in Piazza Grande then, via Pescheria Vecchia and Piazzale della Macina, continued along Strada Santa Lucia passing beneath the old church of San Michele del Canale, to reach the San

Paolo mill, emerging from Borgo delle Asse, where the watercourse was covered over with wooden boards. It then headed towards Borgo del Naviglio – in the painting (7) by Giuseppe Alinovi dated 1840 [CP] – before joining up with the Comune channel to give rise to the Naviglio, the photo of which (8) by Luigi Vaghi [ASCPR] shows the old river bed, now in disuse and the painting dated 1862 (10) by Adelchi Venturini [GNPR], and the coeval drawing (9) by Camillo Scaramuzza [Comune di Zibello (PR)] show the outlet beyond the walls. Near Porta San Barnaba, another channel, which now flows underground, was illustrated in a painting (10) by Luigi Marchesi [GNPR] and by Marcantonio Zucchi in a wooden inlay from the dossals in the Choir of San Giovanni Evangelista in Parma (1) executed between 1512 and 1587. In Oltretorrente, along the course of the Naviglio Taro Channel, stood the Molinetto (5), just outside the gate, which ended by giving its name to a neighbourhood in the city, depicted in a photo by Marcello Pisseri [ASCPR]; just a short distance to the north, the San Domenico Mill with the rope-makers at work (4) [ASCPR] and, near the Parco Ducale, the Santo Spirito Mill (3) handed down to us by the painting dated 1861 by Enrico Prati in the National Gallery. Drainage apertures, bulkheads, fences and cotesseri made it possible for the various mills to take water from the channels to operate individual grindstones, as illustrated in the drawing (6) by the chief engineer of the Commune in 1888 [ASCPR].





Chiari Enrico and Antonio son of Gaetano	L 14,000
Chiari Enrico and Augusto son of Moisè (also grain merchants)	L 9,000
Del Grano Medardo son of Vincenzo (also a grain merchant)	L 8,200
Figna Giovanni son of Domenico	L 5,000
Giampietri Giovanni son of Domenico	L 1,800
Mantovani Giacomo son of Felice	L 1,025
Medioli Ermenegildo son of Francesco	L 8,900
Medioli Vincenzo son of Francesco	L 10,600
Mori Augusto son of Rinaldo	L 740
Rossi Giovanni son of Francesco	L 560

In this context, we can also add Bassano Ghecchi di Fiorenzo, from Ponte dell'Olio (PC), with an income of a staggering 20,000 liras, who does not appear as a miller in this list, but rather as a bread and pasta maker, whereas, as we have in fact observed, he carried out all three of these activities.

In the Chamber of Commerce's registration books, Bassano Ghecchi appears in 1867 as a baker and pasta maker in Borgo della Salina; in 1875 he is replaced or joined by his son Fiorenzo Bassano, also registered as a grocer and grain merchant, not only in Borgo della Salina, but in Strada San Francesco and at the Molinetto as well; in 1879 the same multiple activities seem to be limited to the south of the city, in Borgo della Salina and at the Molinetto. However, it is probable that towards 1887 the Ghecchi family had bought the mill at Mariano, thanks to the large income earned in the previous years, during which they had supplied the prisons, the Civil Hospices and the Military School.

In 1883 Bassano Ghecchi had presided over the commission responsible for dealing with the trade-union dispute concerning the pasta makers and bakers and in 1886 he presided over the Mutual Aid Association between bread and pasta making bosses and workers in the city of Parma. In short, he occupied an important position in his sector.

It is all too easy, from the short list outlined above, to infer that, later on, only those millers who already at that time could count on an income greater than 5,000 liras (except for Del Grano, who turned his attention to

other activities), were able to expand and make progress in this business, whilst we will not find the lower earners among those who succeeded in later transforming their operating systems from grindstones to the more modern cylinder technologies.

According to the aforementioned ministerial statistic of 1890, in the province of Parma the hydraulic plants taken as a whole supplied between 5 and 6 thousand dynamic horsepower, of which only 2,390 was actually used by various types of factories, most of which were cereal mills (1,978 h.p.). Only 5 horsepower was destined for soup pasta factories. Then there were 10 steam boilers, using 131 horsepower, intended for grinding and five gas engines, using 4 horsepower, used for the manufacture of pasta.

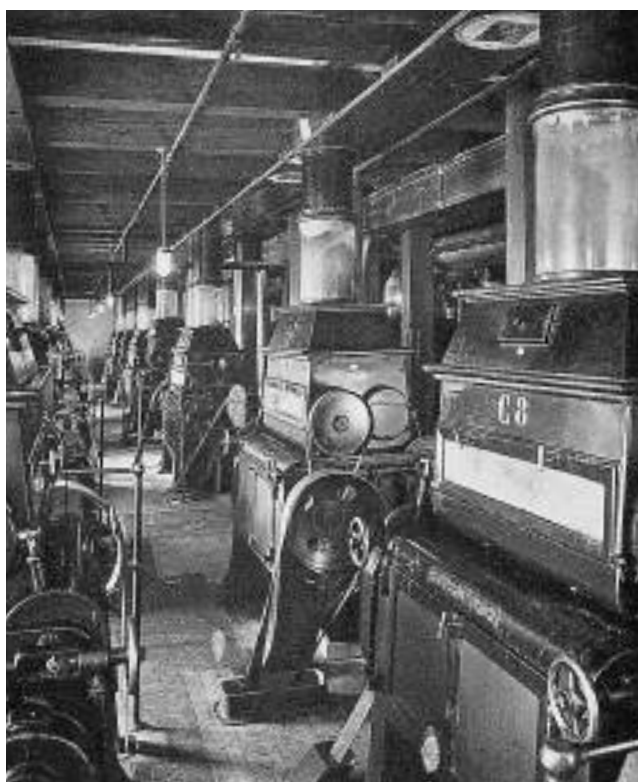
With regard to the milling industry, which employed 902 workers overall in the province, the ministerial statistic highlights three factories that are particularly advanced from the technological point of view, driven by hydraulic turbines, assisted by steam engines: Enrico and Antonio Chiari Fratelli & C. of Parma (25,000 quintals of wheat), Ghecchi Fiorenzo Bassano of Mariano (12,000 quintals) and Figna Fratelli of Valera (10,000 quintals).

It is important to remember that the Ghecchi mill in Mariano used part of its flour "for the manufacture of pasta and bread, carried out in a factory that the Company runs in Parma". And, as we shall see in more detail later on, Fiorenzo Ghecchi and the Barilla brothers would become partners for a certain period of time. Overall, the aforementioned data, albeit with some inconsistency in the findings, due to the limited statistical methodicalness of the time, show an exceptional technological flurry of positivist stamp, but also and above all of a social and economic character, which was rife in the city of Parma in the last decades of the 19th century, during which a pre-capitalistic style began to take shape that would be consolidated in the early 20th century, creating a first entrepreneurial class of humble origins, but active, far-sighted and mindful of innovations, ready to seize the opportunities that the new scenarios of united Italy presented.

It should also be borne in mind that, alongside and in

On the threshold of the 20th century, the milling technique was transformed, leading to the devising and construction of 'cylinder mills' also known as 'tall mills' on account of their characteristic vertical structure, which guaranteed that processing was more rational and hygienic: at the side, the working diagram of the rolling-mill from a 19th century engraving and, below, a series of machines [ASB, O, Mulini Iconografia].

The Scalini Mill – on the facing page – in an advertising postcard from the early 1920s – was the first 'cylinder mill' to be built in the city, not far from the Barilla pasta factory. Another famous factory, which was already operating 'on cylinders' in 1897, was the Figna mill, in Vicofertile – near Parma – shown here in a postcard of 1950 – still one of the pasta factory's suppliers [ASB, O, Mulini Iconografia].



support of these entrepreneurs and financiers, there was a vast array of professionals (architects, engineers, agronomists, mathematicians), often in a twofold capacity as technicians and also as politicians and administrators of banks, solidarity institutions and local authorities. Various names from this teeming social fabric will emerge later on, not least from these notes.

The final transformations

The watermills, especially those within the city, whose noise greatly disturbed the inhabitants of the nearby houses, were gradually transformed into electrically driven mills (electricity was introduced into Parma in 1890) or else they were closed down. Meanwhile technology was taking its first steps to overcome the system of millstone grinding and replace it with cylinder grinding, which was more efficient and hygienic. The first phase entailed cleaning, without the emission of dust, since the entire operation took place inside the

cylinders themselves. As the saying went at the time, in order to publicise the cylinder system, "it was possible to go to the mill without getting covered with flour". From this moment on the activity carried out by the mills acquired the characteristics of an industrial enterprise, also abandoning, due to the necessary contact with water, their role as a meeting place for the agricultural world; and the miller, who was once a respected social supervisor, became a technological expert in the service of nutrition.

A note of 4 May 1897 made by the Secretary's Office of the Chamber of Commerce and Trades of the province of Parma reveals that the cylinder mills were those of Vincenzo Medioli in Vicofertile (entirely rebuilt along modern lines in 1888), Ermenegildo Medioli in Scarzara (or Valera) and San Pancrazio and P. Antonioli & C. in San Secondo Parmense; another important mill, but not indicated as functioning with cylinders, was the one owned by Giovanni Figna, also in Valera.

The first cylinder mill in the city was the one belon-

ging to the Scalini company, at Barriera Saffi, adjacent to the ice factory and warehouses of the Agricultural Consortium, not far from the Barilla factory. Designed by the engineer Guido Albertelli (1867-1938), it was inaugurated in the summer of 1902²² and operated until 1932, when it was purchased and converted for other purposes by the aforementioned Agricultural Consortium.

In 1910 there was a total of five 'tall mills' or 'cylinder mills' in the province, two of which were in the city (Chiari & C., Scalini & C.), two in the immediately surrounding countryside (Giovanni Figna & F., Medioli Pederzini & C., between Valera and Vicofertile) and one in San Secondo (P. Antonioli & C.), which processed a total of 900 quintals of wheat a day, producing 600 quintals of flour, some of which was exported to northern and central Italy. The other small local mills, which amounted to some 300, also continued to grind wheat. It is worth mentioning that the aforementioned Chiari & C. mill was located between Borgo del Parmigianino and Vicolo delle Asse, where a watermill had once existed, but where, in particular, the station for the production of electric energy stood, in the nearby disused church of San Paolo.

The following year another mill of new conception was installed at San Lazzaro Parmense, belonging to the company Ing. Gruau, Rossi, Bussolati & C., but shortly afterwards the mill in San Secondo closed

down and therefore the situation remained unchanged overall for several years. The production of these larger mills was around 550 quintals of flour, extracted from about 750 quintals of wheat a day. In 1913 the Scalini mill began to process durum wheat for the production of semolina suited to pasta making with the installation of specially constructed new machinery²³. When the centrally located Chiari mill in Vicolo delle Asse closed down, in 1922 the company, which had become Chiari and Forti with a super-provincial branch, bought the Medioli mill in Vicofertile, which was developed and updated with new machinery²⁴. The Figna mill in Valera, on the other hand, was entirely rebuilt in 1927 to a design by the architect Ettore Leoni and is still active and a supplier of Barilla²⁵.

The relicts of old mills are still scattered across the territory, romantic monuments to a culture and to a society that no longer exist, and which live on only in a handful of open-air museums of material culture. This is how the mill, by dissolving its image in nostalgia, has taken its revenge and become a symbol – and a trademark – for the good things of yesteryear (biscuits and snacks, bread for the table and cakes for times of celebration), whilst some model makers reconstruct them in miniature, capturing the attention of the crowd at village fairs. So is it still true to say that *Acqua passata non macina più?* [Water under the bridge no longer grinds/What's past is past]?

Notes

¹ SPAGGIARI Pier Luigi, *Economia e finanza negli Stati parmensi (1814-1859)*. Milan-Varese, Ist. Ed. Cisalpino, 1961, *passim*; Id., *L'agricoltura negli Stati Parmensi dal 1750 al 1859*. Milan, Banca Commerciale Italiana, 1966, pp. 101-107, 180-183; Id. (edited by), *Insegnamenti di agricoltura parmigiana del XVIII secolo*. Parma, Artegrafica Silva, 1964, p. 74; SCARAMUZZA Arnaldo (A.S.), "Acqua, grano e tanta storia", in *Parma Vecia*, no. 36, Jan-Feb 1984, pp. 6-7; BOTTAZZI Angiolo, "Il nostro pane quotidiano", in *Parma Vecia*, no. 37, March 1984, p. 5; DELSANTE Ubaldo, "Grano e mulini", in *La pasta. Storia, tecnica e segreti della tradizione italiana*. Parma, Barilla, Milan, A. Pizzi, 2000, pp. 51-59.

According to the commercial, industrial, administrative, historical etc. Directory of the Parma district, compiled by MALASPINA Carlo and BACCHI Giuseppe (Parma, Tip. del Patriota, 1868, p. 63), the annual

grain production in the province amounted to 360,000 hectolitres of wheat and 320,000 of maize.

² *Le condizioni industriali di Parma (1890)*. Republished CCIAA di Parma, Bologna, Analisi, 1991, pp. 19-22, 38-39; CHIESI Gustavo, "Provincia di Parma", in STRAFFORELLO Gustavo (edited by), *La Patria. Geografia dell'Italia*. Turin, Utet, 1902, pp. 14-15; *Notizie ed osservazioni sullo svolgimento del Commercio e delle Industrie nel Distretto della Camera di Commercio e d'Arti della provincia di Parma*. Parma, 1911; MILONE Ferdinando, *Il grano. Le condizioni geografiche della produzione*. Bari, Laterza, 1929, *passim*; BOTTI Ferruccio, *Gastronomia Parmense*. Parma, Battei, 5th ed., 1967, pp. 202-209; CERVETTI Valerio, "Il bracciante nel Parmense dall'Unità all'età giolittiana", in *Il proletariato agricolo in Emilia Romagna nella fase di formazione*. Bologna, Clueb, 1980, pp. 116, 121; MONTANARI Massimo, *La fame e l'abbondanza. Storia dell'alimentazione in Europa*. Bari-Rome, Laterza, 1993, pp. 41-43, 133-134, 190; BARBERIS

Corrado, *Le campagne italiane da Roma antica al Settecento*. Rome-Bari, Laterza, 1997, pp. 105-107.

³ MARCHESELLI Tiziano, *Le strade di Parma. II, Parma, Benedettina*, 1989, p. 7; CAPELLI Gianni, *Botteghe di Parma tra Ottocento e Novecento*, Parma, PPS, 1993, pp. 50, 55; Id., "Vocazione mercantile delle piazze di Parma", in *Parma Economica*, 3 (1998), p. 188; GONIZZI Giancarlo, *Mercato, negozio e società. Per una storia del commercio a Parma*. Parma, PPS, 1995, pp. 119-129; GONIZZI Giancarlo, *I luoghi della Storia II. Atlante topografico Parmigiano*. Parma, PPS, 2001, pp. 138-148.

⁴ CIPELLI Bernardino, "Storia dell'amministrazione di Guglielmo Du Tillot", in *ASPP*, 1893, pp. 203-204, 217-219; BENASSI Umberto, "Guglielmo Du Tillot. Un ministro riformatore del secolo XVIII". Chap. VI, "L'agricoltura e l'annona", in *ASPP*, 1921, pp. 47-75; DREI Giovanni, *I Farnese. Grandezza e decadenza di una dinastia italiana*. Rome, La Libreria dello Stato, 1954, p. 237; GAMBARA Lodovico, "Scene di vita parmense attraverso gride, editti e bandi del 1700", IV, in *Parma Economica*, 4 (1961), pp. 18-19; SPAGGIARI Pier Luigi, *L'agricoltura negli Stati parmensi dal 1750 al 1859*, cit., pp. 154-157; DALL'OLIO Enrico, "Cinquemila Parmigiani scampati alla morte nel secolo della grande fame", in *Saggi e testimonianze in onore di Francesco Borri*. Cassa di Risparmio di Parma, Parma, Artegrafica Silva, 1982, pp. 169-180; ALIANI Antonio (edited by), *I registi del Gridario della Biblioteca Civica Comunale di Parma (1526-1802)*. Comune di Parma, Parma, Step, 1985, in particular the headings *Cassa frumentaria*, *Farina*, *Fornai*, *Grano*; CATTINI Marco, "Note di vita economica nel Ducato e nella capitale (secc. XVI-XVIII)", in CALIDONI Mario (edited by), *Le dinastie ducali e la città*. Comune di Parma, Parma, Tip. Benedettina, 1992, pp. 30-32, 146; SPAGGIARI Pier Luigi, *Bernardino da Feltre e le origini della Banca del Monte di Parma*. Parma, Step, 1993, pp. 129-130; RAGAZZINI Maria Cecilia, "Catalogazione dei manoscritti giuridici del fondo esistente presso la Deputazione di storia patria di Parma", in *AP*, 3 (1995), pp. 319-320; BARGELLI Claudio, "L'Arte dei fornai a Parma nel Secolo dei Lumi: da oligarchia di potere a corporazione in declino?", in *Nuova Rivista Storica*, 2 (1997), pp. 251-308; Id., "Il lento crepuscolo dell'Ars Fornariorum a Parma durante il secolo dei lumi", in *AP*, 1 (1998), pp. 15-60; Id., "Ubertose messi e pubblica felicità. Il commercio dei grani a Parma nel Settecento", in *AP*, 2 (1998), pp. 149-183; BASINI Gian Luigi, "Nuove esigenze imprenditoriali e organizzazione dell'economia in due Ducati dell'Italia Settentrionale tra Sette e Ottocento", in GUENZI Alberto, MASSA Paola, MOIOLI Angelo (edited by), *Corporazioni e gruppi professionali nell'Italia Moderna*. Milan, Franco Angeli, 1999, p. 311.

⁵ LECOMTE Jules, (Probable pseudonym of Angelo Pezzana and Vincenzo Mistrali), *Parme sous Marie-Louise*. Paris, Hippolyte Souverain, 1845; ZANNONI Mario, "La fabbricazione del pane a Parma ai primi del secolo scorso", in *Malacoda*, no. 22, Jan-Feb 1989, pp. 29-34; RAZZETTI Fausto, *Parma a tavola. Storia, curiosità, testimonianze, poesia*. Parma, Tecnografica, 1990, p. 100.

⁶ PIPONNIER Françoise, *L'universo femminile. Spazi e oggetti, in Storia delle donne. Il medioevo*. Rome-Bari, Laterza, 1992, p. 414.

⁷ On the origin of mills in general, cf.: BLOCH Marc, *Lavoro e tecnica nel Medioevo*. Bari, Laterza, 1977, pp. 73 and following; ELIAS Norbert, *Potere e civiltà. Il processo di civilizzazione. II*. Bologna, Il Mulino, 1983, p. 73; CHERUBINI G., "Il contadino e il lavoro dei campi", in LE GOFF Jacques (edited by), *L'uomo medievale*. Bari,

Laterza, 1987, pp. 146-147; MERISIO Pepi, FABIANI Enzo, *Pane e vino*. Rome, ECRA, 1996, pp. 57-77; for a didactic approach cf.: SIMONI Carlo, *Culture e strumenti del lavoro. La ruota idraulica. Il mulino*. Brescia, La Scuola, 1989; "Invito al museo. I mulini ad acqua", in *Scuolaofficina*, no. 2, July-Dec 1989, pp. 14-20; CURTI Roberto, "Storia e iconografia del mulino ad acqua", *ibid.*, no. 1, Jan-June 1990, pp. 10-39; GABBA Felice, "Evoluzione e sviluppo delle risorse energetiche", in GENNARI DANERI Franco (edited by), *I luoghi dell'energia*. Comune di Parma, Assessorato alla Pubblica Istruzione, Parma n.d., but 1994, pp. 61-65. For a local approach see: DALL'OLIO Enrico, "Mestieri del territorio montano", in *Cultura popolare nell'Emilia Romagna. Mestieri della terra e delle acque*. Bologna-Milan, Fed. Casse di Risparmio dell'Emilia e Romagna, Tip. A. Pizzi, 1979, pp. 74-79; GHIRETTI Mario, *Mestieri. Il lavoro della tradizione nel territorio parmense*. Parma, Artegrafica Silva, 1979, pp. 9-23; FORESTI Fabio, BARICCHI Walter and TOZZI FONTANA Massimo (edited by), *I mulini ad acqua della valle dell'Enza. Economia tecnica lessico*. Bologna, Grafis, 1984, *passim*; ZANLARI Pietro, *Tra rilievo e progetto. Idrografia e rappresentazione del territorio nel Parmense: il caso del Canale Maggiore*. Parma, Università degli Studi di Parma, La Nazionale, 1985, pp. 85, 320, 330; PELIZZONI Luigi, "Albori e sviluppi dell'artigianato alimentare", in *Arti e mestieri a Parma dal Medioevo al XX secolo*. Parma, Step, 1987, pp. 165-168; CATTINI Marco, "Congiunture sociali e dinamiche politiche nei consigli municipali di Parma e Piacenza in Età moderna", in TOCCI Giovanni (edited by), *Persistenze feudali e autonomie comunitative in stati padani fra Cinque e Settecento*. Bologna, Clueb, 1988, pp. 48-49; DE LUCIS Flavia, MORSELLI Alberto and RUBIN Lorenza, *Aqua masnada, mulini e mugnai dell'Appennino Reggiano e Parmense*. Reggio E., C.P.C.A., Tecnostampa, 1989; ODDI R., *L'industria della pastificazione. Note sulla produzione della pasta alimentare*. Cicl., Parma, Barilla, May 1989, pp. 16 and following (with additional notes on the modern milling technique using rolling-mills or cylinders); BARICCHI Walter, PEDROCCO Giorgio, "Canali e opifici", in ADANI Giuseppe (edited by), *Insedimenti rurali in Emilia Romagna Marche*. Milan, A.Pizzi, 1989, pp. 208-213.

The enormous technical and organisational difficulties that it was necessary to overcome to build a mill not only in ancient times, but also in the Middle Ages, are particularly highlighted by BOIS Guy, *L'Anno Mille. Il mondo si trasforma*. Bari, Laterza, 1991, pp. 156-157, which also underlines the entrepreneurial qualities of those – often monks or small owners – who set about this complex task.

⁸ DALL'OLIO Enrico, *Tradizioni parmigiane: i giòr'n àd fésta*. Parma, Step, 1989, p. 56.

⁹ CAMPORESI Piero, "Malizie e furbizie del mugnaio, uomo di scienza e di sapienza", in *Corriere della Sera*, 22.8.1990, p. 7 (now in *Il governo del corpo*. Milan, Garzanti, 1995, pp. 143-147. On this subject see also: BLOCH Marc, *Lavoro e tecnica nel Medioevo*, cit., pp. 79-80; VIOLANTE Cinzio, *Studi sulla cristianità medioevale. Società istituzioni spiritualità*. Milan, Vita e Pensiero, 1972, pp. 366, 368, 379; CAMPORESI Piero (edited by), *Il libro dei vagabondi*. Turin, Einaudi, 1973, p. CXXIX; Id., "Il campo, il fuoco, la tavola", in *Cultura popolare nell'Emilia Romagna. Espressioni sociali e luoghi d'incontro*. Milan, A. Pizzi, 1978, p. 69; Id., "Forme di vita e modelli culturali", in *Cultura popolare nell'Emilia Romagna. Vita di borgo e artigianato*, cit., p. 31; PEYER Hans Conrad, *Viaggiare nel medioevo. Dall'ospitalità alla locanda*. Bari, Laterza, 1991, pp. 92,

96-99, 101, 113, 269, 271, 293.

On the other hand, however, “the wheat, which after much sweat and many laborious operations carried out through hard work and by means of agrarian techniques, is finally transformed into bread, made tasty and edible by the ingenious culture of men, and represents the great allegory of life, of nature guided and transformed by thoughtful manual ability”: CAMPORESI Piero, *Le officine dei sensi*. Milan, Garzanti, 1991, p. 119.

¹⁰ GEREMEK Bronislaw, “L'emarginato”, in LE GOFF Jacques, *L'uomo medievale*, cit., p. 413; GINZBURG Carlo, *Il formaggio e i vermi. Il cosmo di un mugnaio del '500*. Turin, Einaudi, 1999; CARDINI Franco, “Il pellegrinaggio a Roma ai tempi di San Rocco”, in *San Rocco nell'arte un pellegrinaggio sulla via Francigena*, Catalogue of the Piacenza exhibition. Milan, Electa, 2000, p. 30.

¹¹ CAMPORESI Piero, *La miniera del mondo. Artieri inventori impostori*. Milan, Il Saggiatore, Mondadori, 1990, pp. 136, 166-167.

¹² GUGLIELMI Nilda, *Il Medioevo degli ultimi. Emarginazione e marginalità nei secoli XI-XIV*. Rome, Città Nuova, 2001, pp. 212-213.

¹³ There are numerous proverbs on the theme of the dishonest and cunning miller in Western Emilia. Cf.: CAPACCHI Guglielmo, *Proverbi e modi di dire parmigiani*. Parma, Artegrafica Silva, 1968, p. 48; PETROLINI Giovanni, *Pellagra allegra. Le rime popolari parmensi*. Parma, La Pilotta, 1975, pp. 275, 347-348; ARTOCCHINI Carmen, *Il folklore piacentino*. Piacenza, TEP, 1979, pp. 161, 173, 251, 421; MELLI Celso, *Langhirano e la sua memoria*. Parma, Step, 1982, p. 51; *I mulini ad acqua della valle dell'Enza*, cit., pp. 112-113; RAFFI LUSARDI Sara, *Il desco nel villaggio. Rivelazioni (Alte Valli Ceno e Tarò)*. Parma, Artegrafica Silva, 1986, p. 23; IOTTI Mario, *Storia del formaggio di grana "Parmigiano-Reggiano" (1200-1990)*. Modena, Aedes Muratoriana, 1991, p. 105; CASTELLI ZANZUCCHI Marisa, *Farmacopea popolare nell'Appennino Emiliano*. Parma, Ed. Zara, Tip. Graphital, 1992, p. 235; MEZZADRI Giuseppe, *Riz e Vèrzi. Raccolta di storie, aneddoti e battute*. Silva, Parma, 1994, p. 212; PEDERZANI Linuccio, *Proverbi e modi di dire di Parma*. Colognola ai Colli (VR), La Libreria di Demetra, 1998, p. 73; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*. Milan, FMR, 1998, p. 457; CAVITELLI Manfredo, *Barat barat dasfat*. Tip. La Cornese, Colomo (PR), 1999, p. 184.

¹⁴ SCARAMUZZA Arnaldo, *La Bassa*. Parma, La Nazionale, 1990, p. 118.

¹⁵ CANETTI Gino, “Le agitazioni felinesi contro la tassa sul macinato nel 1869”, in CANETTI Vittor Ugo, *Felino. Capitoli dal passato*. Sala B. (PR), Tipolitotecnica, 1990, p. 133.

¹⁶ BENASSI Umberto, “Guglielmo Du Tillot. Un ministro riformatore del secolo XVIII”, Chapter I, “Le finanze”, in *ASPP*, 1919, pp. 50, 193-198. Cf. also: Id., “Le industrie”, in *ASPP*, 1922, pp. 211-212; PEZZANA Angelo, *Storia della Città di Parma*, I. Parma, Ducale Tip., 1837, p. 234; II, 1842, pp. 95, 266, 271, 688; III, 1847, pp. 77, 107, 108, 143, 144; GUERRI Roberto, “I moti del macinato a Parma nel 1869”, I, in *Aurea Parma*, 1-2 (1970), p. 32.

¹⁷ SCARABELLI Luciano, *Istoria civile dei Ducati di Parma, Piacenza e Guastalla*, II. N.p., 1846, new ed., Bologna, A. Forni, 1989, pp. 151, 199; ROMANI Marzio Achille, *Nella spirale di una crisi. Popolazione, mercato e prezzi a Parma tra Cinque e Seicento*. Milan, Giuffrè, 1975, pp. 93, 94, 98; TURCHI Marcello, “Leggi, provvidenze, costumanze e vita sociale a Parma nei bandi dei primi Farnese”, in *Saggi e testimonianze in onore di Francesco Borri*, cit., pp. 240-241; ALIANI Antonio

(edited by), *I registi del Gridario della Biblioteca Civica Comunale di Parma (1526-1802)*, cit., under the headings Macina and Mugnai; COLOMBI Bruno, *Soragna feudo e comune*, II. Parma, Battei, 1986, pp. 136-139; TURCHI M., *Temi politici e civili del Gridario Costantiniano*. Parma, Tecnografica, 1989, pp. 21, 45-48; BOSCARRELLI Marco, *Nelle terre dei Pallavicino. 4. Contributi alla storia degli Stati Pallavicino di Busseto e di Cortemaggiore (secc. XV-XVII)*. Biblioteca della Cassa di Risparmio di Parma, Parma, Tip. Benedettina, 1992, pp. 19, 23; BRICOLI Bruno, DALL'ACQUA M., *I non pochi disordini: inquinamenti nella Parma del XVIII secolo*. Parma, Centro Studi e Ricerche dell'Amministrazione dell'Università di Parma, Artegrafica Silva, 1994, pp. 151-153.

¹⁸ *Commercial directory*, cit., pp. 86-87; BIANCHEDI Camillo, *Le acque irrigue e motrici della provincia di Parma*. Parma, Tip. della Società fra gli operai-tipografi, 1879, *passim*; POGGI Felice, *Città di Parma. Progetto della fognatura*. Milan, Vallardi, 1921, pp. 9 and following; RIGUZZI Biagio, *Sindacalismo e riformismo nel Parmense*. Bari, Laterza, 1931, p. 29; COGNETTI DE MARTIIS Raffaele, “Le acque parmensi e il camparo”, in *Crisopoli*, fasc. VI, Parma, 1935, pp. 545-549; CONTI Pier Maria, “Note e spunti su Parma longobarda”, in *Aurea Parma*, 3 (1962), pp. 211-215; “Pianta del 1722 dell'intero acquedotto dell'epoca con le diramazioni nelle varie strade della città”, in *L'Ametag*, Parma, 1 (1963), pp. 4-5; Banzola Vincenzo, *Il centro storico di Parma*. Parma, La Nazionale, 1967, pp. 9, 14; LONGHENA Mario, *Parma 1900*. Parma, Artegrafica Silva, 1967, pp. 32, 38; BIANCHI Valdo, “I mestieri dei nostri nonni”, in *Parma '72*, n.u., Parma, Tip. Benedettina, Christmas 1972 (The symbol of the millers [in the early 20th century], was a colossal man, known as the *omarass*, whose stature allowed him to carry two sacks of flour in his arms), p. 29; LA FERLA Graziella, “Parma nei secoli IX e X: ‘civitas’ e ‘suburbium’”, in *Storia della Città*, Milan, Electa, no. 18, Jan-March 1981, pp. 5-32; MIANI ULUHOGIAN Franca, *Le immagini di una città: Parma (secoli XV-XIX)*. Parma, Casanova, 1984, pp. 93, 104, 111, 133; PINI Ivan Antonio, *Città, comuni e corporazioni nel medioevo italiano*. Bologna, Clueb, 1986, p. 28; GIANDEBIAGGI Paolo, *I disegni dell'architettura universitaria: Parma (1600-1940)*. Università degli Studi di Parma, Facoltà di Ingegneria, Parma, La Tipografica Parmense, 1990, pp. 31, 173; LA FERLA MORSELLI G., *Liber iurium communis Parme, Deputazione di Storia Patria per le Province Parmensi*. Gattatico (RE), Lit. Bianco e Nero, 1993; GONIZZI Giancarlo, “Avvento della stampa e industria della carta a Parma nei secoli XIV e XV”, in *Bollettino del Museo Bodoniano di Parma*, 7-1993, pp. 267, 269; PERGREFFI Iacopo, *L'industria del pomodoro a Parma tra la fine dell'Ottocento e la seconda guerra mondiale*. Reggio E., Tecnograf, 1994, pp. 27, 34-35; BRICOLI B., DALL'ACQUA M., *I non pochi disordini: inquinamenti nella Parma del XVIII secolo*, cit., pp. 11-13, 117, ff 15-17; GONIZZI G., *Mercato, negozio e società. Per una storia del commercio a Parma*. Parma, Ascom, PPS ed., Artegrafica Silva, 1995, *passim*; FORNARI SCHIANCHI Lucia, *La Città Latente*, II. Parma, Artegrafica Silva, 1995, pp. 43-46; CALIDONI Mario (edited by), *La via Francigena. Una risorsa culturale per la didattica*. Comune di Parma, Provincia di Parma, Tip. Benedettina, 1996, p. 13; CONFORTI Paolo, ERENDA Cristina, “Il Battistero e il tracciato del Canale Maggiore”, in *ASPP*, 1996, pp. 253-260; LUCHINI Cristina, “Parma da scoprire”, in *Aurea Parma*, 1 (1997), pp. 48-49; MORONI Sonia, “Il Medioevo nel territorio di Traversetolo e la presenza della famiglia Baratti”, in BONACINI Pierpaolo (edited

by), *Studi Matildici*, IV. Modena, Aedes Muratoriana, 1997, p. 146; CAPELLI Gianni, *Alla ricerca di Parma perduta*. Parma, PPS ed., Artegrafica Silva, 1997, pp. 106-107; CAPELLI G., *Alla ricerca di Parma perduta*, 2. Parma, PPS ed., Artegrafica Silva, 1998, pp. 32-36; MARCHETTI Paola, FIORE Andrea Francesco, *San Francesco del Prato in Parma*. Parma, Tip. Benedettina, 1998, pp. 22-25; MORESTORI Luigi, "Origini e sviluppo dell'acquedotto della città di Parma", in *La città dalla fondazione all'Alto Medioevo*. Lions Club Parma Ducale, Sala Baganza, Tipolitotecnica, 1998, pp. 41-43; BARBIERI Vittorio, *I Torelli Conti di Montechiarugolo (1406-1612)*. Montecchio E. (RE), Tip. L'Olmo, 1998, pp. 26, 117; GONIZZI G., *La Città delle Acque*, Parma, PPS ed., 1999, pp. 28-38; MORESTORI L., "Origini e sviluppo dell'acquedotto della città di Parma", in *Parma dalle origini ad oggi*, III, *La città dal 1000 al 1500*. Lions Club Parma Ducale, Sala B., Tipolitotecnica, 1999, pp. 47-51; LUCCHINI C., *Palazzi di Parma segrete architetture*. Parma, Battei, 1999, pp. 164-165, 167-169; ZANIBONI MATTIOLI Anna, "Il Palazzo vescovile di Parma nelle fonti del secolo XIII", in *ASPP*, v. LI, 1999, p. 504; LUCCHINI C., "Le piazze minori del centro storico di Parma: piazzale San Lorenzo", in *Aurea Parma*, 3 (2000), p. 361; CATARSI DALL'AGLIO Manuela, "Parma nella preistoria", in BAROCELLI Francesco (edited by), *Una città e la storia. Parma attraverso i secoli. Il tempo antico*. Parma, Comune di Parma, Artegrafica Silva, 2000, pp. 37-38; DALL'AGLIO Pier Luigi, *Il disegno urbano di Parma*, *ibid.*, p. 110; CAPELLI Gianni, "Immagini della città storica nel secolo dei Lumi", in *E.A. Petitot e il secolo dei Lumi, Almanacco Parmigiano 2001-2002*. Parma, PPS ed., 2001, p. IX; GONIZZI Giancarlo, *I luoghi della Storia*, II, *Atlante topografico parmigiano*. Parma, PPS ed., Città di Castello (PG), Tip. Petrucci, 2001, pp. 192-195.

¹⁹ This is inferred by a request put forward to the Commune by a certain Celestino Del Grano, seller, Franco Giusto, buyer, and Francesco Soncini, tenant, to make a cadastral variation and to convert the rooms into wine stores: Comune di Parma, Archivio Storico Comunale, Censimento Arredo Urbano, Fondo Licenze di Fabbriche, Envelop 10, Issue II, semester 1902.

²⁰ *Esposizione Industriale e Scientifica, Settembre-Ottobre 1887. Elenco dei giurati e dei premiati*. Parma, Adorni, 1887, *passim*. From the small map published for the occasion by Luigi Battei, we learn that the Exhibition took place partly in the Public Garden (Parco Ducale) and partly in the monastery and garden of San Paolo, with access from Via Melloni.

On the Medioli mill in Vicofertile see: CORTELLINI Luigi, *Parma. Industria e commercio*. Parma, Ed. Lodi, 1953, pp. 70-71; PIAZZA Francesco, *Piccole orme di un lungo cammino*. Parma, Novastampa, 1993, p. 204; FARINELLI Leonardo, PELOSI Gianluca, UCCELLI Gianfranco, *Cento anni di associazionismo industriale a Parma. Ricerca e analisi*. Parma, Silva ed., 1996, *passim*; MARCHESELLI Fabrizio and Tiziano, *Dizionario dei Parmigiani*. Parma, Tip. Benedettina, 1997, pp. 94, 137, 205; DALL'ACQUA M. (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*, cit., pp. 448-449; LASAGNI Roberto, *Dizionario biografico dei Parmigiani*, III. Parma, PPS, Grafiche Step, 1999, p. 481.

On the Figna mill in Valera see "Vita da mugnai. I Figna", in *Parma Vecia*, no. 39, May 1984, p. 5; DALL'ACQUA M. (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*, cit., p. 340; LASAGNI R., *Dizionario biografico dei Parmigiani*, II, cit., p. 762; GINEPRI Patrizia, "Molini, Parma si espande", in GP, 15.3.2000, p. 36. Enrico Chiari, a volunteer during the battles of the Risorgimento, also

took an interest in political life among the liberal progressives and was a town councillor in 1889-90 and then from 1896 to 1906; TADDEI Francesca, "La municipalizzazione dei servizi a Parma nel periodo giolittiano: research notes", in BERSELLI Aldo, DELLA PERUTA Franco, VARNI Angelo (edited by), *La municipalizzazione in area padana. Storia ed esperienze a confronto*. Milan, F. Angeli, 1989, p. 668; SORBA Carlotta, *L'eredità delle mura. Un caso di municipalismo democratico (Parma 1889-1914)*. Venice, Marsilio, 1993, pp. 30, 42, 79, 147, 234; MAGAGNOLI Stefano, *Élites e Municipi. Dirigenze, culture politiche e governo della città nell'Emilia del primo '900 (Modena, Reggio Emilia e Parma)*. Rome, Bulzoni, 1999, pp. 287; LASAGNI R., *Dizionario biografico dei Parmigiani*, II, cit., p. 63.

Cornelio Guerci, Enrico Chiari and Bassano Gnechchi figure among the organisers of the Association between industrialists, shopkeepers and tradesmen of the Commune and Province of Parma: *Il Commercio*, no. 14 and 15, 1.8.1890, pp. 53-55.

The first iron cylinder mills were used in Hungary between 1840 and 1850 and were perfected between 1870 and 1880 with the introduction of porcelain cylinders: MONTANARI Massimo, *La fame e l'abbondanza*, cit., p. 190.

²¹ *Ministero delle Finanze, Imposta sui redditi di ricchezza mobile. Elenco dei contribuenti privati, Provincia di Parma*. Rome, Tip. Elzeviriana, 1889, *passim*.

²² "Il molino a cilindri della Ditta E. Scalini & C.", in GP, 1.8.1902; CASTAGNETI Carlo, HAINESS Olga, PELLEGRINI Ezio, *Le mura di Parma*, III. Parma, Battei, 1980, pp. 131-132, 142-144; ZILOCCHI Barbara, IOTTI Massimo, *Gli anni del Liberty a Parma*. Parma, Battei, 1993, pp. 88-89; SAGUATTI Alessandro, "Le origini della formazione di un polo agro-alimentare nella provincia di Parma", in *Parma Economica*, 2 (1994), p. 28.

²³ "Macinazione dei cereali", in *Bollettino della Camera di Commercio e Industria*, no. 8, August 1913, p. 7; Id., no. 8, 31 August 1914, p. 7; BARBUTI Patrizia, *La formazione dell'industria nel Parmense dal 1900 al 1920*, degree dissertation, Università degli Studi di Parma, Facoltà di Economia e Commercio, a.a. 1981/1982, supervisor Prof. SAVI Franco, pp. 87-91. Almost all these new mills needed to obtain substantial financial backing from banks, in particular from the Cassa di Risparmio: SAGUATTI Alessandro, "La Cassa di Risparmio di Parma negli anni della prima trasformazione dell'economia e della società", in *Banche locali e sviluppo dell'economia. Parma e la Cassa di Risparmio*. Milan, Giuffrè, 1989, p. 270.

²⁴ MARCHESELLI Tiziano, *Le strade di Parma*, III. Parma, Benedettina, 1990, p. 259; FARINELLI Leonardo, PELOSI Gianluca, UCCELLI Gianfranco, *Cento anni di associazionismo industriale a Parma. Ricerca e analisi*. Parma, Silva ed., 1996, pp. 14, 16, 395, 403; CHIAPPARINO Francesco, "L'industria alimentare dall'Unità al periodo tra le due guerre", in CAPATTI Alberto, DE BERNARDI Alberto, VARNI Angelo (edited by), *Storia d'Italia. Annali 13. L'alimentazione*. Turin, Einaudi, 1998, p. 259; LASAGNI, *Dizionario biografico dei Parmigiani*, II. Parma, PPS, 1999, p. 64; BANZOLA Vincenzo (edited by), *Il Rotary Club di Parma sulla soglia del 2000*. Parma, Artegrafica Silva, 2000, pp. 42, 276.

²⁵ CAPELLI Gianni, *Gli architetti del primo Novecento a Parma*. Battei, Parma, 1975, p. 155; ZILOCCHI Barbara, IOTTI Massimo, *Gli anni del Liberty a Parma*, cit., p. 111; LASAGNI Roberto, *Dizionario biografico dei Parmigiani*, III, cit., pp. 188-190.

Bread for the city

MARISA CASTELLI ZANZUCCHI

The long history of bread, bakeries and bakers begins in Parma long before the 13th century. However, it was not until *Anno Domini* 1236 that the bakers' guild established the statutes for the corporation¹, not only to regulate an activity that was so important for the subsistence and political tranquility of the city, but also to defend guild interests that did not always coincide with those of the authorities.

In addition to the obligations ratified by the communal statutes, which were the same for all the guilds or arcane with respect to the public administration and the Church, the statute of the bakers' guild also had its own regulations. Their purpose was to safeguard the public, maintain the good name and decorum of the guild, and uphold peace so that among all members of the corporation there would always reign a spirit of love and concord that would foster mutual aid and assistance.

And to ensure that such an essential guild would be based on wise and safe laws, the communal statutes established specific obligations that the city bakers had to follow to avoid severe penalties².

Thus, they had to bake the bread properly “et levare seu saxonare [leaven]”³ every day except Sunday and the main holidays, and defend their homes diligently to prevent anyone from stealing the dough or flour brought to the bakery. The baker was also responsible for thefts perpetrated in his bakery, bread that was poorly baked or burnt by his workers, and “propria vasa, corbe, [whence *corbelli* or baskets] pulchra firma et necta”, i.e. the upkeep and cleanliness of his own implements. Lastly, he was responsible for the payment of excise, observing price control and making bread according to the established weight⁴.

The subsequent versions of the Statutes of Parma (between 1253 and 1347) included lists of the cost for baking bread, which varied depending on the type of grain used to make it (wheat or a mixture of spelt, fava and millet flour), thus testifying to an evolution in

dietary habits, with a gradual prevalence of wheat bread and a lower consumption of the so-called ‘minor’ grains⁵. As a result of the policy of power and expansion of the Viscounts, who conquered Parma “more with money and plots than with weapons”, the guilds, which managed to have their representatives become part of the Commune’s political bodies following a difficult struggle, lost all their independence and any capacity to intervene in the city affairs⁶. Thus, the feisty bakers also had to face to a policy of accommodation. Consequently, their bread was no longer sold on credit *ad texeram*⁷ but was stamped, in order to demonstrate the bakers’ tax debt towards the excise officials obliging them to make bread in the desired quantity and sell it at established places: the porticoes of the church of San Pietro and San Vitale, Piazza Grande, the cobblers’ portico in the little square of San Paolo, the spice sellers’ portico at Santa Cristina, the portico of the church of San Tomaso and the little square of San Gervaso⁸.

In addition to heavy fines and corporal punishment (the famous three rope marks, to be displayed in public) for those who failed to meet their obligations, bakers also had to deal with strict inspections at the bakeries by the excise men or *cercatores*, the officials of the Ban, thefts by the *sfrasatori di grano* [wheat grabbers] that raised the price of wheat enormously and thus also of bread, poor harvests, endemic famine, plagues that systematically emptied the cities, and armies that ravaged the territory and drained water from the canals to make it impossible to operate the gristmills. And we do not have to overlook the stubborn diffidence of the city authorities towards *le fraudi* of the bakers who, allegedly cheated on the weight and quality of the flour. To prevent these ‘frauds’, in 1484 the elders ordered that a *grezia*, or *tera*, or *filo* of bread could weigh no less than four pounds, or the penalties threatened by the Statutes would be applied⁹. With the arrival of the Farnese rulers, in an economy supported nearly exclusively by agriculture, the incumbent nightmare of shortages and hunger threatened to upset the already fragile political balance of the little Parma duchy. Solving the food problem thus

The production of bread in a teaching chart from the Encyclopédie by Diderot and D'Alembert" [ASB, O, Pane – Iconografia], illustrating how the dough is prepared in the kneading trough to how it is weighed and divided, shaped into individual loaves, and baked. This process remained unchanged until the advent of industrialization in the 19th century.



came ahead of any act of government¹⁰. The detailed daily report that the governor or Parma gave the duke about the grain that entered and exited the city¹¹, the difficulty in procuring foodstuffs – 180,000 bushels of wheat a year – required to fill the capacious granaries and warehouses dotting the city, the scrupulous observance of bans and edicts by all – none excluded – “so that the popular benefit is preferred over the private one of individuals”¹², and the ironclad execution of the penalties handed down for those who evaded the tax authorities, testify only in part to the dukes’ obsessive preoccupation and the steps that were taken to ensure that the *Ufficio Pinguedinis* – the ‘office of abundance’ – could maintain abundant wheat and victuals for the city¹³.

The bakers’ work also increased enormously: in addition to the usual consumption for citizens, there was bread to be supplied to the court, feed the dogs of the duchess and provision troops, prisoners, foundlings, workers, laborers and hired hands who worked at the bastions¹⁴, Citadel and bridges. There were the hungry from the country district who knocked at the city gates,

because they were often starving to death, as well as the distribution of bread to the poor, the monasteries, the destitute and so on.

The bakers were subject to the close supervision of those in charge of the *Dazio della Macina* or ‘gristmill excise’, who ensured that *buffetto* [white bread] or black bread would always be produced at the official price and according to the standards dictated by regulations¹⁵. Nevertheless, during the 186 years of Farnese rule, the bakers managed to achieve important recognition by the elders and dukes.

In 1553, the detailed articles drawn up by the city’s five leading bakers (including Ovidio Barilla) and the deputies of the Abundance Office for the *Società della fabbrica del pane venale* [Society for the production of retail bread], with the new ovens of the Abundance Office built in the Ajani house¹⁶, point to the hard-won sense of mutual trust.

With the agreement renewed in 1576 with the Magnificent Community of Parma, the bakers were exempted from the obligation to serve in the army as well as any type of corporal punishment for making



“bread that was poorly baked or not white enough, or short-weighted and badly made”. Moreover, they were allowed to purchase wheat from anyone, in the city or outside, and “this could not be prohibited to them for any reason whatsoever, despite any statute or order to the contrary”.

During the ten long years of famine (from 1590 to 1600), when the dukes and the city authorities had to strive courageously to supply the city and halt exploitation in the trade of grains and meat, any kind of bread was used to stave off hunger pangs: from the kind made of dried chestnuts and acorns ground into flour, to the kind made of milled dried weeds and grassroots. For the citizens, the bakers were required to make only bread mixed with one-fourth fava flour. For the workers at the *Novo Castello* bread was made with a mixture of unhulled brown rice and fava flour, for the army the bread was half black and half white, and the farmers and lower classes were given yet another type that was “not even good enough to save on”¹⁸. Only one baker a day could make refined white bread and *buffetto* that, shaped into round loaves, was prepared for breastfeeding women, people with stomach problems, the ill and the elderly. The bread-makers, *offellari* and *pristinari* [cake-makers] were banned from making *chizolle*, *brazadelli*, *offelle*, *buzzolani*, *chizolette*, *feste*, *confortini e biscottini* [pastries and confectionery].

To prevent grain smuggling, which occurred almost daily, proclamations, bans and penal notices continued to be published throughout the 17th and 18th centuries with exasperating monotony. They involved the most exemplary punishments for violators, stricter inspections of gristmill proprietors with regard to bills and excises, daily visits to the shops of bakers and pasta-makers by official price deputies, the confiscation of grain ordered by the governor, bans on suspected markets, trials against millers for fraud (particularly the ones from Busseto, who would take good flour and mix it in with the bad), and armed searches even in parish rectories.

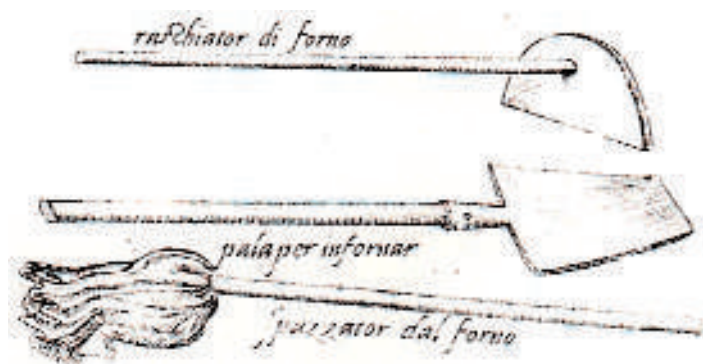
Nevertheless, all these measures did little to prevent the bane of contraband among the *strattoni* or

sfrasatori di grano, a particularly intense activity that essentially took place in broad daylight, along the Po and along the Apennines of Tuscany, Liguria and Emilia.

During the 18th century, the bakers’ guild, which was headquartered at the convent of the Reformed Fathers near Santa Maria Maddalena, was divided into two sections. In one group were the bakers from *Massaro*, who baked the bread prepared at home by private citizens (to which the Statutes of 1724 refer), and in the other were the bakers of *pan venale*, who made bread for retail sale. For the latter group, certified copies of the ancient statutes¹⁹, rewritten in 1740 because they were “corroded by age and... were difficult to understand because of their odd lettering”²⁰, and had to be kept by the elder of the bakers’ guild and among the deeds of the community.

In 1763, despite the restrictions set by the guild statute, Stefano Lucciardi moved to Parma from the Sarzana area, near Genoa. However, the fine pasta ‘in the style of Genoa’ was made almost exclusively with grain from Piacenza. Du Tillot granted him a ten-year monopoly, perhaps also to curb smuggling by the pasta-makers from the city, Borgo San Donnino (Fidenza), Fornovo and Langhirano, who exported notable quantities of pasta outside the Duchy with the connivance of muleteers, soldiers, customs agents and,





Left and facing page, bakers' tools drawn by Bartolomeo Scappi in his *Dell'Arte del Cucinare*, published in Venice in 1610.

Facing page, below *La Panettiera*, tempera on wood. The panel is from a 15th century coffered ceiling from the Cremona area [ASB, M PNOG 48].

Below, wrought-iron oven scrapers of various types and size, from the 19th century [ASB, M PNOG 61-64].

quite often, also the collaboration of the population²¹. During the period between 1765 and the end of the 18th century, the bakers were involved in vigorous ongoing action to defend their financial independence – achieved through great effort and consolidated by their ownership of both home and shop – from those who held political power. This is demonstrated by their fight against the centralized policy of setting official prices for grain, flour and bread, the increase of the double salary²² for bakery workers, the abolition of *buffetto* bread and so on²³.

In 1782, the New Regulations for the Rates of Saleable Bread, drawn up by the *Regia Condelegazione* together with the city elders²⁴, left the nineteen bakers in business the profit of one-fourth of an ounce of weight for each *cavallotto* of bread and allowed them to make and sell pasta freely. Based on these regulations, the bakers were required to make two types of bread: brown bread (which weighed two ounces more than white bread), and well-made hard dough white bread that was divided into crescents, rolls and long loaves “of the proper weight and perfect quality”.

French bread, which replaced the *buffetto* bread, had to be made with a special license, whereas the large crescents, like the ones from Reggio, could be made only in a smaller size, which cost two *soldi* each.

In 1791, the people's continuous complaints about the

odd reddish color of bread and the blackish one of pasta forced the governor of Parma to send the price-control officials to visit all the bakers and pasta-makers in the city²⁵. Based on this inspection, only one baker made truly good bread that was perfect in terms of how it was baked, its weight and color (the baker Restani). The inspection clearly showed that the city's pasta was also mediocre, with a bad colour and smell. As a result – and to prevent unscrupulous bakers and pasta-makers from ruining the reputation of the bakers' guild, in 1797²⁶ the guild asked the duke to require by statutory law that the pasta-makers be governed by the guild of *pan venale* bakers, have their own individual number and be allowed to have up to three presses in their shops²⁷. Moreover, to force bakers and pasta-makers to produce bread and pasta of the finest quality, the elders gave the *postari* (those who sold bread at the *poste* or stalls in the square) to obtain bread from the bakers who made top-quality bread, also requiring the bakers to mark their bread with a special stamp²⁸.

At the beginning of the 19th century, a particularly meager wheat harvest forced the city to reopen the two warehouses of cornmeal, in order to subsidize the poor as they were starving to death. One was at the Bertolotti house, near San Francesco del Prato, and the other one was at Francesco Becchetti's house, on the other side of the stream. And since the citizens of Parma and the



In the age-old struggle between hunger and abundance, wealth and misery, the figure of the baker has long been a point of encounter but also of conflict. Bakers were often thought of as thieves and cheats by the poorest classes, which enjoyed little protection with regard to the quality of saleable bread. At the same time, they were considered capable and respected tradesmen by the well-to-do classes, which could afford pan buffetto (or white bread).

Amidst these vicissitudes, the baker became the symbol of well-being and fortune in the Gioco del Fornaro – the baker's game – of 1692, which provides a cross-section of 17th century society [CRB].



mountain residents were forced to eat bread made of acorns and walnuts, on September 11 1800, the governor of Parma, Politi, asked that bread was made of wheat and corn for the city, and of corn and fava flour for those who lived in the country district. Luxury bread was banned, particularly baked goods like *spongata*, a type of cake made at Christmas time.

The battle to restore luxury bread – or *buffetto*, made with the finest flour – to the city lasted three years. On the one hand were the bakers who, supported by the written requests of noble families who would send their footmen every day to request luxury bread for their tables, loudly demanded permission to make this kind of bread, which indubitably turned a handsome profit. Opposing them were the *Civica Prefettura della*

Grascia, the magistracy responsible for foodstuffs, and the city elders, who refused to allow the bakers to make and sell luxury bread. Since the flour for this type of bread used the best part of the wheat, this would have affected the quality of ordinary bread that, as a result, would not meet the requirements set by the laws in force²⁹. The battle was won by the supporters of luxury bread, but this type of bread was subject to certain restrictions. It had to have a different shape, be marked with a special stamp, be sold at the same price as white French bread, and be subject to the official price set by the elders in proportion to the price of wheat³⁰. Domestic trade developed during the thirty-year reign of Marie-Louise, also involving smaller towns, with exports limited to neighboring states

(Lombardy-Veneto, Kingdom of Sardinia, the Duchy of Modena). However, the general population continued to be exploited by pasta-makers, who produced bran semolina pasta, thin *vermicelli*, white pasta and ordinary pasta. As a result, the Lebrun podestà issued an ordinance on April 19, 1833³¹ to set prices and weights, based on whether the pasta was “saleable, green or in other words fresh, or partly fresh or in other words *bazza*”.

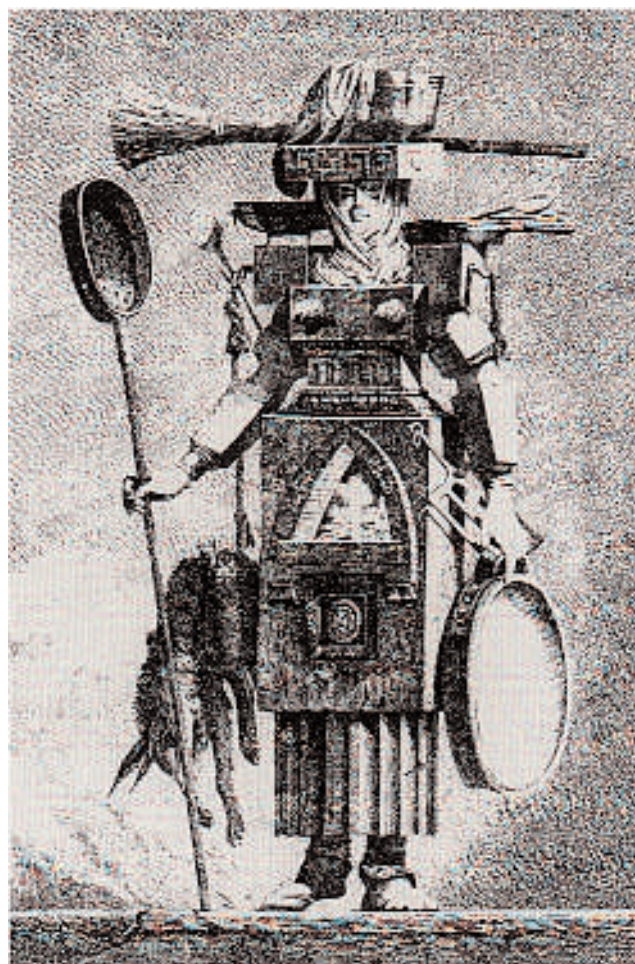
In 1840, bakers were granted the right to freely negotiate the price of luxury bread³². The bakers serving the court – first Melley and then Maini – did not always respect the annual contracts with the royal house, which required the supplies to be always of the finest quality³³.

In 1845, the quality of Maini's bread, though good, was not considered high enough for the table of the duchess. As a result, for a certain period of time she had her bread made by a Milan baker, Michele Oman, who would send it to Parma every day by mail-coach. Following the death of Marie-Louise and the return of the Bourbons, the economic situation became rather delicate and difficult, and this influenced the quality of the bread sold throughout the Duchy³⁴.

With the Unification of Italy, the Historic Right (1861-1876) went to work to standardize the national market and promote the development of industry, setting the free-trade policies that consolidated the industrial society and marked the political supremacy of the middle class. With the economic boom of 1850-70, agriculture began to be mechanized and the sale of products everywhere was boosted by the spread and speed of both rail and sea transport. The telephone was invented in 1881 and quickly came into use throughout the Parma area as well.

The great national and universal exhibitions, spectacular but concrete expressions of the triumph of the bourgeoisie, also served the purpose of learning about others' products to improve one's own. The medals and diplomas of honour listed on product labels and letterheads were sources of pride that were particularly important to industrialists for promoting their wares. This was a changing world, open to new ideas,

Ennemond Alexandre Petitot (1727-1801), ducal architect to the Parma court of Philip Bourbon, in his famous Masquéade à la Grecque, an academic invention, done in the style of Arcimboldi, executed by Benigno Bossi offshoots, portrays the Vivandière as an assembly of cooking implements gathered around the door of an oven [ASB, O, Pane – Iconografia]. In the 18th century, in order to safeguard the quality of bread, the Duke of Parma required bakers to mark their bread with a seal (an example is shown on p. 97) to identify the provenance of all baked goods and make it possible to punish the frequent cheating on the quality of flour. In reality, the austere appearance of the Vivandière conceals the complex and age-old problem of food provisions for the city. These problems would afflict the administrators and supervisors of the Food Administration Board until the mid-19th century.



and neither the halt in economic development due to excess production after 1870 nor the tons of low-cost wheat from North America and the Russian plains could stop it.

The first worker societies were established, due to a new awareness of workers' rights and the defense of their interests. Mutual Aid Societies mushroomed, as did trade associations and the first cooperatives, established in order to offer mutual aid and improve the miserable living conditions of the working masses through various kinds of conflicts, first and foremost strikes.

In Parma, the bakery and pasta workers formed Mutual Aid Societies and went on strike in 1883 for a wage increase and recognition of piecework. In 1895, despite the fact that the strike to abolish night work did not yield the hoped-for results, it gained major politi-

CALMIERE
DEL PANE, MISTOCCA E FARINE

per farvi e farviere del Comune da esporti del grano T-ai corrente mese a fante sulle note
che si invia dal Repubblicano della Repubblica Italiana in data del 12 Aprile 1860, per
che l'ordinanza il 12 Aprile 1860.

A MONETA ESTERNA				A MONETA LOCALE			
PREZZO	per ogni moggio per	100 L.	100	PREZZO	per ogni moggio per	100 L.	100
PREZZO	per ogni moggio per	100 L.	100	PREZZO	per ogni moggio per	100 L.	100
PREZZO	per ogni moggio per	100 L.	100	PREZZO	per ogni moggio per	100 L.	100
PREZZO	per ogni moggio per	100 L.	100	PREZZO	per ogni moggio per	100 L.	100

In relazione a questi prezzi si seguono i prezzi di vendita

A MONETA ESTERNA		A MONETA LOCALE	
PREZZO	per ogni moggio per	PREZZO	per ogni moggio per
PREZZO	per ogni moggio per	PREZZO	per ogni moggio per
PREZZO	per ogni moggio per	PREZZO	per ogni moggio per

M. B. il prezzo di Pane misto per moggio di grano duro 100 L. per ogni moggio 100 L.
Quello del Pane di grano duro 100 L. per ogni moggio 100 L.

Parma li 12 Aprile 1860
G. PARENTI
Il Segretario
GOTT. G. BERGAMINI

An official price of bread published by the Mayor of Parma in 1860 indicates the maximum sales price for various baked goods [ASCPR].

Facing page, some seals to mark the loaves so they could be recognized when they were taken out of the municipal oven [ASB, M PNOG].

well as Alessandro Soncini and Bassano Gnechi. Their respected opinions were taken into consideration by the authorities. Furthermore, their incisive and farseeing action would prove to anticipate the times and events, and would also convince other city bakers to strive to help Parma industry regain its role as the driving force of the economy, locally and beyond, and to respect the principles of true, judicious freedom.

In the 1883 dispute stirred by bakery and pasta-factory workers for higher wages, a very important role was played by the intercession of the Commission of Bakery Shops, composed of Chairman Bassano Gnechi, with councilmen Dalmazio Zucchi, Ferdinando Barilla, Giovanni Giordani and secretary Emilio Marinelli. Their efforts were aided by the mediation of Ercole Berlioli, who represented the bakery and pasta workers, in order to reach a peaceful and satisfactory agreement. Every effort was made to avoid the strike, which was approved on the morning of September 12, 1883 and lasted for five days. The workers of twenty-two out of twenty-eight bakeries were replaced by bread-makers from the army to ensure that the city would have its usual quantity of bread and pasta³⁶.

By the end of the century, the food industry was an important part of the area's economy, although it still operated on the level of family-run businesses and was tied to local production.

There were twenty-one factories that produced pasta for soup, including the one owned by Giuseppe Barilla, which employed 61 workers. The gristmills in the city and around the province ground 32,600,000 kg of wheat and 31,400,000 kg of other grains, employing 902 people³⁷.

The advent of new forms of energy in the city, such as gas and electricity, the completion of the railway, and the rapid development of mechanical industries connected with the processing of agricultural products in the early 20th century gave significant thrust to the process of transforming and modernizing the equipment used by the bread and pasta industries. It was during this period that a distinction was gradually made between small business and industry.

cal and union backing, as well as the solidarity of various levels of the population.

Likewise, entrepreneurs joined forces in 1885 to establish the Society of City Bakeries and Pasta Shops, and the following year they founded the Mutual Aid Society for bakery and pasta-factory owners and workers. The commissioner of the society was baker Bassano Gnechi³⁵.

This rapidly changing society, in Parma at the onset of industrialization, set the stage for the rise of the dynamic association of Barilla families during the last three decades of the 19th century. It was composed of direct Barilla descendents as well as those who had married into the family, and they were all bakers or bread- and pasta-makers. In addition to the Barilla brothers Pietro, Ferdinando and Giuseppe, we find Vincenzo and Giacomo Lanati, respectively Pietro's maternal grandfather and cousin, and Giovanni Sivori, Giuseppe's father-in-law.

Giuseppe's son Luigi married Amelia, the daughter of baker Alessandro Soncini.

Through the Soncini family, bakers Fiorenzo Gnechi and Fiorenzo Bassano also came into the Barilla sphere of influence.

The archival documents from 1880 on clearly demonstrate that there were no meetings, assemblies, committees or companies without the direct participation of Pietro, Ferdinando, Giuseppe and Luigi Barilla, as

Notes

¹ ASPR, there are two original parchments of the Statutes of the Bakers' Guild: the one dated 1236 (which may be a 1583 translation) is written in the vernacular, and the one from 1461, written in Latin and identical to the one of 1236.

² MICHELI Giuseppe, *Le corporazioni parmensi d'arti e mestieri*. Parma, 1899.

³ Saxonare = leaven (Statutes of 1255).

⁴ ASPR, Statute of 1266/1304.

⁵ PINTO G., "Le fonti documentarie alto-medioevali" in *Archeologia Medievale*, 1981.

⁶ BERNINI Ferdinando, *Storia della città di Parma*. Parma, Battei, 1979, pp. 84-85.

⁷ *Tessra* = piece of wood divided in half lengthwise and used to jot small marks as a reminder of those who gave and took items on credit. See BATTISTI, *Dizionario Etimologico Italiano*. Firenze 1954, under this specific entry. PESCHIERI Ilario, *Dizionario Parmigiano Italiano*. Parma, 1859, vol. 4, p. 283.

⁸ These places correspond to the center and ends of Roman Parma.

⁹ ASPR, Communal orders from 1480/91. 'Grezia' seems to refer to several loaves put together (PEZZANA Angelo, *Storia di Parma*. Parma, Reale Tipografia, 1837-1859, vol. V, p. 8 note 3).

¹⁰ ROMANI Achille, *Nella spirale di una crisi*. Milan, Giuffrè, 1975, p. 90.

¹¹ ASPR, Food Administration Board, b. 2 (1590)

¹² ASPR, Food Administration Board, b. 2 (letter of Alessandro Farnese from Brussels, February 8, 1656).

¹³ ASPR, Commune, b. 653 (Elections of the deputies of the Ufficio Pinguedinis, June 30, 1551).

¹⁴ ASPR, Collection of edicts, b. 2128.

¹⁵ ASPR, Commune, treasury, b. 1786. Bakers were required (December 5, 1561) to pay two official prices to the supervisor of the

grinding excise: the one on each bushel of wheat, required to make the bread, and the one on the weight of the baked bread.

¹⁶ ASPR, Commune, b. 1786.

¹⁷ ASPR, Commune, Arts, b. 1864 (two-year agreement stipulated on September 28, 1576).

¹⁸ ASPR, Congregazione del Divieto, b. 3 (December 2, 1590).

¹⁹ The 1461 statutes were drawn up during the rule of Francesco Sforza, Duke of Milan, Parma and Cremona.

²⁰ ASPR, Commune, Arts, b. 1874.

²¹ ASPR, Food Administration Board, b. 29 (letter from Governor Arcelli to Du Tillot, dated August 8, 1760).

²² ASPR, Food Administration Board, b. 45/46A.

²³ ASPR, Food Administration Board, b. 31.

²⁴ ASPR, Commune, Arts b. 1874, the *Tariffa del pan venale* [Rates of saleable bread] was compiled by Stefano Triumfi in 1633 and established in 1677.

²⁵ ASPR, Food Administration Board, b. 41 (letter to Du Tillot dated December 17, 1791).

²⁶ ASPR, Food Administration Board, b. 29.

²⁷ ASPR, Commune, Arts, b. 1874 (July 14, 1755).

²⁸ ASPR, Food Administration Board, b. 45/46A.

²⁹ ASPR, Food Administration Board, b. 47/48bis.

³⁰ ASPR, Commune, b. 3033 and Collection of edicts, b. 2160.

³¹ ASPR, Commune, b. 2170.

³² ASPR, Commune, b. 3040.

³³ ZANNONI Mario, *A tavola con Maria Luigia*. Parma, Silva, 1991, p. 127.

³⁴ BOSCHI G. Cesare, "L'economia ducale dal 1815 al 1859" in *GP*, 1993, I.XI, p. 3.

³⁵ ASPR, Cabinet of the Prefecture, b. 159.

³⁶ ASC, Police 3, b. 723.

³⁷ MEDICI Romeo, "Le condizioni industriali di Parma nel 1980", in *PE.*, 1991, IX, p. 42.



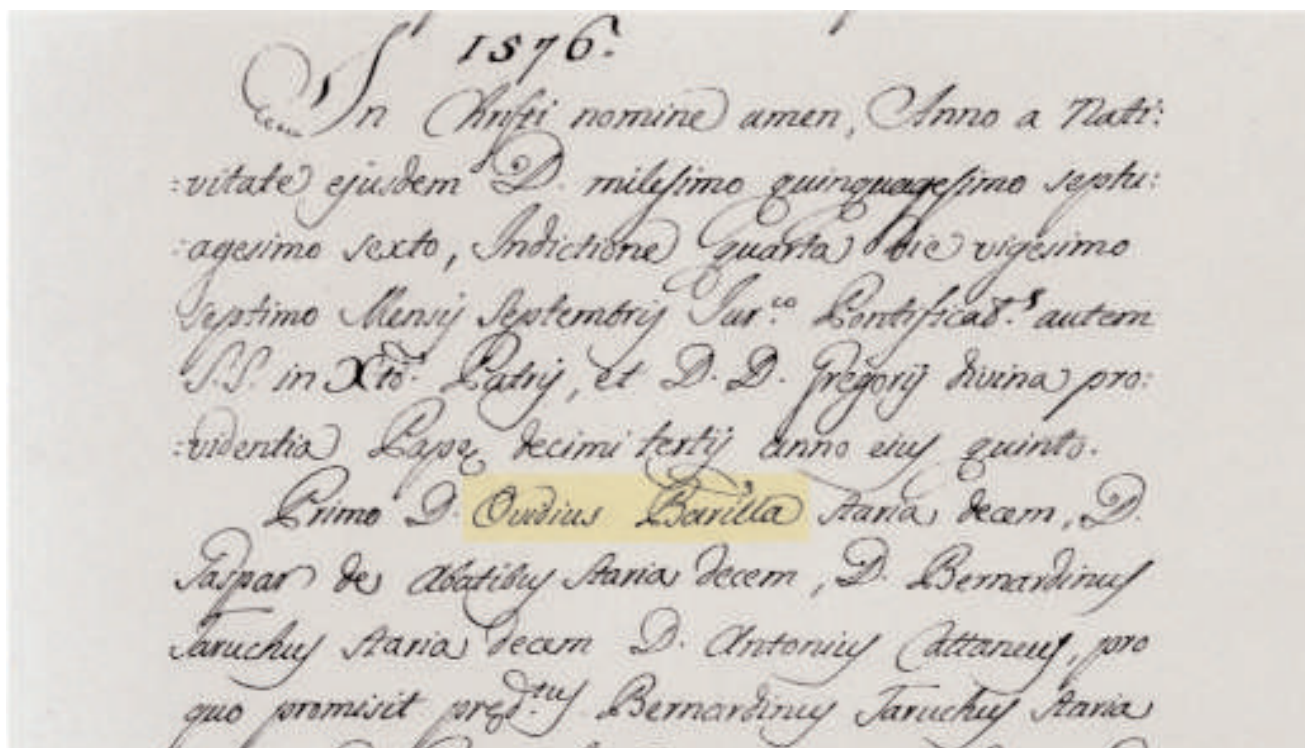
Origins of the Barilla family

MARISA CASTELLI ZANZUCCHI

Tracing the history of a family without its own archive is an arduous feat to say the least, especially as the documents in public and private archives that may be consulted and assessed do not always allow us to go right back to the origins. This is the case of the Barilla family (whose etymon betrays its Lombard origins)¹, which has been present in Parma since the mid-15th century and is believed to have originated in Eia, a small village southwest of the city². Much overlapping information found in documents dating back to the 15th and 16th centuries, and regarding members of the Barilla family (with a succession of Christian names that span the centuries, such as Angelo, Pietro, Giovanni, Giovan Battista, Domenico, Giuseppe and Luigi; owners of land around Eia, Fraore

and Vigolante)³, allow us to presume a bloodline shared with the baker Ovidio De Barillorum, also the son of one Pietro, born on 26.2.1531⁴, grain assessor and master of the bakers' guild, who in 1553⁵, with the representatives of the public granary⁶ and four other leading bakers, signed the articles of the Company for the Manufacture of Saleable Bread necessary to feed the citizens⁷.

The descendents of the family's founder, Angelo, born in Eia in about 1680⁸, moved to Fraore in 1774, and for over thirty years were not only farmers, but also the bailiffs and loyal servants of Duke Giuseppe Cesarini-Sforza. This is proved by the familiar relations, respect and consideration that the Duke afforded them, accommodating them permanently in his palace in Parma, in the vicinity of San Quintino⁹, and his role as godfather at the baptisms of two of Giovanni Battista's nine children¹⁰. During the period spent in Fraore, the women of the Barilla family married into the Palmia, Zileri, and Zibana families, all of whom owned land in the same village¹¹. In 1835 the Barilla family moved from Fraore to Parma, at the



From its very origins the Barilla family was indissolubly linked to the art of bread making. One Ovidio Barilla is mentioned in the 'chapters' of Parma's Società per fabbricare il Pan Venale [Company for production of saleable bread] in 1576 [ASP] shown on the facing page.

The Barilla family, originally from Eia and resident at Fraore from 1774, in 1835, with Ferdinando known as Luigi (1805-1857?) moved to the city. All his offspring became bakers.

Luigi (1874-1957), Ferdinando's nephew and Riccardo's cousin, poses – bottom left – with his wife, Amelia Soncini and children, in front of his shop in Via Bixio, 34.

The advertising for his products – still a craft industry at that time – appeared as a series of picture postcards of Parma in the years before the Great War [ASB, Barilla Luigi].

time of the marriage of Ferdinando, known as Luigi, son of Giovanni, to Angela, daughter of the baker Vincenzo Lanati, owner of a bakery and shop at number 183-185 Strada Santa Croce¹². Subsequently, after a six-year apprenticeship at the Lanati bakery, which was a compulsory requirement to entry to the bakers' guild, Luigi's three sons – Ferdinando, Pietro and Giuseppe – were able to practice the profession independently. Ferdinando, the eldest son, took over the Lanati bakery and started selling bread and pasta under his own name in 1877¹³. Giuseppe married Emilia, daughter of the baker Giovanni Sivori, and set up a workshop for the production of pasta in 1873¹⁴; his son Luigi, who was also a baker, married Amelia, daughter of the baker and pasta manufacturer Alessandro Soncini. In 1877, Pietro, the second son, opened the bread and pasta factory, with annexed shop, at number 252 Strada Vittorio Emanuele that was run by his sons Riccardo and Gualtiero, and marked the beginning of a long story. One of the most representative figures of the Barilla family, known for his great energy, combative and organizational spirit



and dedication to others, was Don Rodolfo, nephew of Pietro I. He was ordained as a priest in 1903 and, following many years of experience as chaplain to Italian emigrants overseas, became parish priest of Traversetolo and subsequently Noceto, his parish between 1938 and 1946, where he founded the parish newsletter *Voce Amica* and wrote a history of Noceto. He was a regular participant in the Salesian circle run by Don Carlo Baratta and Stanislao Solari, one of the founders and subsequently secretary of the Catholic War Council (along with Count Luigi Sanvitale, Legal Counsel Luigi de Giorgi, Count Antonio Boselli, and Legal Counsel Jacopo Bocchialini) and, as editor of the *A Voi Giovani* and *Giornale del Popolo* newspapers, courageously and fiercely wrote in favor of the annexation of the unredeemed territories to Italy. The most significant female figures of the Barilla family include Ines, sister of Riccardo and Gualtiero, who died after just three years of marriage. In April 1925, *Voce Amica*, Parma's Catholic newsletter, announced her death, and reverently reminded its readers of the untiring efforts that she had dedicated to numerous charitable ventures, even the smallest and humblest, which testified to her extraordinary virtues and truly noble soul. We should also remember Giovanna Adorni, the wife of Pietro senior, and in particular Virginia Fontana, wife of Riccardo, and mother of Gianna, Pietro and Gianni, who were equally good-hearted, selfless and devoted to the family; Virginia's untiring activities and daily hard work made a considerable contribution to the creation of what would one day become the 'great' Barilla company.





Pietro Barilla senior (1845-1912), in the photo on the far left [ASB, Aa 298], after a six-year apprenticeship at the Lanati bakery, opened his own shop in 1877, in Via Vittorio Emanuele. The business was continued by his sons Gualtiero (1881-1919) [ASB, Aa 297], on the left here, and Riccardo (1880-1947) with his wife, Virginia Fontana (1890-1976) and children Giovanna (1910-1992), Giovanni (1917-), center and Pietro (1913-1993) [ASB, O, Barilla Family].



Notes

¹ The root BAR-BARA, meaning handcart or litter, of Germanic root. Compare DEVOTO G., *Dizionario etimologico italiano*. In older documents (1500-1700), the surname is written “De Barilis - De Barillis - Barilla - De Barillorum - Barilli - Barilla”. The latter surname became established during the 18th century.

² Parma Baptistery Archive. Angelo de Barillis son of Antonio, born on 22.4.1478.

³ ASPR, Municipality, Land registers, b. 1933, b. 1552. Land registers of Eia, Fraore, Vigolante, b. 444 and b. 452.

⁴ Parma Baptistery Archive, on the date.

⁵ ASPR Municipality, b. 1786. The chapters were drawn up on 15.3.1553.

⁶ ASPR Municipality b. 633. Representatives of the public granary or *Ufficio Pinguedinis* were obliged to ensure the city was always supplied with corn and food at all costs.

⁷ ASPR Municipality, b. 631. The representatives of the public granary decided that the keys of the great horreum magnum (or great granary) that existed above the old town hall should be in the custody of Ovidio Barilla “as a person familiar with corn and trading of corn”.

⁸ Current research, since the parish registers of Sant’Egidio di Eia (Eglie) prior to 1721 are missing, perhaps burned during the 1630 plague, or during the last war, shows the founder of the De Barillis family to be Angelo, born in Eia, presumably in about 1670-1680. It has not been possible to discover who his ancestors were.

⁹ ASPR, Municipality, b. 643.

¹⁰ Fraore, San Terenziano Archive, Maria Francesca and Domenico Luigi Giuseppe.

¹¹ Fraore, San Terenziano Archive, M. Caterina Cipriana daughter of De Barilis Giovan Battista and Grossi Margherita, who married Zibana Giacomo, son of Amadeo and Greci Rosa, on 16.2.1802.

Marianna, daughter of Giovanni, who married Zileri Giacomo, son of Lazzaro and Montagna Caterina, on 30.6.1829.

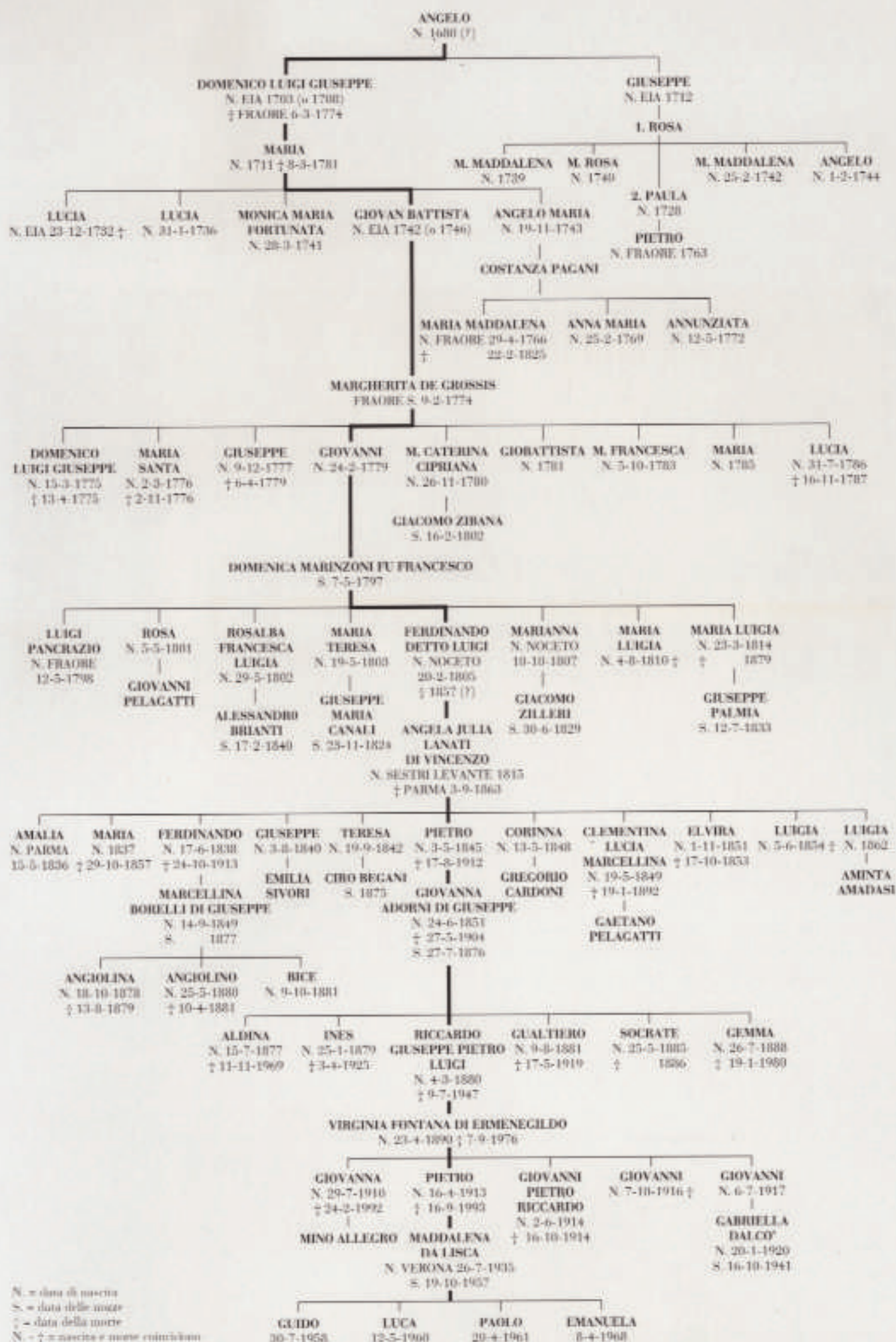
M. Luigia, daughter of Giovanni, who married Palmia Giuseppe, son of Michele and Carretta Lucia in Fraore on 12.7.1833.

¹² ASPR, Municipality, b. 3040.

¹³ ASCPR, Population Register, 1865/71.

¹⁴ Parma Chamber of Commerce, register of tradesmen, craftsmen and entrepreneurs in the Municipality of Parma, 1873, no. 1197. Also see: MINISTRY OF AGRICULTURE, INDUSTRY AND COMMERCE, GENERAL STATISTICS DEPARTMENT, *Notizie sulle condizioni industriali della provincia di Parma*. Rome, 1890, p. 41 (new edition promoted by Parma Chamber of Commerce, Analisi, 1991).

ALBERO GENEALOGICO DELLA FAMIGLIA BARILLA



Parma's economic situation after the Unification was worrying: in 1880, 22,000 – almost half - of the city's 46,000 inhabitants were registered paupers. The hygiene situation in the Oltretorrente suburbs was disastrous and a third of the inhabitants suffered tuberculosis.

In the images by Marcello Pisseri the unhealthy houses of the Carra and Salici districts that were then demolished in the 1930s by the Fascist regime's political and reforming pickaxe [AFP].



Economy and society in late 19th and early 20th century Parma

PIETRO BONARDI

With the plebiscite of 11 and 12 March 1860, Parma voted for the annexation of the former Duchy of Piedmont and joined the Kingdom of Italy the following year. The transition from capital of a small state to provincial city had far-reaching consequences in economic and social terms. The fall in population from 47,400 to 45,200 inhabitants between 1861 and 1871, testifies to the reduction in the city's business. The suburbs of the city, and the dirty and unhealthy ones of Oltretorrente in particular, were full of begging children. Mortality was high and average life expectancy did not exceed 50 years. Another sig-

nificant figure emerges from a survey performed by Francesco Barbuti in 1880: 22,000 of the city's 46,000 inhabitants were paupers registered in the books of the San Filippo Neri charitable institution¹. However, growth was experienced in the country areas, where agriculture remained the main occupation and means of subsistence of the population, and where the food industry was starting to gain a firm foothold. The situation of material and cultural poverty was dramatic, especially in the countryside, where, in 1871, 77% of the population was illiterate. Nonetheless, the new systems of cultivation proposed by Stanislao Solari (1879-1906) and promoted by Antonio Bizzozzero (1857-1934) with his *Cattedra Ambulante di Agricoltura* [Itinerant Chair of Agriculture] allowed farm yields to be increased². As for the processing companies, the provincial statistics for 1861 reveal that 717 firms, i.e. 80% of those included in the census, belonged to the food sector: 372 mills employing 658 workers, 129 dairies with 238 employees, and 40 bread and pasta workshops with 146 workers. Other



Despite the fact that in 1771 more than 70% of the population was illiterate, the citizens of Parma nurtured and cultivated a true passion for music and theatre. Below, in the photo by Ettore Pesci, dated 8.2.1909, the Teatro Regio packed for a charity event [ASCPR].

As the new century dawned, infrastructures and transport developed, indispensable instruments for the evolution of economic activities: in 1859 Parma had been embraced by the Bologna-Milan railway line. The small image to the left shows the railway station in 1930, at the end of the building work for the wings [ASCPR]. There was also a complex steam and electric tram network completed in 1910, connecting the province's chief towns with the capital city. Below, the tram station at Barriera Garibaldi [ASCPR].

At the time of the Unification of Italy, Parma's industrial reality comprised the silk weaving sector, with ten plants that were destined to succumb to the overwhelming competition of the Lombard companies, as well as a large number of brickworks and the Bormioli glassworks – here the exterior and one processing stage [Bormioli Archive] – founded in 1759, during the Ducal era.



In 1893 the Parma Chamber of Labour was established – here below with its managers in the San Paolo court in a photo published in L'Avanti on Sunday 14.10.1905 [ASCPR]. The Chamber of Labour was set up to facilitate employment and soon put forth a series of social and wage demands that exploded with the agricultural strike of 1908.



important sectors include the textile industry (silk), with 10 factories employing 412 workers, numerous brickworks and the Bormioli glassworks, founded in 1759³. The situation remained very similar until 1890, when the first tomato canning factories with direct-flame boilers were built. The number of dairies increased and footwear and corsetry factories also became numerous. During the same period, the city once again started to grow and the old ramparts were demolished (1899), amidst much dispute. The removal of these barriers marked the beginning of the urban growth of the successive decades and the communication networks of Parma and its territory were improved with the diffusion of the railway and the steam tram.

The city's social situation did not change much during the early years of the 20th century, for the network of suburbs in the Oltretorrente district, as well as those north and east of the cathedral were still characterized by filth, the scourges of alcoholism and tuberculosis, thefts and prostitution in 1920⁴. Nonetheless, the peo-

ple of Parma retained their great passion for opera, to the extent that a popular referendum in 1892 forced the reversal of the Municipal Council's decision to discontinue the traditional 'theatrical endowment' (30,000 lire in those days) paid to the Teatro Regio⁵ as it was needed to build nurseries and roads.

Social forces and political organizations

The *Risorgimento* soul of the city represented a clearly anticlerical front, which was also expressed by the petty bourgeoisie and had its most authoritative exponent in Giovanni Mariotti (1850-1935), mayor of Parma from 1889 to 1914⁶. The Church and the Catholics, who for decades had been ostracized by their policy of abstention from political life and had consequently fallen back on rites and devotionism, started to become aware of social and political matters, especially following the terrible agricultural strike of 1908. It was the Catholic laity, rather than

The agricultural strike of 1908 paralyzed the Parma countryside from 1 May to 20 June 1908. It was promoted by the trade union leader, Alceste De Ambris – in the photo here below, standing second to the left, at Lugano in 1909 with other Italian exiles [ASCPR] – and led to serious disorders that hit the front pages of the national press – to the right, Achille Beltrame's cover for *Domenica del Corriere* – and the occupation of the Chamber of Labour – below left [ASCPR] – to the setting up of squads of 'free workers' escorted by the police, – below left (photo by Ettore Pesci published in *L'Illustrazione Italiana* on 21.6.1908 [ASCPR]) – the arrest of about one hundred trade union leaders – below right [ASCPR] – and De Ambris' flight to Switzerland, here below with other exiles [ASCPR].



the Church hierarchy, that stimulated concrete enterprises, such as the circles, labour and consumer cooperatives, and rural banks. An important role in this process was played by Giuseppe Micheli (1874-1948) with his periodical *La Giovane Montagna* disapproved by the bishop, Francesco Magani (1894-1907) but supported by his successor Guido Maria Conforti (1907-1931). Successively the White Leagues were established and won the important support of Don Sturzo's Italian Popular Party in 1919. The Salesians and Stigmatines made a very important contribution to the spheres of schooling and education, and also animated the Catholic associations⁷. The workforce represented another fundamental



Revolutionary trade unionism was counteracted by Giuseppe Micheli (1874-1948) and his intense social action of Catholic inspiration – here to the left [CP] – editor of *La Giovane Montagna*, and the *Leghe Bianche* [White leagues] movement, which in 1919 merged with Don Sturzo's and the agricultural credit banks' Italian Popular Party

After the tragic parenthesis of the Great War, socialist revolutionary actions were opposed by the repressive actions of the Black Shirts (below left) of emerging Fascism – who lost in the field precisely at Parma during the August 1922 'barricades' (below left), but which commenced twenty years of forced order with the March on Rome [AFA].



component of the socio-political picture. It is not a coincidence that the Workers' Leagues of the end of the 19th century, present in all the hilly and lowland areas, originated in the agricultural sector, for the 1891 census reveals that 102,983 of the 154,062 persons employed in the province of Parma worked in the agricultural sector and 42.4% of these were represented by wage-earning labourers and sharecroppers. These Leagues joined together in 1893 in the Parma Chamber of Labour, along with the groups of industrial workers, who at that time constituted just 14% of the employed population⁸. The purpose of the Chamber of Labour was to "facilitate employment, in order to free workers from the rapaciousness of private mediators"⁹. Initially the Chamber of Labour was politically supported by the Socialist Section and its press organ *L'Idea*. However, the socialist movement was divided into two factions: the 'reformists', led by Giovanni Faraboli (1876-1953), and the 'trade unionists-revolutionaries', whose leader, Alceste De Ambris (1874-1934) from the Lunigiana region of



The first production plants linked to the agroindustrial sector were the tomato canneries – see facing page with a painting by Daniele de Strobel (1873-1942) from the Cassa di Risparmio di Parma [CACRPP] head offices – and the dairies that produce Parmesan cheese – facing page, below – whilst agriculture was still barely able to become mechanized.

Tuscany, saw trade unions as the instruments for the “social war with which the proletariat could overthrow the current order”¹⁰. Social tensions escalated until they exploded in the very long and economically disastrous agricultural strike that paralyzed the countryside from 1 May to 20 June 1908 with serious disorder and the consequent occupation of the Chamber of Labour by the army, as well as the arrest of a hundred trade unionists and the flight to Switzerland of De Ambris¹¹. The tragic interlude of the First World War did not interrupt the situation of social conflict, which was compounded by political clashes, at times involving armed violence, in the post-war period. The Fascist Movement, established

in Parma on 23 April 1919, presented itself as a force capable of contrasting the socialist violence¹². With the support of the Agricultural Association and the *Gazzetta di Parma* newspaper, the Fascists soon became a presence to be feared.

The historical episode of the ‘barricades’ erected by Guido Picelli (1889-1932) and his *Arditi del Popolo* [courageous people] against the fascist squads of Italo Balbo, which had come to Parma to bend the resistance of the last northern city, took place between 1 and 5 August 1922. This resistance cost six victims and did not halt Fascism, which soon after commenced twenty years of forced order with the March on Rome (28 October 1922).

Notes

¹ BARBUTI Francesco, *Monografia dell’agricoltura parmense compilata per incarico della Giunta Parlamentare per l’Inchiesta Agraria sulle condizioni della classe agricola in Italia*. Parma, 1880; BERTI Giuseppe, *Trasformazioni interne della società parmense-piacentina dal 1860 al 1900-Appunti e note*. Piacenza, Ed. Utep, 1972. For a more extensive and articulated panorama of Parma’s socio-economic situation after the Unification, cf.: CERVETTI Valerio, “Parma e il parmense nel secolo XIX-Processi economici e condizioni sociali”, in *Madre Anna Maria Adorni e il suo tempo (1805-1893)*. Parma, Silva, 1994, pp. 57-109; DELSANTE Ubaldo, “Situazione economica e sociale del Parmense tra l’Unità e l’inizio della industrializzazione”, *ibid.*, pp. 121-191.

² BERNINI Ferdinando, *Storia di Parma*, Parma, Battei, 1954, pp. 199-202.

³ Cf. *Statistica del Regno d’Italia. Industrie manuali della provincia di Parma, anno 1861*. Florence, 1866.

⁴ BOTTIONI Graziano, *Salute, ambiente, povertà, in Dietro le barricate-Parma 1922*. Parma, STEP, 1983, p. 72.

⁵ CATTANEO Angelo, “Melodramma e teatro minore nella cultura popolare”, in *Dietro le barricate*, cit., pp. 105-106.

⁶ CHIERICI Maurizio, MONTAN Benito, *Storia di Parma in 1000 fotografie*. Bologna, Il Resto del Carlino, p. 101.

⁷ BONARDI Pietro, “Settant’anni fa: nel 1908 un Convegno sull’impegno sociale dei cristiani”, Quaderni, VN, Parma 1978; BONARDI Pietro, *Cattolici parmensi e sciopero agricolo del 1908*. Parma, Benedettina, 1988; PELOSI Celso, *Note ed appunti sul movimento cattolico a Parma (1859-1931)*. Parma, Benedettina, 1962; LEONI

Aldo, “Stimmatini: 100 anni di vita a Parma”, in *GP*, 1976, 13.II, p. 7; BONARDI Pietro, “Chiesa e Cattolici nella società parmense del 1922. Strutture attive e forze operanti”, in *La violenza del 1922 nel Parmense*. Centro Studi della Val Baganza, quaderno n. 6, Sala Baganza (Parma), Tipolitotecnica, 1992, pp. 125-140.

⁸ CERVETTI Valerio, *Le origini della Camera del Lavoro (1893-1898)*. Parma, STEP, 1981, pp. 19-20.

⁹ *Ibid.*, p. 23. With regard to Parma’s Chamber of Labour see also: CERVETTI Valerio, SPOCCI Roberto, 1893-1983: 90° della Camera del Lavoro di Parma. Parma, STEP, 1983; *Nel segno di Garibaldi. Cent’anni di Camera del Lavoro a Parma*. Parma, PPS, 1993; SALSI Dante, DEGLINCERTI Umberto, *La Camera del Lavoro di Parma-Cenni storici dalle origini all’avvento della dittatura fascista*. Parma, STEP, 1973; SPAGGIARI Pierluigi, “Il sindacalismo rivoluzionario a Parma. Lo sciopero delle bustaie del 1907”, in *AP*, 1969, gennaio-aprile, p. 43.

¹⁰ SERENI Umberto, *Il movimento cooperativo a Parma tra riformismo e sindacalismo*. Bari, De Donato, 1977, p. 41.

¹¹ Extensive bibliography and documentation regarding this significant rebellion episode in *Lo sciopero agrario del 1908*, Comune di Parma, Documenti 14, Dicembre 1978; CERVETTI Valerio (edited by), *Lo sciopero agrario del 1908: un problema storico*. Parma, STEP, 1984; SERENI Umberto, *Il processo ai sindacalisti parmensi (Lucca, aprile-maggio 1909)*. Pescia, 1978; SERENI Umberto, “I ‘casi’ di Parma: dietro le quinte dello sciopero agrario del 1908. Una lettera di Angelo Olivieri ad Arcangelo Ghisleri”, in *AP*, 1983, I, pp. 42-65.

¹² CASONATO Bruno, “Agli inizi del fascismo parmense”, in *Movimento operaio e fascismo nell’Emilia-Romagna (1919-1923)*. Rome, Ed. Riuniti, 1973, pp. 293-323.



Pasta production in Parma in the pre-industrial era

UBALDO DELSANTE

The origins of bakers and pasta-makers

Initially bakers also produced pasta, which was purchased by the noble classes and by the Duke's court, since in the countryside, but also in town, the *rézdora* or housewives would make it themselves at home.

The Bakers' Guild (> I, page 90) dates back to 1236 according to Parma municipal statute. The regulations that governed the business were reviewed in an interesting document dated 1576, which reiterated the convention with the *Magnifica Comunità* [great guild] for daily production to meet the city's requirements (130 bushels of corn a day, equivalent to 6,115 liters, for an annual total of approximately 22,320 hectoliters), and mentioned members of the guild that included one Ovidio Barilla, who committed to 10 bushels a day (> I, pages 91 and 98). From time to time, apart from the quantity and quality of the bread, the tariffs were also defined. In the late 18th century, there were 19 bakers active in the city, processing something like 48,000 bushels of flour¹, the equivalent of approximately 22,500 hectoliters, which was little more than the amount used two centuries before. It was obligatory not only for bakers to be registered as part of the *Ars ornariorum*, but also those who made pasta, the latter having their own special 'register'. The pasta made with bread or soft wheat and eggs had to be consumed when it was fresh. It appears that since the 14th century, attempts had been made to produce sheets of pasta that could be preserved. Later, when the Farnese family brought durum wheat from their fiefs in Lazio and mixed the two types of flour together, better results were achieved.

During the reign of the first Bourbons (1748-1802), many businesses and industries in Parma were given a franchise, or a monopoly, one being Stefano Lucciardi of Sarzana who could produce Genoa-style pasta. Nevertheless, this did not stop the importing of pasta from other areas, nor the production of local types. This franchise expired in 1799, and was not renewed, so production was liberalized. The government had also issued a monopoly in Piacenza to Gaetano Verdelli for production of *vermicelli*. Due to the geographical vicinity, the Piacenza man set himself up as a mediator between Parma and Genoa, which boasted the northern Italian achievement of having introduced the production of dried pasta, originally consumed by ships' crews, even to the capital of the Duchy. In Genoa there was a famous *Corporazione dei Fidelari*, a pasta-makers' guild, from 1574, and in Savona from 1577 (> I, page 16)².

During French domination, between 1811 and 1812, the Tare Department recorded 37 food industries, which included those for production of pasta: 24 in the Parma district, 10 in Borgo San Donnino (Fidenza) and 3 in Piacenza, employing overall 68 workers. At the same time the convent of San Francesco del Prato, located at the city's northern walls, was turned into a jail, alongside a number of other installations in the city that were also used as prisons, as well as a cloth factory, where the prisoners were put to work. Therefore it became necessary to provide rations that included bread and pasta by subcontracting to private manufacturers; this custom continued during the reign of Marie Louise of Austria, who replaced the French in 1814. Subsequent legislation modified the ducal prison system and regulated rations. A fortunate archive discovery several years ago brought to light documents regarding the controversy between prison administration and a pasta supplier named Vincenzo Marinelli (1782-1858). The dossier included several samples of pasta dated 1837 and 1838, which had served precisely to compare the goods supplied with those indicated in the specifications. The samples were analyzed and made the object of historic and scientific study by Parma State Archive in collabora-

Pasta, documented in Parma area as far back as the 13th century, during the period of Bourbon reign, was protected by tenders and franchising rights - on the facing page the 1755 bans and the 'renewal' of 1763 [ASB, M PSOG 52-53]. One local manufacturer, Vincenzo Marinelli, was also awarded the contract by prison governors to supply ducal jails, but product quality was not always acceptable and this led to a court case - below a sample exhibit taking to court as evidence [AFA-ASPR, 1837-1838] - but has handed down to us the most ancient known sample of industrially-produced pasta.



tion with the University and with Barilla³. The documentation that came to light also made it possible to find out who had supplied pasta to Parma's central jail: in 1812 and 1813 Angelo Fioroni and Vincenzo Cattani supplied food rations of all types; from 1814 to 1816 pasta was supplied by Pompeo Moraschi and bread (and other comestibles) by Filippo Melley. In 1817 supplies were concentrated on a company who subcontracted to Marinelli. Over time, various contracts were established, but the pasta supplier never changed until he died. Vincenzo Marinelli had no children and the identity of his heirs is not known. Later, looking at the 1863 Industrial Exposition, we do discover a distant cousin, Emilio, who was still manufacturing pasta.

In about 1830 edible pasta exports from the Duchy of Parma to neighboring states was nevertheless modest, accounting for only 272 quintals per annum. Midway through the century, there were 26 pasta-makers alto-

gether in Parma, with workshops scattered throughout the city.

Pre-industrial pasta production

The Parma tradition had pasta made with local soft wheat and mixed with egg, then used to make soups in meat broth or, more often, in vegetable broth. *La mnéstra l'è la biäva di cristiän*⁴ [Soup is fodder for humans], said an old adage. It was only recently that pasta began to be eaten with sauces, and is known as *pasta asciutta*.

In this pre-industrial phase the first workshops made pasta with an artisan process that involved first mixing with a kneader and subsequently rolling or extruding with screw presses that flattened the pasta, or with special die-plates, depending on the type and shape. The machines were prevalently in wood, with small iron or bronze elements. Initially they were manual tools, then connected to hydraulic plants and subsequently were driven by steam or electricity.

A specialist publication states that in the 1800s "drying was performed in the sun and interspaced with periods of tempering to redistribute humidity. It was a real art, but quality and hygiene were certainly not very reliable ..."⁵. The bakery ovens, flanking the pasta workshop, or other sources of heat, could also help to dry during the winter periods. Pasta was hung on rotating wood trellises, called *giostre*, to speed up the operation.

Although each locality did have its own methods and customs, the most famous pasta consumed in past centuries was that made with the Genoa method, not thick at all and made with a very hard, cold-water paste, and those made with the Neapolitan method, thicker and softer, using boiling water in the dough preparation.

With time these geographic denominations also went on to indicate the most traditionally widespread forms in the various regions. So Genoa pasta was normally short, Naples pasta on the whole was the longer type (spaghetti, ziti, bucatini, reginette...), whilst the indication 'Bologna' meant egg pasta made from sheets of dough

that was opportunely sliced or pinched⁶.

Bakers and pasta-makers in the late 19th century

Following the Unification of Italy, pasta in Parma was still produced as a craft industry, but quality of production had already improved. We have proof in the motives given for awards presented to several pasta-makers during the Provincial Industrial Exposition held in the city at the end of 1863.

Luigi Capelli obtained an honorable mention for the tasting of different, unspecified pastas and for unleavened bread; Francesco Dall'Asta won a bronze medal for dough, shape and varieties of the second choice pastas; Emilio Marinelli won a silver medal for a 'collection' of pastas of varying shapes and chiefly for first choice and luxury pastas, defined "commendable for their fineness, whiteness, uniformity and variety of types"; finally, Vincenzo Nosari was given an honorable mention for his "very fine... *tagliarini*, of unique uniformity bearing in mind they are cut by hand"⁷.

A similar situation arose at the 1870 Exposition, when the honorable mention was given to Enrico Maini and a bronze medal to Dalmazio Zucchi (of Strada S. Barnaba, 22, now Via Garibaldi, who then moved to Strada alla Ghiaia, 4, in Piazzale della Steccata, 25 and Strada dei Genovesi, 22, now Via Farini), both for production of Genoa-type pasta, while Zucchi also received an honorable mention for his bread production⁸.

From an industrial aspect, things seem to improve significantly in the next 20 years. The award-winning



pasta-makers at the Industrial and Scientific Exposition held in Parma in 1887 were no longer simple bakers with a passion for their art, which was little more than domestic, of making pasta as a sideline, but had become real companies with employees and some equipment. Fiorenzo Bassano Gneccchi (from 1867 in Borgo della Salina, 9, Strada San Francesco, 226, now Via Bixio, and at Molinetto), Tullio Cavalli (Piazzale Steccata, 25 and Borgo Leon

d'Oro, 7) and Guerrino Zucchi (son of Dalmazio, Via Mazzini, 33 and Strada alla Ghiaia, 30) won silver medals, while the Gneccchi company qualified as an "industry for making soup pastas", and yet others are simply indicated as "makers of soup pastas".

The pasta worker Francesco Jaschi, an employee of the Cavalli company, won an individual award of a savings book for 50 lire at Parma Cassa di Risparmio. Bronze medals went to Federico Gipperich for his soup pastas and luxury bread, to Giovanni Cassut (with a store in Piazza Grande, 22, now Piazza Garibaldi, then in Strada alla Ghiaia, 12) only for his luxury bread, to Vincenzo Toschi (Strada San Michele, 134, now Strada della Repubblica, from 1881 also in Strada dei Genovesi, 79, now Via Farini, and Via del Carmine, 134) "for the soup pasta industry"; finally, an honorable mention for Alessandro Soncini, for both productions⁹.

They were all different names compared to those of 1863, but they are also names that would remain throughout the following decades, confirming that the sector had found stability and had begun to implement a process of industrialization whose technological and organizational means were still doubtful, but defini-

On the opposite page the workshop of the Caro pastaio [ASB, VLL I, Ra 1980].

Below, a flyer invitation handed out by bakery workers registered with Parma Chamber of Labour to foreign sister organizations during the 1885 disputes [ASCPR].



tely under development. The jury that had selected the winning competitors was presided over by Professor Alessandro Cugini (1829-1913), the dean of Parma University Faculty of Medicine, whilst the special commission for foodstuffs and preparations comprised, amongst others, the chemist Dr. Clemente Asperti (1825-1907) and the sculptor Prof. Agostino Ferrarini (1828-1898), almost as if to draw attention to the various nuances – sanitary, technology and aesthetic – that already featured in Parma's agro food activities. At that time in the Parma area it was customary to add a small amount of saffron dissolved in water when making not only Grana cheese, but also edible pasta. Later, for the sake of economy, pasta factories replaced the crocus, that is to say the flower whose yellow pistils are used to make saffron, with a colorant called Nafthols, which was abandoned in the period between the two wars¹⁰.

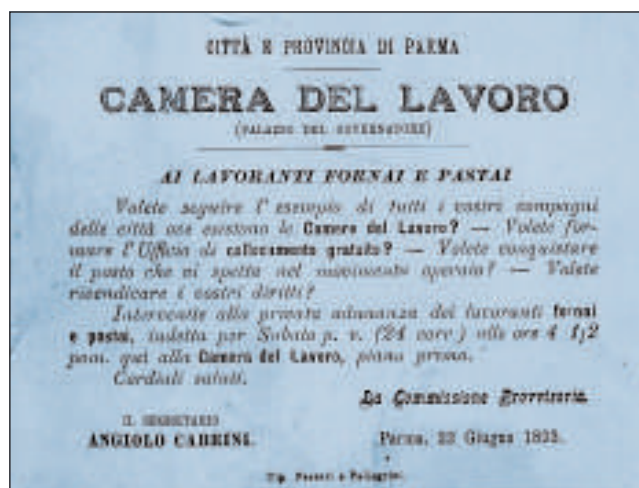
Pasta makers and trade union disputes

In the last decades of the 19th century, workers in the city's bakeries-pasta factories started to become one of the most highly trade-unionized categories. In 1872, when a new ceiling price for bread was announced, several bakers complained about the regulations that were heavily penalizing their business. The same situation emerged repeatedly in the years that followed and the bakers legally opposed the decree, but were forced to admit failure before the Court of Cassation in Turin: the case had been dragging from one court to another since 1884. It is interesting that the bakers involved included not only well-known names like Fiorenzo Bassano Gneccchi, Federico Gipperich, Alessandro Soncini and Dalmazio Zucchi, amongst others, but also Giuseppe and Ferdinando Barilla¹¹.

On their part, the workers, led by Odoardo Alfieri, called *Mignola*, set up mutual aid society, as the businessmen themselves had done. "As early as 1883", wrote Giuffredì¹² – "[bakers - pasta-makers] had succeeded in achieving recognition of piece-work (quite an achievement for the time) and in June 1885 daytime working hours were also agreed. In August, Alfieri convinced members of the society to give up two days work each month to be replaced by the unemployed; in fact, of the society's 200 members, there were at about a dozen who were unemployed, rising to 30 during the winter, however".

"The owners refused to accept these 'outsiders' and on 28 August the workers began their strike, first at three bakeries, then at other two and finally, on 30 August, at all of them. The owners' association proposed mutual conciliation but was intransigent in its refusal to accept 'replacements' and actually requested the abolition of daytime working hours. In and out of the cities, in Bologna, Modena, Ferrara, there was enormous solidarity towards the strikers. Democratic associations collected funds and circulated a support manifesto "signed by the entire revolutionary board of command, from the Hon. Musini to citizen Baccalà"; in the meantime the *Gazzetta di Parma* lamented that

From a trade union standpoint, bakery and pasta manufacturer workers are the most organized in the period bridging the 19th and 20th century. Below, an invitation to the meeting held on 24 June 1893, convened by Parma Chamber of Labour [ASCPR]. Below, a card published by the Labour Confederation to support strikers during the long weeks of May 1908 [CP] and, on the facing page, an article from the *Gazzetta di Parma*, a local daily newspaper close to businessmen, regarding the spirit of initiative shown by Riccardo Barilla.



“the bakery workers strike is taking a turn for the worse ... it is beginning to look political”.

The strikers had elected Musini and another two people as representatives for negotiating with the owners. But no type of agreement was possible so the three returned their mandate. On the morning of 5 September, Odoardo Alfieri and another eight strikers were arrested “the instigators or promoters of the strike without reasonable motivation”. The strike continued for several days; first the pasta-makers then the bakers surrendered unconditionally. By 10 September the strike was over: there was no further talk of replacements and daytime work was abolished. Alfieri and the other two were tried immediately and sentenced to six months imprisonment, which was confirmed on appeal, and the others were given shorter sentences. The entire business simply confirmed Musini’s pessimism with regard to strikes and the *Gazzetta* exploited the occasion to print a warning that perhaps did not fall on deaf ears: “bakery employees and with them the workers, should finally understand that the excuse for fraternal and human solidarity, or other such fine words, are used to channel them into quite dangerous channels, to satisfy unhealthy ambitions, and in the long run the workers are little more than the miserable decoy for political agitation; and at the end of the day they will be the ones to suffer damage and dismissal. We appeal to the mothers and wives of the strikers, to ask them whether we are speaking the truth or not”.

During a similar episode, that had occurred in Piacenza, in 1879, it seems the striking workers had come to an agreement with those of Parma and Milan to stop the import of bread: so forms of solidarity between the same categories of workers in various cities were beginning to take shape¹³.

Other tumults caused by the rising cost of bread came about in subsequent years, especially after the 1 May 1891 celebrations, then on 30 April 1898, always in the Oltretorrente quarter and with the active participation of womenfolk¹⁴.

A pasta-makers’ cooperative in Parma

In the 1880s, alongside private companies, a consumer cooperative was founded, as an offshoot of the mutual aid societies (that of the bakers and pasta-makers dating back to at least 1876), producing and selling bread and pasta to the public in the building that had once housed the butchers’ shops in Piazza Ghiaia. In 1889 the consumer cooperative opened a second point-of-sale in Via D’Azeglio and won an impressive supply contract for bread, pasta and flours to the civic hospices, beating the previous private supplier, Fiorenzo Bassano Gnechi, who had held the contract for about 15 years. The circumstance triggered a hard-hitting press dispute between the cooperative and the *Società Negoziante Pastai e Fornai* owners’ association. In subsequent years the cooperative, which had its own workshop and distribution warehouse in Via



**MENTRE DURA LO SCIO-
PERO.** — Nella giornata di ieri, sono numerosi i gruppi di liberi lavoratori giunti tra noi. Uno di questi era composto di una cinquantina di uomini, muniti in gran parte, delle rispettive falci.

Sono passati per le vie della città, scortati dai carabinieri e tosto diretti sul luogo del lavoro.

Il fornajo, sig. Barilla, il quale abita all'estremità di via Vittorio Emanuele, è da quando è incominciato lo sciopero dei fornai boicottato. Egli aveva bisogno di rinnovare la provvista delle farine, ma non trovava i facchini che volessero eseguire il lavoro.

Nell'urgenza del bisogno, il sig. Barilla ricorre all'Agraria, la quale prese i debiti concerti con quest'ultimo e con l'autorità prefettile, invio

sul posto una trentina dei suoi volontari.

Arrivato il carico di farina — circa 30 quintali — i volontari si misero all'opera, mentre i carabinieri, disposti in un largo circolo, trattenevano i curiosi.

E i curiosi se la godevano un mondo, vedendo que' giovanotti, tra i quali c'erano dei milionari, degli avvocati, dei medici, eccedere in maniera di camice, alle loro insolite faccende.

La bisogna fu fatta in breve tempo. Trasportate nel magazzino le farine e raccolte entro i costi gli stocchi, uscì un volontario munito di inalfiato per bagnare la via, mentre altri, con la massima serietà, la accopavano. Poi indomati gli stocchi loro, i volontari se ne andarono per i fatti suoi.

Italia Gazzetta di Parma del 16.1.1908

San Nicolò, opened other outlets in the city. In 1891, when business was expanding to the utmost, the points-of-sale became five. This was the year that the entire city, and especially the Oltretorrente district, which was the poorest, began protesting hard against the rising cost of bread. The cooperative, whose business later seemed to concentrate rather more on bread than on pasta production, was able to keep bread at the same price. Nevertheless, it did not have an easy life, and later, because of losses and debts accumulated including two several mills, it fell into an inexorable decline and had to close three outlets, which was a prelude to bankruptcy declared in 1906¹⁵.

In the immediate post-war period, an anonymous cooperative of bread and pasta manufacturers was founded, whose statute was published in 1919.

The pasta manufacturing industry on the threshold of the 20th century

After the railway line was opened (1859) parallel to Via Emilia, the station became the pole of attraction for craft and industrial activities in the city. The demolition of the ancient city walls, decreed by the municipal council in the following years, opened up new spaces for manufacturing installations, especially those targeting the transformation of agricultural produce. Towards the end of the century the agro-industrial economy was born, encouraged in a significant way by the Itinerant Chair of Agriculture and the Agrarian Consortium, both managed by Prof. Antonio Bizzozero (1851-1934) and supported by the local Cassa di Risparmio or savings bank.

The consortium's warehouses, the market tram terminus, the ice factory, the Scalini mill, the gas plant, the sugar plant, the cattle market, the public slaughterhouse and even a perfume factory, were all built in this area. Apart from the railway, the Bormioli glassworks was also built along the road for Colorno, alongside several tomato canneries and warehouses for maturing cheeses and cured meats.

The last industries to leave the boundary walls of the city were the pasta factories, hindered perhaps by the fact that they were forced to cohabit with the bakeries and therefore had the same logistic requirement of remaining in the city to be closer to consumers. On the other hand, this did not impede modernization of plant and machinery as the Chamber of Commerce noted, perhaps rather too emphatically, in its annual report for 1910¹⁶, when we may read “that the bread and pasta-making industry has made significant progress in the transformation of many factories that work solely for local consumption. There has been a generalized installation of machinery and following the example of those whose production is famous, the variety and quality of pasta and bread have improved. Of the many companies with an open mind towards modernity that have restructured their plants with praiseworthy élan, the following are worth mentioning: Alvarosi & Grossi, Soncini Alessandro, Gipperich Federico, Bertini Agostino, Bertoli, Manzini & C. all in Parma”. It should be noticed that the aforementioned companies of the city continued to exist right up to the time of the Great War. Several, like Alvarosi & Grossi and Soncini, had more than one outlet in the city¹⁷.

In the mid-19th century one of the active pasta factories was owned by the Cocconi family, in the same building where the Button hotel is now located, in Borgo San Vitale, not far from Piazza Grande, then called Garibaldi. The Cocconi family also owned the Mariano mill¹⁸, a circumstance that confirms the close relationship between a mill, a bakery and/or pasta factory. It is likely that the series of plants was gradually handed over to the aforementioned Fiorenzo Bassano Gnechi, since his name is indicated as owner of the Mariano mill and urban bakery-pasta factory in a



ministerial statistic of 1890. In that same year, in the province of Parma, 64 companies were operating for the manufacture of edible pasta, of which 21 were within the city walls. Apart from Gnocchi, who employed 18 workers and used a 2HP gas motor as well as three presses, bread and pasta was also produced by the Tullio Cavalli company, who employed 6 workers and used a gas motor like that owned by Gnocchi, the hound only to presses. Then there were Dalmazio Zucchi, Guerrino Zucchi and Giuseppe Barilla (who also made bread, however) who made only pasta and whose workshops had a gas motor each, with one or two presses, and employed between one and three workers: so these were much smaller production plants compared to that of Cavalli and certainly that of Gnocchi. The latter also appears as one of the promoters of the association between industrialists, storekeepers and traders in the municipality and province of Parma, founded in August 1890, proving that the sector was beginning to play a guiding role in the context of local economy¹⁹.

In the province of Parma, overall pasta production for the year 1890, was estimated as being 7,642 quintals. The flour used came not only from the Parma area, but also from the area around Genoa and from the Piedmont region. Sale was merely at local level²⁰.

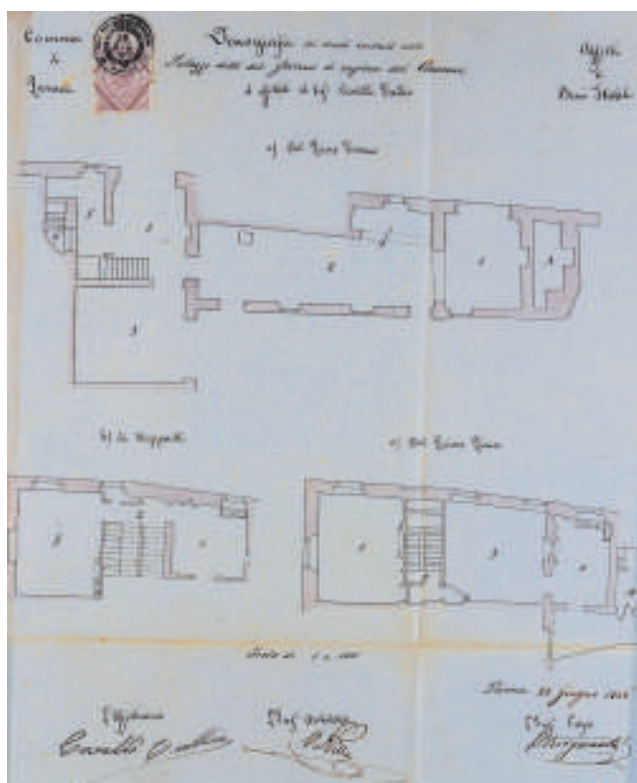
The situation of Parma's chief pasta producers in 1898 can be perceived in a letter dated 19 November from

Parma city council, replying to a survey undertaken by Piacenza Military Commissariat, which intended to pinpoint the potentialities of the area as far as food supply was concerned, should troops be concentrated there. Of the pasta manufacturers able to produce between 4 and 6 quintals of pasta a day between March and August, the council indicated Tullio Cavalli, Romeo Zucchi, Guerrino Zucchi and Torquato Padovani, whilst pasta manufacturers who could produce between 8 and 12 quintals were Fiorenzo Bassano Gnocchi and Ennio Braibanti²¹.

In this period there was no lack of Parma citizens who emigrated abroad and became producers and marketers of pasta, like Benvenuto Tancredi Ferrari, from Sala Baganza, who died in Paris in 1898, aged 75, who had been a wholesaler and retailer since 1854 of Parmesan cheese (but also Gorgonzola and other typical Italian products), who invented a motorized machine for making egg *tagliarini* and could, of course, boast that he was the “fournisseur de plusieurs Maisons Princières” [supplier to many royal houses]²².

Municipalization of bread and pasta

In the early 20th century in Parma, as elsewhere in Italy, on the wave of the popular movements of socialist matrix, the idea emerged of undertaking the municipalization of companies that manufactured goods and services of general interest, like bread and pasta, electricity, gas, public transport, set up by private initiative but which were often municipalized or nationalized when concessions expired. In 1903 a national law, L. 29.03.1903 no. 10, regulated the subject and encouraged its application, to the point that the following year the editor Nerbini, of Florence, published a pamphlet by a certain Carlo Puggi, *Municipalizziamo il pane* [we should municipalize bread], which was also circulated in Parma, and a copy is even kept in the archive of the provincial federation of cooperatives and mutual aid societies. Law 103, for the spirit behind it and the objectives it was targeting, was a manifestation of that moderate reformism that in sub-



sequent years would constitute the most salient feature of Giolitti's politics of intelligent preservation. In May 1907, following the increase in raw materials prices, edible pasta manufacturers in Parma, who had set up their own trade association in 1900, increased retail prices, which provoked a reaction from the Chamber of Commerce, who called a strike for the 25 of that same month. We note that this was a socially tense period because of strikes called by various classes of workers, in industry as in agriculture. Even bakery and pasta factory workers in previous years had obtained significant salary and regulation improvements. This overall atmosphere of conflict, which was palpable in the city, led the mayor, Prof. Luigi Lusignani (1877-1926), to attempt first a peaceful solution to the dispute, later to pass a resolution, on the 24, with a ceiling price for first choice pasta (at that time three quality levels were made), which was the most popular with the people of Parma and which was produced with very refined semolina flour, marked as SS. This was imported from other regions and arrived in Parma from the

Side, advertisements for bakery-pasta factories active in Parma in the late 19th century (from Guida di Parma and Provincia. Ed. Battei, 1897 [CP]) and, below, floor plans of Parma pasta factories.

On the facing page, hypothesis for development of the bread and pasta workshop in Parma Palazzo del Governatore premises (Piazzale Steccata side), rented out to Tullio Cavalli. The plan was drawn up by the engineer Ennio Braibanti and dated 1892 [ASCPR].

Below, floor plan of the premises in Parma's Palazzo del Governatore, rented out to Tullio Cavalli from 1886 to 1907 and later to one Teodoro Zaccaria. However, on the occasion of this sublet, the council downscaled the premises for the bakery and pasta factory to include only the ground floor. In this way, and the importance of this production installation, by now anachronistic because of the central position occupied in the city, was reduced to some extent [ASCPR].

ports of Genoa, La Spezia and Venice, which meant that it was more expensive and this was the justification that manufacturers offered for the retail price increase proposed. Faced with the Mayor's ceiling price resolution, the manufacturers made their protest felt and appealed to the Provincial Administrative Council. Over and above the episode, it is worth noting that the thirty three manufacturers who signed the appeal did not include Gneccchi and Braibanti, but did include three of the Barilla family, Ferdinando, Luigi and Riccardo. The owner of the Braibanti pasta factory, Margherita Finella, in fact, seems to have behaved somewhat ambiguously during the dispute and actually sued the representative of the other pasta-makers, Alessandro Alvarosi²³.

A few months later, on 22 October 1907, the city's satirical magazine, *Riccio da Parma*, published this funny but caustic verse that clearly made reference to the affair, mentioning in bold print first choice pasta and the mayor too, Luigi (Gigino) Lusignani:

THE PASTA SONG

*"A bit of bran and bit of semolina
you'll have to mix, and then add a bit more flour
and make your pasta with it: and now quite soon
you'll see the dawn come up with cheery ease
if you give it pasta for breakfast!
We pasta-makers and bakers lived so happy
Till these sad times came on us:
Since Lusignani was born we are now ruined.
What with him and all the others, those sons of bitches,
revealed the recipe to everyone, even the dumbest know
and the plebs have started to yell
that it hurts to pay a bagarone. Ouch! What a defeat!
But election day will surely come,
and the owners of the ovens, oh great Gigino, like lions
will stab you, our little mayor,
in the name of pasta made with bran and flour".*

In this context, a commission formed at the Bursar's Office of Parma municipal council, late in the same year, 1907, began working to present the council with a project for the construction of a municipal

A preliminary plan presented to Parma municipal council in 1907 by the engineer Filippo Ricciardi of Milan, for the construction of a municipal bakery and pasta factory, which was never implemented [ASCPR].

To the side, a window of the Manzini e Bertoli pasta factory in Via D'Azeglio, Parma, in a 1920s image [ASB, O, Parma Pasta Factories].



bakery and pasta factory. The project was never implemented, but it is interesting nevertheless, to read the report that went with it, written on the basis of two alternative technical hypotheses proposed by the engineer Filippo Ricciardi of Milan and by Ceschina, Busi & C. a company from Brescia, as well as other documentation and estimates presented by the companies who were offering to supply machinery.

It was noted that there had been a recent proliferation of small bakeries, about fourty in Parma, the end result being that hygiene fell below an acceptable level and that production became uneconomical because of the general costs that weighed on such a large number of plants, in excess of the city's real requirements. The report continued by saying "the same applies to edible pasta, whose production requires high yield mechanical presses, mixers and kneaders, but also a rational drying system to ensure that pasta acquires the preser-

vation characteristics that are fundamental for its nutritional and hygienic values, thereby eliminating absolutely any trigger for acidity, mould and cracking that often occurs if old-fashioned empirical systems are preferred".

The bakery, with annexed point-of-sale, was to be located in the extremely central Palazzo del Governatore, in Piazza Garibaldi, whilst both plans for the pasta factory envisaged the construction of dedicated buildings, on the site not actually indicated, designed in the industrial style of the era, with sloping roofs proposed by Ceschina, Busi & C., while Ricciardi the engineer suggested something more modern, with a single building that would be covered by a series of asymmetrical sheds. The commission tended towards the plan presented by Ricciardi, with an estimated cost just for machinery of Lire 13,400, equivalent to 80.1 million lire in 2001 and 41,351 of today's Euros, which envisaged a simplification of pasta drying operations, feeling that the options presented by the other company was less cost-effective since machinery would have cost 19,000 Lire, equivalent to 113.6 million lire in 2001 and 58,632 of today's Euros. The pasta factory, bakery and sales-point complex would have given employment to about 15 people²⁴, but it was never implemented.

In 1908, however, there was a further bread price increase, applied in early June, and this time there was no chance to protest because there was quite a different type of disruption on the horizon, one which was to rock the countryside for the entire summer.

Chiefly in the Oltretorrente district, bakeries were forced to close outlets due to lack of raw material, in the same way that butchers had been affected, and the Army was forced to intervene with its supplies and equipment²⁵. Barilla was also forced to resort to the so-called 'blacklegs', who were actually members of the Agrarian Society, young graduates or students with little experience of manual work, who had to be protected by the *carabinieri* as they supplied the Via Vittorio Emanuele plant with fire wood ²⁶.

LA PASTA

President Gronchi, visiting Italian emigrants in Peru at the end of the 1950s, met Paolo Mora, from Collecchio, at that time chief engineer of a pasta factory near Lima [ASB, O, Parma Pasta Factories].

*L'è la pasta ch'a fa la mnéstra bon'na:
sutta, col grass, col brod, con la verdura.
La pasta, s'l'an ten miga la cotura,
l'è smoledga, la dventa una paton'na.*

*E to mari, ch'al magna cmè n'ozlen
e 'l pesca in fonda al brod con la forsen'na,
e 'l biastumma sa 'l cata un grassolen,
al t'arcmanda 'd comprär dla pasta fen'na.*

*At spendarè quel 'd pu, mo pär la päza
äd la famija, mi digh ch'at conven.
Bon'na la pasta e gnanca un grassolen?
Incò va a fnir che to mari 'l te bäza.*

Renzo Pezzani

(from: Giallo and blu 1950,
Tip. Donati, Parma, 1949, p. 52)

It is pasta that makes soup good:
dry, with lard, with broth, with greens.
If pasta overcooks,
it goes soft and becomes a pulp.
And your husband eats like a sparrow
and fishes to the bottom of the bowl with his fork,
and swears if he finds a tiny piece of lard,
tells you to buy fine pasta.
You may spend a bit more, but for peace
at home, it's worth it, mark my words.
The pasta is good and tot even a tiny piece of lard?
Today your husband will probably give you a kiss.

The early 20th century

The intensive industrialization phase that followed the early 1900s meant that only craft industry bakeries and pasta factories remained within Parma's city walls, and as had occurred previously with the mills, larger-scale businesses like Barilla and Braibanti, and some of lesser importance, but still on an industrial scale, concentrated in the more extensive and better connected peripheral areas. Consequently, between 1913 and 1922, this trend cut the number of bread and



pasta production workshops by 17%, dropping from 18 to 15.

In 1933 the pasta industry was still in a development phase. The Fascist government had not even included them in the list of industries that would require prior authorization pursuant to the Law of 12 January 1933 (Government devolvement of powers for subjecting industrial plants to authorization procedure), introduced for “aligning the country’s industrial equipment to general economic conditions”, and on the basis of which the 15 May 1933 regulation was then issued. In 1937 there were 1,659 industrial plants in Italy, excluding small businesses that made pasta by hand. Parma was also a chief centre for traditional manufacturing systems. Moreover, until 1933 the sale of edible pasta was not covered by legislation. The Government, with the bill it presented to parliament in March 1933, later passed as a law for the “Control of the sale of edible pasta” (Law 22 June 1933 no. 874), sought to remedy countless problems. It defined the composition of pasta, restoring pasta-making with all its weight and importance; it sanctioned the addition of ingredients that were not derived from wheat and prohibited the use of artificial coloring²⁷.

We can briefly outline the life of several of the pioneer production plants in Parma, which did not develop significantly, but which nevertheless had the merit of having kept alive a tradition and a widespread production fabric, contributing as it were, to forming the city’s ‘taste’. Apart from Gneccchi, Zucchi and Cavalli, whom we have already mentioned, there were also:

- *Alvarosi & Grossi*. The company was founded by Alessandro Alvarosi in 1893 in Via XXII Luglio, 20, and the following year Attilio Grossi of Via Saffi, 43-45 became a partner. They opened four outlets in the city (Via Mameli, 9; Via Saffi, 33; Via XXII Luglio, 46 and Via Garibaldi, 70), as well as flour, rice, semolina,



bran warehouses, and had a bakery and pasta factory in Strada Elevata at San Lazzaro. In 1921 the Via Garibaldi store was abandoned and from 1923 only the store in Via XXII Luglio was left, still under the name of Alessandro Alvarosi, then from 1925 run by Guglielmo Provinciali.

- **Alessandro Soncini.** Active from 1873 in Borgo dei Servi, 7 (taking over from Giovanni Piazza), later in Via Lamarmora or Via Ponte di Mezzo, 63 (then Via Mazzini, 103); in 1910 he purchased another store in Via Cavour, 107; for several years he supplied the psychiatric hospital in Colorno until the contract was won by Barilla in 1914; from 1921 only the Via Mazzini remained and was sold to Roberto Avanzini.

- **Federico Gipperich.** A baker, located first in a store in Strada San Barnaba, 107 (now Via Garibaldi), then a baker and pasta-maker in another store in Borgo Pipa, 49 and lastly in Via Vittorio Emanuele, 68-70 (now Strada della Repubblica), so not far from that of Pietro Barilla; active there until the outbreak of the Great War.

- **Agostino Bertani.** Also had a store in Via Vittorio Emanuele, no. 142-144, and was active there until the outbreak of the Great War.

- **Manzini, Bertoli & C.** Their store was in Via D'Azeglio, 127, in Oltretorrente, active there until outbreak of the Great War.

In Parma still: Alfredo Poldi Allay in Via Bixio, 14; Nereo & G. Guidetti in Via Derna, 12 and also

Giuseppe Sala, formerly employed by Fiorenzo Bassano Gnechi, who first ran a store for the latter in and then, in 1916, appears active with a pasta factory in the Barriera D'Azeglio suburb.

Bread and pasta, or just pasta, stores and production workshops were opened in the province, practically in every municipality. Thus there was Luigi Bergamini, active in Sorbolo from 1897 to 1932; Pietro Amadei, in Coenzo, municipality of Sorbolo, from 1901 to 1921 when his wife Teresa Mora and later his son Ceo took over, the latter leaving Sorbolo however, and active until the eve of the Second World War; in Fidenza Gualtiero Cavalli, with his store and workshop in Piazza Duomo, was specialized in *gnocchetti* and homemade *tagliatelle*.

Later, shortly before the outbreak of World War II, we find Decimo Gatti (d. 1957) with a small pasta factory in Collecchio, in Rampata at the foot of the Chiesa hill; Gatti decided to move the business to Liguria, but then the outbreak of war persuaded him to move no further than Via IV Novembre, still in Collecchio. His was mainly a retail business, chiefly comprising farmers who took him their flour and left with a predefined amount of pasta. Early in the fifties, Gatti sold his machinery to another person of the town, but the new owner soon closed down the operation.

In the meantime, at Collecchio, towards 1953, a larger pasta factory opened, between Via Grassi and Viale Libertà, run by Vittorio Manotti and Paolo Mora (1918-2001), but it was forced to close as there was

the opposition of several neighbors who were disturbed by the noisy machinery; then Paolo Mora emigrated to Peru, where he became the chief engineer for the Cogorno pasta factory at Callao, near Lima and where he remained for about a decade. Then there were, at Polesine Parmense, Mario Usberti; at San Pancrazio, the Campanini brothers in Via Pini, 3.





Several advertisements are used by Parma bakerys-pasta factories active in the late 19th century, taken from Battei's 1897 Guida di Parma e Provincia [CP].

Below, headed notepaper from Parma pasta factories active in the 1950s [ASB, O, Parma Pasta Factories].

Finally, one of the oldest that should be mentioned is Giuseppe Dall'Argine, of Bogolese in the municipality of Sorbolo, who began in 1923 and two years later sold the business to a relative, Bonfiglio Dall'Argine, who ran it from the nearby locality of Chiozzola, increasing production year by year, and finally began production of egg pasta and special small, vitamin and protein-enriched pastina; the company finally closed at the end of 2002. Compared to other city bakeries-

pasta factories, which remained little more than craft industries, Ennio Braibanti's pasta factory is really to mention since it was dedicated exclusively to produce pasta and was installed, even at that time, outside of the city walls, and on the Vicofertile road, not far from Valera, exactly in the same place where it can be found now (> I, pp. 122-131)²⁸.

Notes

¹ Statutes of Parma bakers associated to others, Parma Municipal Archive, copy of the 1576 original made in 1720; CAPACCHI Guglielmo, *La cucina popolare parmigiana*. Parma, Artegrafica Silva, 1985, p. 23; PELIZZONI Luigi, "Albori e sviluppi dell'artigianato alimentare", in GODI Giovanni (edited by), *Arti e mestieri a Parma dal Medioevo al XX secolo*, Parma, Step, 1987, pp. 168, 172; MARCHESELLI Tiziano, *Le strade di Parma*, III. Parma, Benedettina, 1990, p. 167; IVARDI GANAPINI Albino, GONIZZI Giancarlo (edited by), *Barilla. Cento anni di pubblicità e comunicazione*. Milan, Pizzi, 1994; GONIZZI Giancarlo, *Mercato, negozio e società. Per una storia del commercio a Parma*. Parma, Ascom, PPS ed., Artegrafica Silva, 1995, *passim*; ZANLARI Andrea, *A tavola con i Farnese*. Parma, PPS ed., Artegrafica Silva, 1996, p. 83; BARGELLI Claudio, "L'Arte dei fornai a Parma nel Secolo dei Lumi: da oligarchia di potere a corporazione in declino?", in *Nuova Rivista Storica*, 2 (1997), pp. 290-292; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*. Milan, F.M.R., 1998, p. 349; BARBIERI Vittorio, *I Torelli Conti di Montechiarugolo (1406-1612)*. Montecchio E. (RE), Tip. L'Olmo, 1998, p. 53; BARILLA, *La pasta. Storia, tecnica e segreti nella tradizione italiana*. Milan, A. Pizzi, 2000, pp. 9-21, 59-73.

² *Rinnovazione della grida sopra l'impresa de' Vermicelli, e paste secche*, Grida, Piacenza, 5 December 1755; *Grida Di Privativa per la Fabbrica delle Paste all'uso di Genova*, Parma, 27 April 1763; Rinnovazione della grida di privativa fabbricazione delle Paste all'uso di Genova, Grida, Parma, 5 February 1777; Id., Parma, 4 March 1789; Avviso. *Col finire del prossimo anno 1799 scade la Concessione...*, Grida, Parma, 17 October 1798; CIPPELLI Bernardino, "Storia dell'amministrazione di Guglielmo Du Tillot", in *ASPP*, 1893, p. 165; BENASSI Umberto, "Guglielmo Du Tillot. Un ministro riformatore del secolo XVIII", Cap. VII, "Le industrie", in *ASPP*, 1922, pp. 212-213; SPAGGIARI Pier Luigi, *Economia e finanza negli Stati parmensi (1814-1859)*. Milan-Varese, Ist. Ed. Cisalpino, 1961, pp. 26, 35, 251; GONIZZI Giancarlo, "Mille anni di maccheroni", in *Parma Vecia*, no. 38, apr. 1984, p. 5; GANDOLFI Alessandro, *La "Fabbrica dell'Aurea Parma". Image della città e costruzione della realtà sociale*, degree dissertation, Parma University, Faculty of Literature and Philosophy, Degree course in Philosophy, academic year 1994-1995, supervisor Prof. Domenico Secondulfo; DALL'ACQUA Marzio, "Una storia per assaggi. La gastronomia parmigiana e parmense", in ROVERSI Giancarlo (edited by), *La magnifica cucina. Fasti e vicende della tavola in Emilia e Romagna*, Bologna, L'inchiostroblu, Imola, Galeati,

1995, pp. 48-49; ALFIERI Luigi, "Il Ducato", in *Parma ieri, oggi, domani*, 3 (1995), p. 47; TESTA Maria Cristina, "Rinascita economica industriale del Ducato di Parma, Piacenza e Guastalla sotto l'illuminato governo di don Filippo di Borbone", in *Parma Economica*, 3 (1997), pp. 74-75; MASSA Paola, "Annona e corporazioni del settore alimentare a Genova: organizzazione e conflittualità (XVI-XVIII secolo)", in GUENZI Alberto, MASSA Paola, MOIOLI Angelo (edited by), *Corporazioni e gruppi professionali nell'Italia Moderna*, Milan, Franco Angeli, 1999, pp. 392, 397, 400, 403; CAPATTI Alberto, MONTANARI Massimo, *La cucina italiana. Storia di una cultura*. Bari-Rome, Laterza, 1999, pp. 59-67; SERVENTI Silvano, SABBAN Françoise, *La pasta: storia e cultura di un cibo universale*. Bari-Rome, Laterza, 2000 [reviewed by: GREGORY Tullio, "Pasta, buon cibo per l'Essere", in *Il Sole-24 Ore*, 17.12.2000, p. 29; MARIOTTI Giovanni, "I maccheroni sfidano la globalizzazione", in *Corriere della Sera*, 22.12.2000, p. 35; DELSANTE Ubaldo, "'Rivoluzione' per la pasta", in GP, 27.3.2001, p. 13].

From Liguria to France is a hop and a skip. As early as the 18th century we find the use of pasta consolidated, often combined with Parmesan cheese in transalpine recipes. Commenting a recent recovery of a 1740 Gascon recipe book, a French scholar listed several menus and the noted that the "potage à la turque au parmesan" tended to recall not so much the Ottomans as the Italians. "*La seule présence convaincante est en fait celle de l'Italie. La fréquence du renvoi à l'Italie - strouilles, nioc, lasagnes, fromages râpés - porte à croire que ce cuisinier gascon affectionnait les pâtes*": FINK Beatrice, *Les liaisons savoureuses. Réflexions et pratiques culinaires au XVIII^e Siècle*. Université de Saint-Étienne, 1995, p. 89.

³ *Pasta d'Archivio. Scienza e storia del più antico campione di pasta (1837-1838)*. Parma, Tipografica Parmense, 2000, especially the essay by Marzio Dall'Acqua, Mario Palazzino and Antonella Barazzoni, pp. 7-19.

⁴ The soup is the fodder for humans: CAPACCHI Guglielmo, *Proverbi e modi di dire parmigiani*. Parma, Artegrafica Silva, 1968, p. 29. It was such a standard custom to make pasta at home that it was even done at Court (> I, page 59), personally by Duke Ferdinand, who enjoyed making *tagliatelle* and forced his daughters to do the same: ZANNONI Mario, "La cucina parmigiana e la sua storia", in *Almanacco Parmigiano 1994-1995*, PPS ed., Artegrafica Silva, Parma, 1994, p. 13.

⁵ DE MARCHI Franco, MENZI Robert, "La pasta. Una tipica 'conserva di grano' di facile impiego", in *Parma capitale alimentare*, no. 26, May 1991, pp. 27-28. A brief excursus on manual systems used until the 1880s in ROVETTA Renato, *Industria del pastificio*. 3rd ed.,

Milan, Hoepli, 1929, pp. 2-5. In the early 1800s, surveillance of the craft industries run by bakers and pasta-makers was entrusted by the municipality to the municipal guard: BONOMINI Umberto, SPOCCI Roberto, *Vigili a Parma*. Parma, Battei, 1994, pp. 20, 39-43, 51.

⁶ “When industrial pasta, made from typical durum wheat from the south (however, Genoa was exporting them much earlier than Naples), penetrated deeply even as far as the Po Valley rice tradition, they were included in the new Mediterranean food gospel as an unexpected manna from Heaven. Until a few years ago disapproves by the rampant dietetics of the time, which concentrated on demonizing the ignoble, deleterious abuse of spaghetti and similar, as they marred the figure, fuddled the brain and kept Italy distant from modern civilization, making it impossible to shrug off the archaic yoke of pasta and the unhealthy dependence on carbohydrates, pasta is now back in all its glory. ...The cycle of ‘dry soups’, pasta dressed or filled with excellent sauces broke into the monotony of a soft, liquid, semi liquid, ‘sloppy’ diet of *farinata*, *panada*, *mariconda*, *brofadèi* and replaced them with a *Folenghi*-style scenario of triumphant fresh egg pasta, the point of arrival for soft wheat grown on the plains. The dichotomy soft/hard wheat was at the root of the paradox fresh/dry (or dried), that distinguished edible pasta in the north from that in the south of Italy, the genetic key of the original system of Po Valley first courses”: CAMPORESI Piero, *Le vie del latte dalla Padania alla steppa*. Milan, Garzanti, 1993, pp. 109, 125. See also: ROVERSI Giancarlo, “La cucina bolognese: un mito che viene da lontano”, in ADANI Giuseppe (edited by), *Il desco di Dionysos. La cultura alimentare tra il Po e l'Adriatico*, Milan, A. Pizzi, 1992, pp. 174-183; MONTANARI Massimo, *La fame e l'abbondanza. Storia dell'alimentazione in Europa*. Rome-Bari, Laterza, 1993, pp. 175-180; CANTARELLI Fausto (edited by), *Rapporto sullo stato dell'agro-alimentare in Italia in 1998*. Milan, Franco Angeli, 1999, p. 14.

⁷ Parma Chamber of Commerce and Arts, *Industrial Provincial Exposition held in Parma from 22 November to 20 December 1863*. Official catalogue, Parma, G. Ferrari, 1864, p. 87.

⁸ *Report and Official Catalogue of the Province of Parma Exposition of industry and agriculture*. Tip. Grazioli, Parma, 1870, pp. 113-114.

⁹ Esposizione Industriale e Scientifica settembre-October 1887, *Elenco dei Giurati e dei Premiati*, Parma, Tip. M. Adorni, 1887, *passim*; SOLIANI Giovanni, “Innovazione con... brivido. A Parma nel 1887 per l'Esposizione scientifica industriale”, in GP, 3.10.2000, p. 13.

¹⁰ Crocus farming and sale of saffron were highly profitable and were widespread throughout Lombardy, especially in the Brescia area: CAMPORESI Piero, *Le vie del latte dalla Padania alla steppa*, cit., p. 127; ALBERINI Massimo, “La storia affascinante e familiare del Parmigiano-Reggiano”, in AA.VV., *Il Parmigiano Reggiano. Un simbolo di cultura e civiltà*, Parma-Rome, Consorzio del formaggio “Parmigiano-Reggiano”, Leonardo-De Luca Ed., 1992, p. 15.

¹¹ The statements regarding the dispute between the Municipality of Parma for the abolition of ceiling prices are stored in the Municipal Historic Archive, Piazze e Mercati (1884), b. 720; see also: RIGUZZI Biagio, *Sindacalismo e riformismo nel Parmense*. Bari, Laterza, 1931, pp. 27, 30; FRANCESCONI Antonio, “Quelle pagnotte col marchio. Una lunga vertenza giudiziaria tra fornai e Comune”, in GP, 7.8.1995, p. 5; SPAGGIARI Pier Luigi, *Dalla decadenza alla rivolta. Fatti e figure di Parma dal 1859 al 1908*. Fondazione Cassa di Risparmio di Parma, Step, Parma, 1995, pp. 94-95; BARGELLI Claudio, *L'Arte dei fornai a Parma nel Secolo dei Lumi: da oligarchia di potere a corporazione in declino?*, cit., pp. 299, 303, 304.

¹² GIUFFREDI Massimo, *Dopo il Risorgimento. Luigi Musini e il primo socialismo nelle campagne parmensi*. Fidenza, Tip. Mattioli,

1984, pp. 267-268. See also: “La camera del lavoro”, entry in *Dietro le Barricate*, Parma 1922, exhibition catalog, Parco ex Eridania, 30 April-30 May 1983, Parma, Step, 1983, pp. 254-257; GIUFFREDI Massimo, “I probi pionieri”, in *Cent'anni di solidarietà. Storia della Cooperazione Parmense*, Reggio E., Tip. Guatterri, 1986, p. 14; Id., “Una fratellanza di Uomini”, in CERVETTI Valerio (edited by), *Repubblica, lavoro e fede. La Fratellanza Artigiana Langhiranese e la Società Femminile di Mutuo Soccorso*. Bologna, Ed. Analisi, 1990, pp. 34, 49; CERVETTI Valerio, “Nasce la Camera del Lavoro di Parma”, in *Nel segno di Garibaldi. Cent'anni di Camera del Lavoro a Parma*, historic exhibition, Parma, 23 Dec. 1993-30 Jan. 1994, PPS Ed., Grafiche Step, Parma, 1993, pp. 77-78 and doc. pp. 102, 104, 105, 106, 110, 121, 124; GIUFFREDI Massimo, “Le elezioni del 1889 a Parma: gruppi, programmi, uomini”, in Fondazione ‘Andrea Costa’, *Le elezioni del 1889 e le amministrazioni popolari in Emilia-Romagna*, Torriana (Fo), Sapi gnoli ed., 1995, pp. 380, 381, 389; BONARDI Pietro, *La voce anticlericale della città di Parma dall'unità d'Italia agli inizi del nuovo secolo*, in *A Parma e nel mondo. Atti delle ricorrenze saveriane (1994-1996)*, Parma, Artegrafica Silva, 1996, p. 63; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*, cit., p. 67; FURLOTTI Gianni, *Parma libertaria*. Pisa, BFS, 2001, pp. 83-85, 87, 100.

A Statute of the Mutual Aid Society set up by bakers and pasta-makers and managers of communal ovens in Parma was printed by Battei in 1904: LASAGNI Roberto, *Storia della Casa Editrice Battei. Centovent'anni di attività*. Parma, Battei, 1994, p. 108.

¹³ SFORZA FOGLIANI Corrado, “Il processo di cent'anni fa per uno sciopero dei lavoratori panettieri”, in Istituto per la Storia del Risorgimento, Comitato di Piacenza, *Ottocento piacentino e altri studi in onore di Giuseppe S. Manfredi*, Cassa di Risparmio di Piacenza, Tip. Le.Co, Piacenza, 1980, p. 271 ff.

¹⁴ RIGUZZI Biagio, *Sindacalismo e riformismo nel Parmense*, cit., pp. 30, 33, 35, 50, 76, 80-81; BRUNAZZI MENONI Luisella, “1848-1900: historic scenario”, in CALIDONI Mario (coordinated by), *Parma dai fermenti dell'unità al nuovo secolo 1848-1900*, Municipality of Parma, Tip. Benedettina, Parma, 1995, pp. 17, 22; DALL'ACQUA Marzio, *Nell'Italia unita: la perdita dell'identità*, *Ibid.*, p. 62; CONTI Costanza, “Cent'anni fa: May 1898. L'Oltretorrente reclama il pane e ad Ognissanti si spara”, in *La Césa di Sant e dintorni*, no. u., Parma, Graphital, 24.5.1998, p. 19-22; TOMASI Paolo, “Le bustaie e la ‘rivolta del pane’”, in GP, 19.5.1998, p. 5; BONARDI Pietro, “Parma nel 1898. Tra vita normale e tumulti per il pane, in Parma negli anni società civile e religiosa. Fame di pane e di mondialità a Parma nel 1898”, *Quaderno no. 3/1998*, Parma, Graphital, 1999, pp. 76-107, 115; MINARDI Marco, “Oltre le mura. Il rione di San Benedetto all'arrivo dei salesiani a Parma”, in MOTTO Francesco (edited by), *Parma e don Carlo Maria Baratta salesiano*, Rome, Libr. Ateneo Salesiano, 2000, p. 84.

¹⁵ GIUFFREDI Massimo, *I probi pionieri*, cit., pp. 34-43.

¹⁶ Notizie ed osservazioni sullo svolgimento del Commercio e delle Industrie nel Distretto della Camera di Commercio e d'Arti della Provincia di Parma, Parma, 1911, p. 29; Fabbicazione delle paste alimentari, in *Bollettino della Camera di Commercio e Industria*, no. 8, August 1913, p. 7; Id., no. 8, 31 August 1914, p. 8.

¹⁷ PELICELLI Nestore, *Guida commerciale della città e della provincia di Parma*. Parma, Zerbini & Fresching, 1913, p. 298; Id., 1914, p. 141. For the production and marketing activities of the period, and the movements, see MIANI ULUHOGIAN Franca, *Dall'immagine turistica alla realtà vissuta, in Dietro le Barricate*. Parma 1922, cit., pp. 36-40. Federico Gippperich was probably the descendent of a Viennese chef

who came to Parma at the time of Marie Louise.

¹⁸ GAMBARA Lodovico, *Le ville parmensi*, Parma, La Nazionale, 1966, p. 158.

¹⁹ The Statute of the Society was published in nos. 14/15 of *Il Commerciant*, 1.8.1890, pp. 53-55. On 9 April 1890 Parma municipal council granted Fiorenzo Bassano Gneccchi authorization to install a telephone line to connect his Mariano (no. 21) and Borgo San Vitale no. 15 factories (Parma Municipal Historic Archive, Factories 1456 – Telephones). In 1904 the Gneccchi company purchased the store belonging to the Rossi brothers, in Golese, which was let to Giuseppe Sala.

²⁰ Ministry of Agriculture, Industry and Commerce, *Le condizioni industriali di Parma (1890)*, ried. CCIAA, Parma-Bologna, Analisi, 1991, pp. 39-43; CHIESI Gustavo, “Provincia di Parma”, in STRAFFORELLO Gustavo (edited by), *La Patria. Geografia dell'Italia*, Turin, Utet, 1902, p. 12.

From the ledger of the Annunciata's Minor Brethren for the years 1891-1893 we can see the expenditure for bread, pasta and other food-stuffs from Giuseppe Barilla's bakery-pasta factory. Thus in November 1891 L. 36.40 per bread bought in October; in December 1892 L. 130 of which 46 for bread and 84 for other food; in June 1893 L. 62.50 for pasta and L. 27.02 for bread; in August L. 69.20 for rice, pasta, eggs and L. 34.95 for bread; and lastly, in October L. 96.80 for eggs rice, pasta, and bread for the poor for the months of August and September. According to ISTAT tables, we may recall that one lira in 1893 was the equivalent of about L. 6,500 in 2001 and to 3.36 of today's Euro, so the latter expenditure of almost one hundred lire by the Annunciata convent, for two months, was the equivalent of about 627,000 lire in 2001 and 323.58 of today's Euro.

²¹ Parma Municipal Historic Archive, Industry and Commerce, 1898.

²² BOTTI Ferruccio (Ferrutius), “Brevettò a Parigi le tagliatelle Ferrari”, in GP, 24.5.1965, p. 3.

²³ Parma manufacturers of edible pasta appeal to the Provincial Administrative Council for the abolition of ceiling prices, Parma, Zerbini, 1907; the appeal was drawn up by the lawyer Arturo Scotti, the reply was presented by the Mayor, Prof. Luigi Lusignani, on 21 October 1907; the relative file is in Parma's Municipal Historic Archive, Polizia, III, 1907, envelope 1605. With regard to the case between Finella (defended by the lawyer Egberto Bocchia) and Alvarosi (defended by the lawyer Arturo Scotti), cf. *Development of the concluding brief presented for the accused defendant*, Parma Civil and Penal courts, civil summary appeal case, Parma, Tip. Zerbini, 1910 (thanks to the lawyer Alberto Scotti for the kind information). See also: BARBUTI Patrizia, *La formazione dell'industria nel Parmense dal 1900 al 1920*, degree dissertation, University of Parma, Faculty of Economy and Commerce, supervisor Prof. SAVI Franco, academic year 1981/1982, pp. 83-86, copy in ASB; SORBA Carlotta, *L'eredità delle mura*. Venice, Marsilio, 1993, pp. 150, 200-210, 222; SPAGGIARI Pier Luigi, *Dalla decadenza alla rivolta*, cit., p. 186; “Novecento. Fatti, protagonisti e conquiste del nostro secolo”, *Gazzetta di Parma*, Novara, De Agostini, 1998, p. 19; MAGAGNOLI Stefano, *Élites e Municipi. Dirigenze, culture politiche e governo della città nell'Emilia del primo '900 (Modena, Reggio Emilia e Parma)*. Rome, Bulzoni, 1999, p. 129.

²⁴ The file containing the report, designs and estimates is in in Parma's Municipal Historic Archive, Polizia, III, 1907, Fondo: Diverse, b. 1605.

A municipalized bakery, one of the first in the Emilia region and certainly state-of-the-art for the province of Parma, was opened in 1903, in Borgo San Donnino, by a ‘popular’ council formed by radicals, republicans and socialists; it operated at a profit until 1923, when it

was closed down by the Fascist regime: RIGUZZI Biagio, *Sindacalismo e riformismo nel Parmense*, cit., p. 173; RIGUZZI Biagio, PORCARI Romildo, *La cooperazione operaia in Italia*. Turin, Piero Gobetti ed., 1925, pp. 221-229 [2nd ed. Milan, La Fiaccola, 1946, pp. 126-134]; LUCCHETTI Gino, *La municipalizzazione dei servizi pubblici della Provincia di Parma*. Parma, Step, 1953, p. 12; MERIGGI Maria Grazia, “Il progetto di municipalizzazione del Pane. Giuseppe Garibotti e l'utopia del ‘pane municipale’”, in BERSELLI Aldo, DELLA PERUTA Franco, VARNI Angelo (edited by), *La municipalizzazione in area padana. Storia ed esperienze a confronto*. Milan, F. Angeli, 1989, pp. 438, 451, 453; MINARDI Marco, “L'amministrazione comunale a Borgo S. Donnino (1189-1922)”, in Agostino Berenini e la società fidentina between nineteenth century and twentieth century, Comune di Fidenza, Fidenza, Tip. Mattioli, n.d., but year 1992, pp. 69-70, 76, 105; VECCHIATO Francesco, “Verona e l'economia padano-veneta (1896-1914)”, in BORELLI Giorgio, ZALIN Giovanni, *La Società Cattolica di Assicurazione nel suo primo secolo di attività 1896-1996*, Stamp. Valdona, Verona, 1996, pp. 4-5; NEJROTTI Mariella, “Il movimento cooperativo dalle origini al ventennio fascista”, in *La cooperazione in Italia. Una storia ultracentenaria. 'Il Calendario del Popolo'*, Milan, Teti ed., 2000, pp. 21-22.

With regard to the socialist debate on municipalizations cf. Filippo Turati's article in 1900's first issue of *Critica sociale*, quoted by RIOSA Alceo, *Il Partito Socialista Italiano dal 1892 al 1918*. Bologna, Cappelli, 1969, p. 91. “Recalling perhaps – as Manzoni had warned – that revolutions often start in bakery workshops, Filippo Turati preached in those years that the ‘eaters of bread should abolish the tax on corn and the private and anarchic army of bread-making’”. Pascoli's slogan: *Il pane a tutti!* [Bread for all] echoed alongside that of the unemployed and under-employed, like farm laborers and seasonal workers: *Pane e lavoro!* [Bread and work]: CAMPORESI Piero, “Alimentazione e cucina”, in BERSELLI Aldo (edited by), *Storia della Emilia Romagna*, II. Bologna, University Press, 1977, p. 501.

Wishing to connect the initiative with the revival of Parma Chamber of Labour, whose secretary in 1907 was Alceste De Ambris, it can be noted that at the end of the year, there were nine leagues that were part of the food trade union of the same Chamber of Labour, with 666 registered members, including bakers and pasta-makers: SERENI Umberto, “Alla conquista del ‘Liberato Mondo’”, in *Nel segno di Garibaldi*, cit., p. 62.

²⁵ RIGUZZI Biagio, *Sindacalismo e riformismo nel Parmense*, cit., pp. 116-117; TURIELLO Lucia, “Il movimento sindacale bianco a Parma e i suoi rapporti con il Partito Popolare”, in ZANINELLI Sergio (edited by), *Il sindacalismo bianco tra guerra, dopoguerra e fascismo (1914-1926)*, Milan, Franco Angeli, 1982, p. 514; BONARDI Pietro, *Cattolici parmensi e sciopero agricolo del 1908*. Parma, Tip. Benedettina, 1988, pp. 50, 104.

²⁶ The event was reported ironically by the *Gazzetta di Parma* of 16 May 1908, p. 2, at the end of a long article entitled “Whilst the strike goes on”.

²⁷ ZUCCARELLO Giuseppe, *L'industria della macinazione e della pastificazione*. Naples, A. Miccoli Editore, 1937, pp. XVIII-XIX.

²⁸ *Notizie ed osservazioni sullo svolgimento del Commercio e delle Industrie...*, cit.; *Fabbricazione delle paste alimentari*, cit.; CAPRA Rita, “L'industria a Parma (1860-1915)”, I, in *Parma Realtà*, 14 (1972), p. 53; DELSANTE Ubaldo, “Un insediamento produttivo secolare del Parmense: il mulino, later pastificio Braibanti di Valera”, in *Parma Economica*, 3 (1995), pp. 57-60; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*, cit., pp. 173-174, 176, 541.

The Braibanti pasta factory at Valera

UBALDO DELSANTE

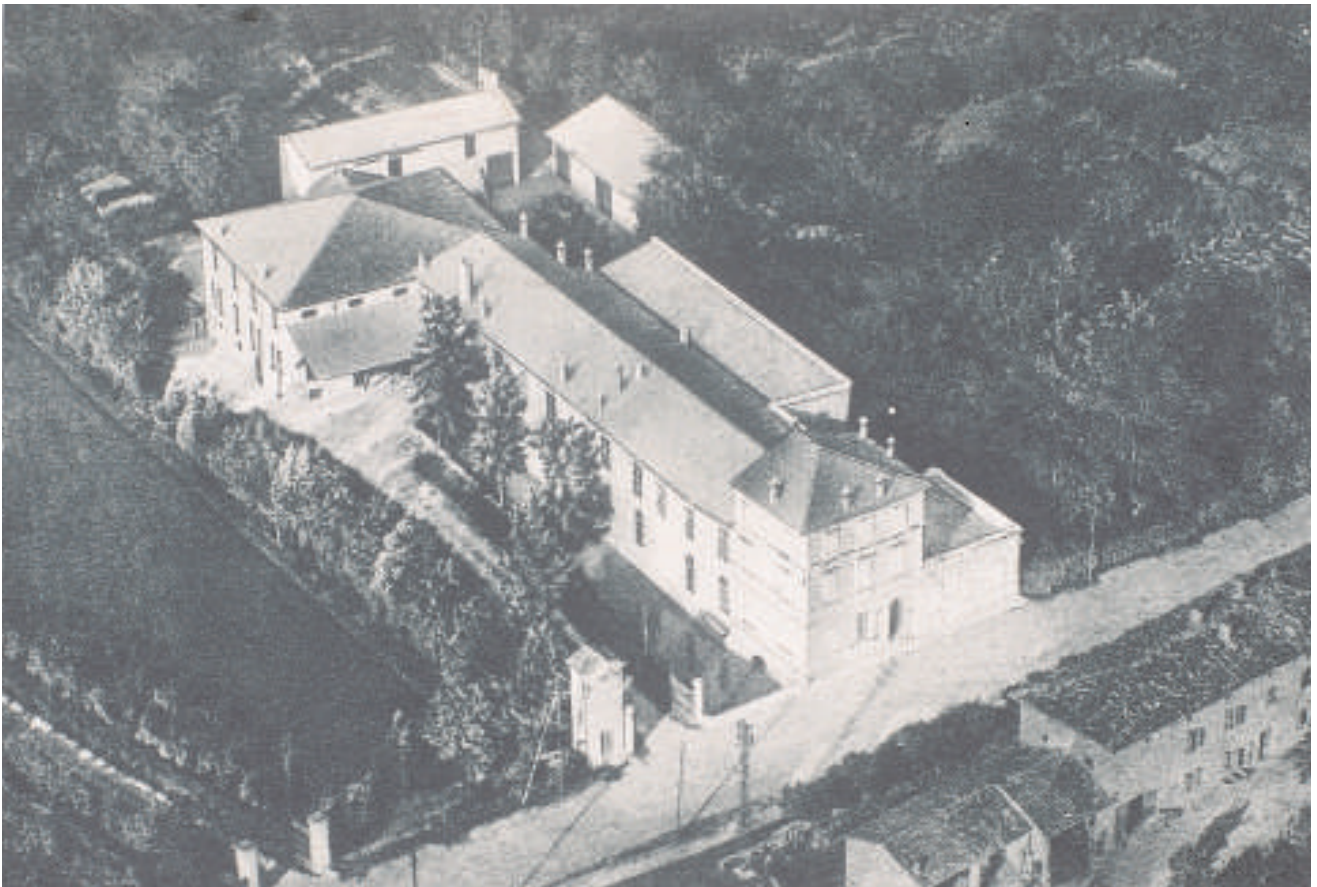
Immediately after the Unification of Italy, the magistrate and notary, Giuseppe Braibanti¹, a figure known in town by the affectionate sobriquet of *Peppo*, owned a mill at Valera, on a branch of the Naviglio Taro canal, whose waters then flowed into the Abbeveratoia hollow and further north merged with those of the Galasso canal. The Naviglio Taro was an extremely ancient waterway and may have been built before the year 1000.

Originally it derived from the Taro, at Ozzano, then over the centuries the right bank was eroded and the

current inlet at Oppiano was built. It followed the road from the Taro ford, connected in summer between Collecchiello and the Noceto zone and Medesano, and led to town through Vicofertile.

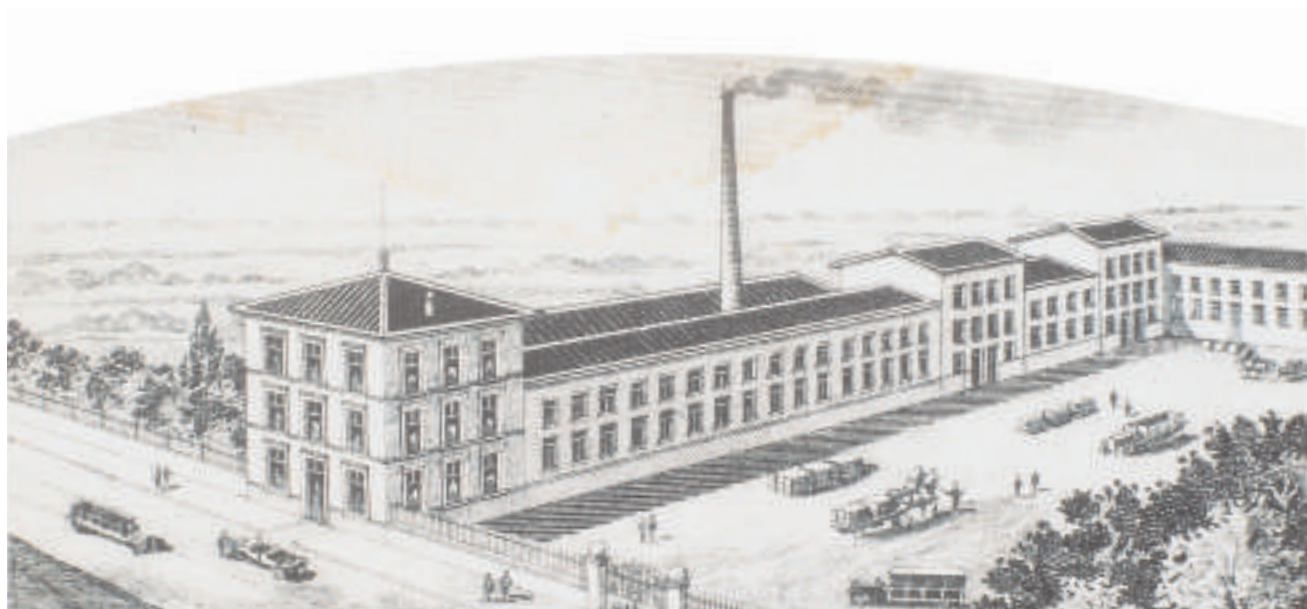
There were a number of canals located along the canal, including precisely that belonging to Braibanti who appears to have entrusted it to a lessee, called Resega.

It was a very ancient mill. An early 17th century map and various surveys performed by Smeraldo Smeraldi (1553-1634), a Parma engineer, indicated it simply as a mill, with the names of the owners or lessees. Nevertheless, all other maps of the end of that same century and the subsequent, indicate the place as *Pista della polvere* [Powder run], indicating that gunpowder was produced here, a rather profitable business at the time, since it enjoyed a monopoly granted by the Duke of Parma.



Ennio Braibanti's pasta factory, built over a previous mill plant, on the road to Vicofertile, just outside of Parma city centre, and active since 1870, as appears in a 1913 advert – below – and in an aerial photo – facing page – of the 1930s taken from the west, which shows the mill's water reserves [ASB, O, Braibanti].

The complex, built along the Naviglio Taro canal – as shown in the manuscript below left [CACRPP], relative to the Battle of San Pietro on 29 June 1734 –, was extensively modified over time: the canal was covered and a new façade was built – below right – in 1932 to a design by Giorgio Levi, a Milanese engineer [ASCPR, Factory Permits 1932/940].



Of course the grinding system differed from that used for cereals. The hydraulic wheel was rotated and it transmitted the turning motion to an octagonal-section shaft where wooden fixtures, called rams, were fitted. The rams turned as one with the shaft and made the vertical beams, known as pestles, move up and down sharply over bowls that held blocks of charcoal, which were thus crumbled and reduced to dust. The ground charcoal was then mixed with sulfur and

saltpetre in defined proportions and with due care to avoid undesired deflagrations, to become gunpowder. We do not know if this business, at first sight incompatible with the grinding of cereals, was an alternative or sideline, perhaps in adjacent but separate rooms. It is known, in any case, that in other mill districts around the city, like Mariano and especially Mulini Bassi, wheat was ground in parallel with sawing, pulp, textile, fulling and other mills, given that series of





Braibanti specialized in luxury pasta and then targeted up market communications for its products. Facing page, the impressive bridge for the 1910 daily calendar, by Anonimo, printed by Arti Grafiche Ganzini of Parma. The attractive female figure with her coquettish hat, careful makeup and sumptuous jewels, encouraged dreams of economical luxuries and promoted the product to a status symbol. The same attention to quality is evident from the pages – right – of a 1920s company catalog and was confirmed by the gold medal diploma – below – earned at the first Tripoli trade exhibition in April 1927 [ASB, O Braibanti].



hydraulic wheels could be installed across the height leaps in the canals².

Since gunpowder production had hit a slump from the early 1800s and in the Parma district, restricted to the Montechiarugolo plant, it is probable that the Valera mill was restored to its original application for the grinding of cereals.

In a map found in the archive of the Naviglio Taro canal company, drawn in around 1911, the mill appears still with the caption *Resega*, and alongside there appears to have been installed a concrete bed or gate for extracting water to irrigate the fields that existed here at that time, but now prevalently built up. The mill building is currently englobed, so no longer recognizable, into the Art Nouveau building³ and transformed into the pasta factory's offices and dwellings. Until not many years ago, in the zone just downstream of the mill there was a plant for boiling

bones to be used in the manufacture of soap or even candles and wind-proof torches, and thus known as the *ossèra* or 'bone yard'⁴.

The aforementioned Giuseppe Braibanti, who had no heirs, adopted a foundling, Ennio Enniopi, born on 15 September 1860 and left at the Misericordia hospital by a widow residing in the city, in the Retto quarter. The magistrate perceived the child's intellectual gifts and sent him on to further education. Ennio Braibanti – as he was then known – graduated as an engineer and was able to apply his expertise to a specific branch of paternal properties: the Braibanti pasta factory installed in the old Valera mill.

The pasta factory was mentioned for the first time in 1870 – and this is the date conventionally given as the establishment of the business, but could also be considered a *terminus ante quem* – chamber of commerce bulletins and it expanded under the management of



An advertisement dated 1913 – below – flanks the orderly image of the plant with the icon of the plate of pasta ready to be served up. Another advertising page of the 1920s – below right – shows, in an oval of ears of wheat, a waitress with a plate of steaming spaghetti, that was the company logo for a long time, not replaced until the 1930s by the more essential logo of two waiters in red, with elongated letters – indicated Mario Pompei-style, to the side – intent on triumphantly serving up steaming plates of pasta, in broth and in sauce, applying the new aesthetic supported by Edoardo Persico. The new logo was anonymous and appeared for the first time in a poster printed by Artegrafica Silva of Parma in 1938 [ASB, O, Braibanti].



Ennio, who eventually gave it a company name. In 1890, when the Department of Agriculture, Industry and Commerce carried out a survey, the company was not one of the industries mentioned as making use of mechanically-run devices, so it can be presumed that manufacturing was still performed by hand. In 1910 it was producing 10 quintals of pasta a day, with fifteen employees and was selling chiefly in the provinces of Piacenza, Brescia and Verona.

In 1912 Braibanti began also to produce egg pasta and to market them in the provinces of Cremona and the Veneto region as well⁵.

Production machinery was run by a hydroelectric plant, probably derived in some manner from the existing mill. Plant development is proved by the fact that in 1919 it requested registration with the fire brigade's fire-fighting service.

The name of Ennio Braibanti (Parma, 15.9.1860-

23.1.1898), son of Giuseppe, was listed in the chamber of commerce registers from 1895 and, from 1899, that of his wife Margherita Finella (Parma, 5.2.1871-25.7.1943) was also found there. Mr. Braibanti also became involved in construction work and was a Democratic-Republican member of the town council as well as councillor for public works from 1889-96. Ennio Braibanti and Margherita Finella had two sons, Mario and Giuseppe, who both graduated in engineering, and opened a pasta machinery engineering business in Milan (> I, page 45).

Widowed at only 27, Margherita soon remarried a surveyor called Umberto Pizzetti (Parma, 24.4.1878-7.7.1953), with whom she had a son, Pierluigi, who then inherited the running of the pasta factory, but without modifying the original name of Braibanti, or the old Valera mill location and buildings, which were restored and extended several times over the years,

In the post-war period, the Braibanti pasta factory commissioned Luciano Bonacini (1908-1981), who created the great Farfalle [Butterflies] poster – below left – printed by Fabbri and Forni of Milan, and Giorgio Tabet (1904-2002), a famous book illustrator and insuperable master of the mezzotint, father of the Vetrina Braibanti [Braibanti display window] poster. The 1950s saw the beginning of the long partnership with Gian Rossetti (1920-1994)– below the store-window signboard A caccia di farfalle [Butterfly hunting] – who drew the charming cooks with red sub noses, playful and ironical protagonists of countless advertising plates [ASB, O, Braibanti].



PASTA BRAIBANTI

When the King returns to his ancestral throne,
We'll ask him: - Oh Sire! What did you eat
During your exile, so that the distance
And seclusion were less hard for you?
And the King will reply: - I ate Braibanti Pasta
Which is liked by kings on Earth, saints in Heaven.
After the first bite, everyone realizes that
Any other pasta will ruin the stomach.
And now I am back on the throne,
Braibanti Pasta again. Enjoy it!

Renzo Pezzani

(unpublished poem, handwritten at the foot of an undated letter, probably Spring 1950, from the Pizzetti family archive. Several manuscript poems by Pezzani on the theme of Braibanti pasta, dates January 1951, dedicated to Pier Luigi Pizzetti, are to be found in the Famiya Pramzana archive and were published in *Al Pont ad Mez*, December 1998, pp. 113-115).

first indicated with the address of Via Volturno no. 41 and now at no. 61. In the 1913 business guide, the advertising page for the pasta factory includes a drawing at the bottom where the plant appears well-developed, with three blocks of three floors above ground, as well as two lower, longer buildings and a courtyard showing moving carts and motor vehicles⁷.

Few documents have survived from the World War II period; only occasional production and employee data are known and they do not make it possible to map out a business trend. There is no doubt that the Braibanti pasta factory always sought to stand out for high quality, elite products, presented in sophisticated, elegant packaging, to be sold prevalently in other towns.

The factory had an outlet in town, located at 28, Via Farini.

The gold medal and diploma of the 1927 Tripoli fair are still kept, a production catalog of those years, a calendar where the factory logo is illustrated by a girl with a red rose on her forehead: a beautiful portrait, very allusive and appealing⁸.

Later there was recourse to the various famous poster artists [Luciano Bonacini (1908-1981), Giorgio Tabet (1904-2002), Gian Rossetti (1920-1984)] for the creation of advertising machines. The recipe-book texts were prepared by the writer from Parma and contributor to *Corriere della Sera*, Mario Gandini (1919-1984).

The catalog valid in the period between the two wars⁹ illustrates several shapes (called *gnocco*, *abissini*, *noccioline*, *mughetto*, *pipetta*), which not only refer to colonial victories or to flora (almost as if referring to perfumes, hence alluding to sophistication), but above all to the design, the decorative elements in use in architecture of the time.

The aforementioned catalog, used by representatives and salesmen, listed cut pasta, long pasta, pasta nests, pasta sheets (which made it quicker for housewives to prepare *tortellini*, *cappelletti* and other filled pasta), very fine special pasta and smart packs in cloth and paper bags, which the company tried to market in an era where the law had not yet prohibited the rather unhygienic sale of loose pasta.



Using the machines designed by Braibanti's Milan offices and manufactured in the Barbieri plant of Parma, in the early 1930s, the pasta factory was able to set itself up with a modern continuous production line, in which the old kneading troughs and presses were eliminated and operations became automatic, including the rolling of the pasta on frames to dry, which was previously a hand operation. Production was reaching 150 quintals of pasta a day.

From 1946 to 1947 and again in the late 1960s, the plant was expanded and modernized several times over.

Production organization was developed on two floors: production and packaging on the first floor, with storage and dispatch on the ground floor.

In the 1950s production was about 400/500 quintals a day, doubling in the 1970s. 40% of production was sold in Italy and the rest went abroad, especially to

Several juicy advertising illustrations for the Braibanti pasta factory were the gift of Gian Rossetti's talent: facing page "Scuola di cucina" [cooking school], below, left, loading supplies on the "P.B." (Pastificio Braibanti) spaceship, clearly inspired by the launch of the Vostok with Yuri Gagarin, the first man in space, in 1961 and, right, "Il treno del sapore" [the flavor train], store-window signboard dated 1967 [ASB, O, Braibanti]. Rossetti went to work for Braibanti for the creation of gastronomic calendars, published through to the 1980s.



Great Britain, the United States, Germany, France, Norway and the Far East.

In 1952, the Braibanti Test Centre was established in Parma, as a joint venture between the pasta factory and the design studio.

The Test Centre, whose purpose was to test raw materials and technologies, in order to improve

product quality and guarantee hygiene, was later moved to Rovereto.

In 1987 the Pizzetti family left the company, which became part of the Barilla Group¹⁰.

Through 2000 the historic Via Volturno plant was closed down and production was transferred completely to the modern Pedrignano plants.



Notes

¹ Giuseppe Braibanti was magistrate at San Pancrazio: court almanac for the year MDCCCLII, Parma, Tip. Reale, 1852, p. 385; the same almanac indicates that Enrico Braibanti was acting magistrate for Parma South courts (p. 383) and Luigi Braibanti was tax collector for Vigatto (p. 522); the Braibanti twin sisters, in 1842, took part in a performance at Colorno Teatro Ducal: CIRANI Paola, *Musica e spettacolo a Colorno tra XVI e XIX secolo*. Parma, Ed. Zara, 1995, pages 104, 119. So this was a bourgeois family close to the duke's court.

² On the Valera mill, later called *Pista della Polvere* [Powder run], [see maps: S. Smeraldi, Naviglio del Taro canal course, 20 May 1618, municipal historic archive; anonymous 17th century, maps of canals in the town of Parma, in Parma State Archive, collection of maps and drawings, vol. 12 no. 75; and also various maps of the battle of San Pietro, 29 June 1734, in the Cassa di Risparmio di Parma e Piacenza collection.

In an early 1800s report, at the moment of transition from the suppressed *Congregazione dei Cavamenti* [Digging congregation] and the new *Ufficio d'Acque e Strade* [Water and roads office], the diminished importance of the *Pista della Polvere* (sic) was confirmed, again from the ducal chamber, which drew water from the Naviglio Taro canal and suggests, without insisting too much, however, given the factory's crisis, should the water in the Naviglio be insufficient, the use of water from the Baganzale canal, which precisely at the "Pista della Polvere", via a special pipeline, passed under the Naviglio Taro canal: *Deputazione di Storia Patria per le Province Parmensi*, Biblioteca, MSS 15.

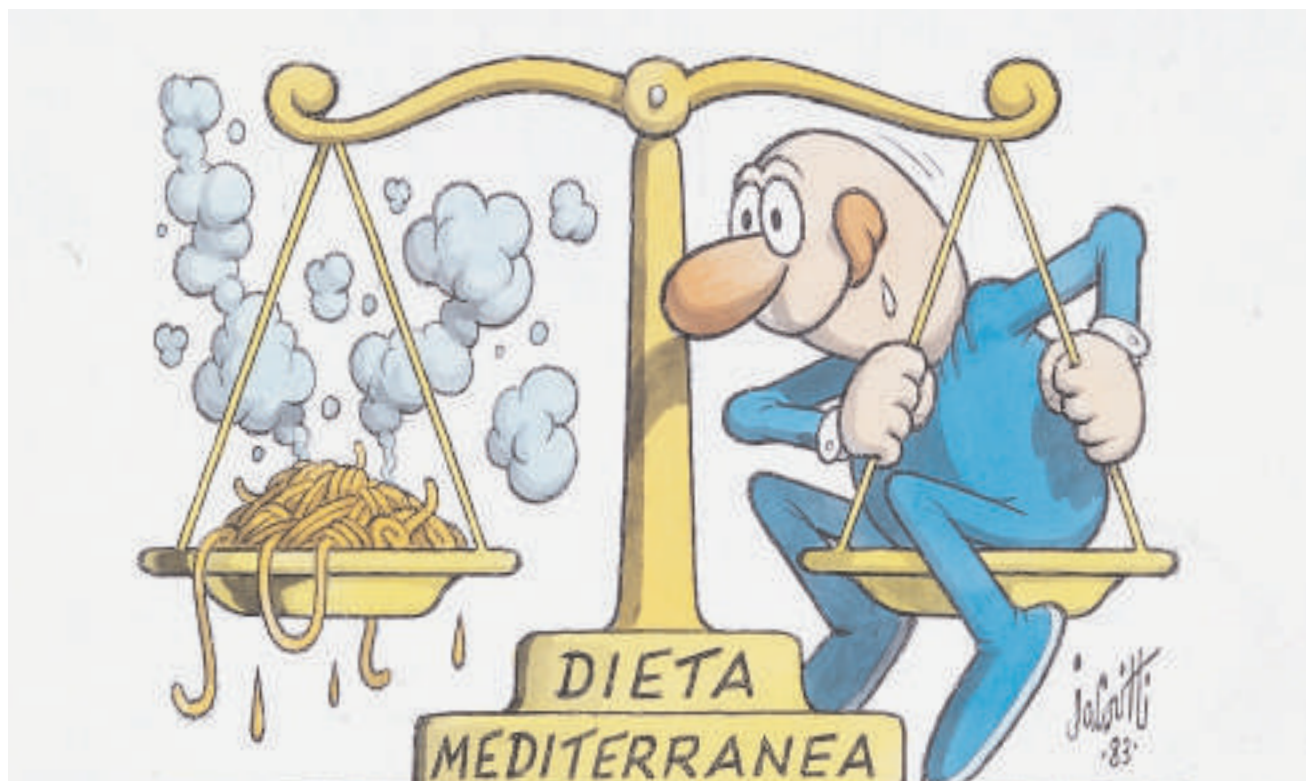
³ MARCHESELLI Tiziano, *Le strade di Parma*, III. Parma, Benedettina, 1990, p. 220. The building was extended and transformed in the 1930s, to a design by the Milanese engineer Giorgio Levi, implemented by the company R.E. F.lli Colla of Parma, under the technical supervision of Giuseppe Braibanti, who was an engineer, as shown by the building permit issued by the *podestà* of Parma, Mario Mantovani, on 21 March 1932. The prospect sketches correspond to the current situation: municipal historic archive, building permits, 1932.

⁴ This may be a similar factory, indicated as existing before 1880. "Just a few years ago, a factory producing artificial fertilizers was established near Parma, where all the bones supplied by the city were ground: but lack of demand forced the manufacturers to terminate the speculation": BARBUTI Francesco, *Monografia dell'agricoltura parmense*. Parma, Tip. G. Ferrari, 1880, p. 84.

⁵ *Notizie ed osservazioni sullo svolgimento del Commercio e delle Industrie nel Distretto della Camera di Commercio e d'Arti della provincia di Parma*. Parma, 1911, p. 29; "Fabbricazione delle paste alimentari", in *Bollettino della Camera di Commercio e Industria di Parma*, no. 8, August 1913, p. 7; the "Braibanti pasta factory", in *Corridoni nel XXVI annuale della morte*, n.s., Parma, Tip. G. Ferrari & F., 1941, p. 44; CORTELLINI Luigi, *Parma. Industria e commercio*. Parma, Ed. Lodi, 1953, p. 10; CAPRA Rita, "L'industria a Parma (1860-1915)", I, in *Parma Realtà*, 14 (1972), p. 53; "Braibanti family profile", in *Parma Economica*, June 1980, pp. 53-59; BARBUTI Patrizia, *La formazione dell'industria nel Parmense*, degree dissertation, University of Parma, Faculty of Economy and Commerce, various authors 1981/1982, supervisor Prof. SAVI

Another advertisement by Gian Rossetti for the Braibanti pasta factory – facing page – with the well-known snub-nosed puppet-cooks, dated 1976. Barilla Historic Archive still has the curious “mobile kitchen” made from different pasta shapes [ASB, O, Braibanti].

Below, one of the sixteen original tables drawn by the great Benito Jacovitti to illustrate the 1983 Braibanti recipe book [ASB, O, Braibanti].



Franco, pp. 79, 80; CORETTI M.F., “La Braibanti di Parma. Da 112 anni prospera controcorrente”, in *Panificazione & Pasticceria*, Milan, (12)1983, pages 69-75; SAGUATTI Alessandro, “Le origini della formazione di un polo agro-alimentare nella provincia di Parma”, in *Parma Economica*, 2 (1994), p. 26; Id., “Parma fra le due guerre nel quadro delle vicende economiche nazionali”, *Ibid.*, p. 41; PERGREFFI Iacopo, *L'industria del pomodoro a Parma tra la fine dell'Ottocento e la seconda guerra mondiale*. Reggio E., Tecnograf, 1994, p. 37; SALTINI Antonio, *Tra terra e mare la capitale del commercio alimentare*. Bologna, Avenue Media, 1994, pp. 40, 85, 89; PRETI Alberto, “Processi di industrializzazione in Emilia e in Romagna nell'ultimo ventennio dell'Ottocento”, in *Fondazione 'Andrea Costa'. Le elezioni del 1889 e le amministrazioni popolari in Emilia-Romagna*, Torriana (Fo), Sapignoli ed., 1995, p. 24; DEL-SANTE Ubaldo, Un insediamento produttivo secolare del Parmense: “Il mulino, poi pastificio Braibanti di Valera”, in *Parma Economica*, 3 (1995), pp. 57-60; FARINELLI Leonardo, PELOSI Gianluca, UCCELLI Gianfranco, *Cento anni di associazionismo industriale a Parma. Ricerca e analisi*. Parma, Silva Ed., 1996; GONIZZI Giancarlo (edited by), *Parma anni Cinquanta. Avvenimenti Atmosfere Personaggi*. Catalogue of the exhibition, Parma, PPS ed., Artegrafica Silva, 1997, pp. 130, 142-143; MARCHESELLI Fabrizio e Tiziano, *Dizionario dei Parmigiani*. Parma, Tip. Benedettina, 1997, pp. 69, 250; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*. Milan, FMR, 1998, pp. 173-174, 176, 541; RE Stefania, *Dottorresse o amabili donne? Istituzioni scolastiche a Parma e ruolo sociale delle donne*. Parma, Battei, 1999, p. 28; SERVENTI Silvano, SABBAN

Françoise, *La pasta. Storia e cultura di un cibo universale*. Rome-Bari, Laterza, 2000, p. 199; VANIN Monica, “Vita economica e sociale a Parma tra pace e guerra (1937-1943). Percorso critico tra fonti d'archivio e documenti di costume”, in *Storia e Documenti*, no. 6, Parma, Grafiche Step, 2001, pp. 43, 58.

⁶ SORBA Carlotta, *L'eredità delle mura*. Venice, Marsilio, 1993, pp. 114, 191, 193, 233; GIUFFREDI Massimo, *Le elezioni del 1889 a Parma: gruppi, programmi, uomini*, in *Fondazione 'Andrea Costa', Le elezioni del 1889 e le amministrazioni popolari in Emilia-Romagna*, cit., pp. 378, 394.

⁷ PELICELLI Nestore, *Guida commerciale di Parma e Provincia*. Parma, Fresching, 1913, p. 241; LASAGNI Roberto, *Dizionario biografico dei Parmigiani*, III. Parma, PPS, Grafiche Step, 1999, p. 968.

⁸ Of the awards achieved in more recent times, jealously kept by the Pizzetti family, that testify to the quality aspects of Braibanti production, we could mention a book of dialect and Italian poems by Renzo Pezzani, a Roman dialect poem by the famous actor-gourmet Aldo Fabrizi, as well as letters from an emigrant of Parma who had pasta sent to him in Venezuela, Ugo Ugolotti (contributor to the *Gazzetta di Parma*), the gastronome Luigi Carnacina and Umberto II, ‘May King’ from Cascais.

⁹ Barilla Historic Archive, O, Braibanti.

¹⁰ GALLO Giampaolo, COVINO Renato, MONICCHIA Roberto, “Crescita, crisi, riorganizzazione. L'industria alimentare dal dopoguerra a oggi”, in CAPATTI Alberto, DE BERNARDI Alberto, VARNI Angelo, *Storia d'Italia. Annali 13. L'alimentazione*. Turin, Einaudi, 1998, pp. 293, 294, 296.

The mechanical industry and its links with the food industry

UBALDO DELSANTE

The industrial revolution began later in Italy than in other European nations, in the second half of the 19th century, and caused, among other things, the slow, gradual transformation of small, family-run craft companies, such as carpentry shops and blacksmiths, into mechanical workshops dedicated to the

production of machinery for agriculture, employing large workforces.

At that time, agriculture was also undergoing technical improvement, with the adoption of crop rotation techniques, and the use of careful seed selection and chemical fertilisers. All this required increasing use of machinery, which replaced men and beasts or helped them work more efficiently, as well as other machines for the processing and transformation of agricultural products on an industrial scale. This phenomenon was typical of the plains around the River Po, as well as the Parma area.

Less significant, and at times of brief duration, was the use of mechanical workshops in and around Parma for the construction of other types of machi-



These pages show two views of the Bakery Gallery at the International Exhibition of Milling and Breadmaking held in Milan in July 1887, with several bakery presses visible. A number of mechanical companies from Parma took part in the event, which was one of the first to present the latest conquests of modern technology, such as electricity [ASB C 51/11].



nery – scales, boilers for heating systems, locomotives and rolling stock for railways. Parma does on the other hand have a certain tradition in the construction of hydraulic pumps, which were also used in the food industry, and moulds for glass factories, due to the significant presence of the Bormioli glassmaking company.

Among the machines used in the typical Parma production sector, that is, the food and agricultural industry, the furthest back in time is equipment for mills, followed by machinery for the manufacture of bread and pasta, cheesemaking (boilers and churns), tomato conserves (boilers, dispensers and jar sealers) and general purpose machinery (electric motors and hydraulic pumps). A much more recent introduction is the manufacture of bottling machines and machinery for cold meat plants (refrigeration systems and guide rails).

The uncertain proto-industrial phase

Research into the proto-industrial phase was not easy, due to the lack of literature and other historic materials on the subject. An initial source of study was the city guidebooks, which often added brief remarks on the agricultural, industrial and commercial situation to their descriptions of the monuments and works of art. The *Indicatore commerciale* of 1868¹ tells of a certain Daniele Tacchini, who built and sold ‘pasta moulds’ at Vicolo Macina 11, but this vague description of the product tells us little as to what it was that Tacchini really made – dies and moulds, perhaps, and maybe also wooden presses for small pasta factories.

In 1870, the Chamber of Commerce and Agrarian Committee organised a provincial exhibition of industry and agriculture, from whose catalogue, among the

Below, another view of the Mill Gallery at the 1887 Milan exhibition (ASB C 51/11). We can see a number of milling plants and machinery for the processing of wheat and flour.

Facing page, an advertising page for Officina Aurelio Callegari & C. of Parma (ASB O Machinery for pasta factories). As well as machinery for the food industry, Callegari manufactured locomotives and railway equipment, including machinery for quarries and building sites. It remained in operation from the start of the century until 1923, when the spread of road transport plunged it into a crisis.

list of exhibitors of mechanical constructions, we can see only the name of Enrico Sandrini, who made presses and moulds for pasta production on a household scale, while the other exhibitors made tools for agriculture use, or in any case machinery that had nothing to do with the food industry, which at the time simply did not exist. Among these, however, we can see the names of Luigi Ferrari and Antonio Centenari, which will turn up again. Ferrari made and sold steam powered machinery “for industrial uses”, pumps, ploughs and threshing machines, while Centenari merely exhibited a “press screw with main screw in wrought cast iron”. Both these exhibitors were among the prizewinners². At the Great Italian Exhibition, which took place in Turin in 1884, various artists, craftsmen and agricultural specialists from Parma took part in the various specialist areas. In the mechanical sector, alongside manufacturers of moulds for glassmaking, agricultural and textile machinery, parts of steam locomotives, scales, hydraulic and theatre machinery, we also find a

few manufacturers of machinery for the cleaning of semolina, and pasta kneading and pressing machines – Bartolomeo Ballari, Luigi Ferrari and Carlo Baroni, all from the city of Parma³.

In May 1887, at the time when the mayor of Milan was the well known man of letters and ethnologist Gaetano Negri (1838-1902), the International Exhibition of Milling and Breadmaking was held in the city. Among the exhibitors were a number of Italian and foreign companies, at this time when the first steps were being made towards the mechanisation of the sector, made possible by the use of gas, the dynamo, the steam boiler and the most modern and refined mechanical technology, such as gearing, piping, pumps and other components. Among those taking part was one Parma based company from the bakery sector, Baroni⁴.

At the Industrial and Scientific Exhibition of Parma, which took place in September and October of the same year, Luigi Ferrari was one of the silver medal winners in the mechanical construction sector with its



AURELIO CALLEGARI & C. - Parma

Officina e Cantiera - **Barriera Saffi**
 Uff. contr. - **Corso Vitt. Em., 198**
 Indirizzo Telegrafico **ROTAJE PARMA** TELEFONO **162** (del Cantiera al Ufficio A. 162)
 / Degli Uffici B. 70

FERROVIE PORTATILI
 Binari - Vagonetti - Piattaforme - Scambi - Asci -
 Boccole - Rotaie - Traversi.

TRAMVIE E FERROVIE
 Rotaie Vignole e Phoenix - Armamenti completi -
 Vagoni - Bascule - Segnali.



Locomotive Maffei e specialità di Locomotive senza fuoco
Piattaforme - Gru - Escavatori - Trasbordatori
POSA IN OPERA E COSTRUZIONE DI BINARI DI OGNI TIPO
Costruzione specializzata di ogni tipo di scambi
Preventivi e Cataloghi a richiesta.

bakery equipment, while bronze medals went to Bartolomeo Ballari for the manufacture of pasta presses and Fratelli Baroni for machinery in general. Among the individual prizewinners was the mechanical worker Achille Pedrelli, an employee of Baroni, who was awarded a 50 lire savings account by the Cassa di Risparmio di Parma⁵.

As we said above, there are few sources available for those interested in carrying out research into the mechanical sector of the time. In addition to the guides available on the market, we can take a look at the tax records for 1889. For the city of Parma, these include the names of a number of blacksmiths, but only the following appear as owners of genuine mechanical workshops⁶:

Canepari Attilio

son of Michelangelo with a net income of L 540

Ferrari Luigi

son of Giuseppe with a net income of L 3000

Musiari Giuseppe

(referred to as a turner) with a net income of L 534





However, as these statistics were drawn up for tax purposes, they are hardly a precise guide in terms of the operations carried out. For example, a large num-

Bartolomeo Ballari (1840-1898) founded a mechanical workshop in 1872 – one of its advertising pages is shown below (ASB O Machinery for pasta factories) – and this was to continue in business with Oreste Rossi (1872-1915), his wife's son from her previous marriage. From these beginnings, other mechanical companies were set up by various sons and grandsons, building up a family tradition more than a century old and still going strong.

SPECIALITÀ MACCHINE DA PASTIFICIO
Impianti Molini e Motori idraulici

Sempre pronti in deposito
 Macchine per pasta all'uovo — Torni per piccole e medie produzioni — Impastatrici —
 Cerniere — Rullanti — Tagliapasta, ecc.
 IMPORTAZIONE SPECIALE

VITA BACCARI BARTOLOMEO
 di BOLOGNA ORIENTE
 Font. Barriera Saffi - PARMA
 Deposito Borgo Milano, 21 km
 CASA FORESTA 111, 112
 Catalogo gratuito ad interessenti soli

ber of the names are classified as tenants in general, and there is the possibility that some of those entered as blacksmiths could have made machine tools of various kinds, mainly for agriculture, as well as carrying out minor repair jobs.

It is only as we approach the new century that we are able to find more precise information.

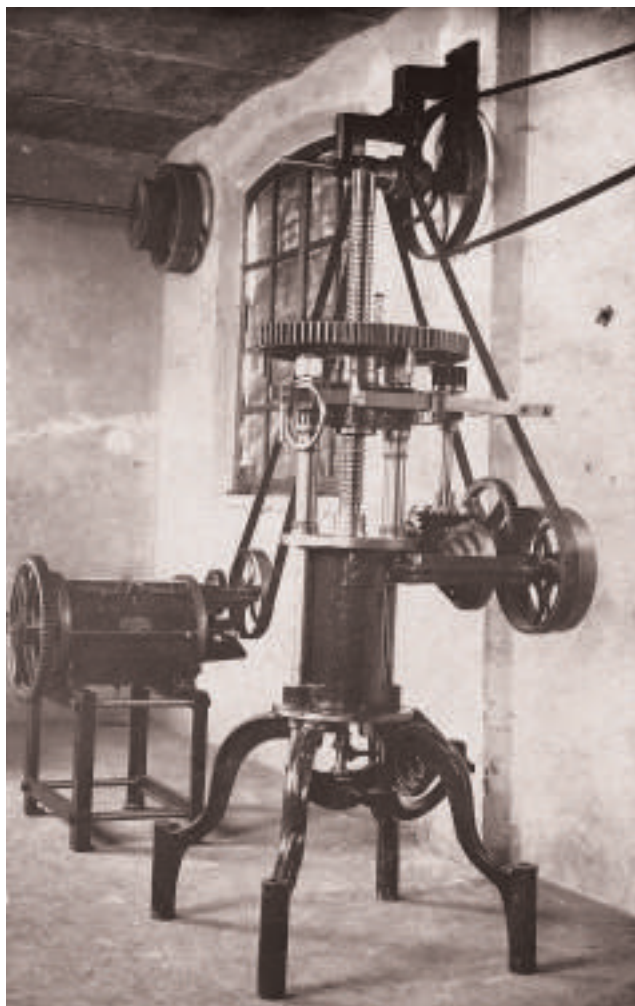
At the time of the census by the Ministry of Agriculture, Industry and Trade in the province of Parma (1890), there were 17 foundries and mechanical workshops in operation, 12 of which were in the city itself and the others in Borgo San Donnino (the modern Fidenza), Felino and Sorbolo, which employed a total workforce of 147 people, 38 of whom were women⁷.

The biggest workshops in the city had two steam, two hydraulic and one gas engine.

Overall, these were small family companies, nothing more. Of the companies listed, the one owned by Pietro Campanini is worth a mention, with its workforce of 8, which produced presses for grapes and pasta, boilers for locomotives and tanks for latrines, as well as the workshop belonging to Antonio Centenari⁸, which we will come across again below, with 6 employees, which manufactured weights and measurement equipment to order – and would therefore appear to have been a precision workshop – and the business of the Piagnoli brothers, with 5 employees, which made industrial machinery in general.

The factories located outside Parma produced carts and tools for agricultural use.

A view of the Rossi factory of today, in Via Trieste, Parma. From 1913 onwards, under the management of Oreste, the company specialised in the manufacture of mechanical presses – right – and dual dome hydraulic presses – two models are shown on the facing page – for the industrial production of pasta (ASB O Machinery for pasta factories – Rossi Foundation).



The mechanical industry as a support for agriculture and food production

On the basis of the Chamber of Commerce bulletins, we can trace the development of the mechanical industry in Parma from 1908 onwards, when the sector in the province employed a workforce in the region of 400, half of them in the two biggest plants of the city, one belonging to Alberto Cugini (1864-1923) (formerly Luigi Ferrari⁹, later owned by Cugini and Mistrali) in Oltretorrente, and the other owned by Aurelio Callegari, at Barriera Aurelio Saffi, in the modern Viale Tanara, with offices in Via Vittorio Emanuele (now known as Via della Repubblica) 198. Callegari, which produced locomotives and railway equipment, was founded in 1895 and closed in 1923 in spite of the attempts by the Hon. Micheli to obtain state contracts for railway equipment for it¹⁰. The Cugini factory, which supplied Barilla with its first cast iron press and a rotating plate kneading machine in 1900, produced machines of all kinds. In 1910, it had a workforce of 130, and also had its own foundry. It produced turbines and plant for the manufacture of tomato conserves, as well as machinery for mills, cheese makers and pasta plants. It also produced artistic wrought iron gates and shutters for shops to desi-

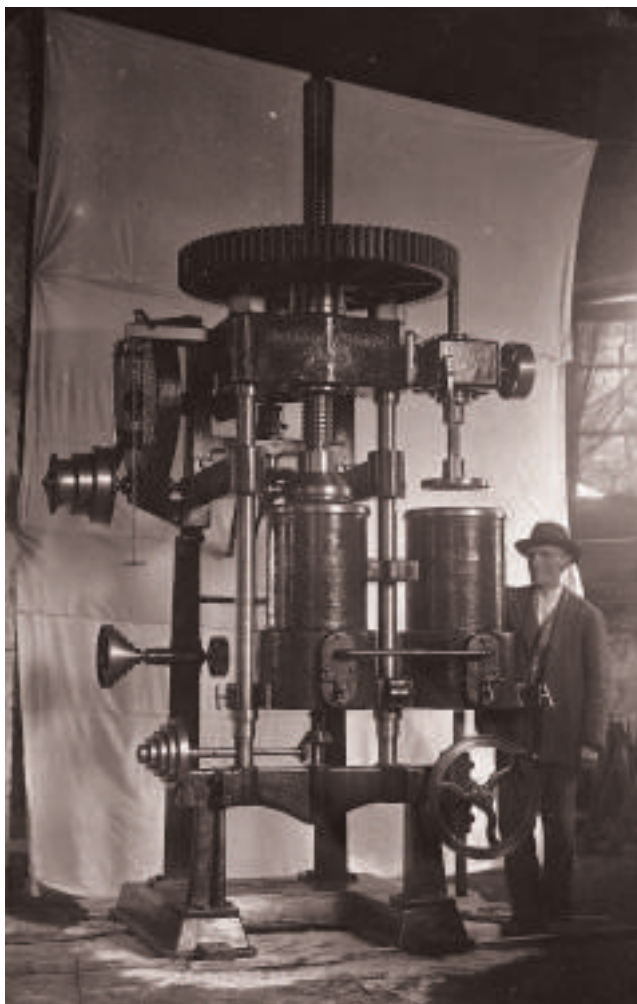
gns by famous architects of the time¹¹.

But this company's success was short-lived. As early as 1911, following strikes by the metal workers for higher wages, the first difficulties set in, which were to lead it to bankruptcy the following year. But it was not just trade union agitation that decreed the failure of the initiative – the difficulties in the market, the decline of the driving force of the tomato conserve manufacturers, the reduction in grinding operations, not made up for by the gradual mechanisation of cheese factories, in combination with a company management style that was adventurous to say the least, with more trust placed in partnerships linked to the name of the owner than in a careful assessment of production requirements, had made the company vulnerable to the blows of recession¹².

In 1913, the creditors of Cugini as well as the company's own workers attempted to reopen the factory, but they had to resign themselves to its final closure almost immediately. Callegari therefore remained as the only mechanical company of a certain importance in Parma.

In 1910, it had a workforce of 80, but in 1913 it also suffered the effects of the adverse economic situation and remained closed for a number of months.

Among the other, smaller companies in operation at the



time, we should mention Giovanni Centenari & F., situated at Via delle Fonderie 23-29, which was now producing iron structures in general, bronze components for hydraulic and firefighting equipment, steam powered machinery for cheese and pasta factories, as well as its original weights and measurement instruments, a sector it was to withdraw from in the twenties. Closely linked to the conserve industry typical of the Parma area was the production of tins and packing cases started up in 1907 by Ligure Emiliana in a new factory located in Viale Piacenza, in the north-western outskirts of the town. The tomato conserve manufacturers obtained their supplies from this, as did Barilla, which bought wooden packaging materials from the company¹³.

Overall, there were 8 mechanical companies in the city in 1897, 33 in 1913 and 36 in 1922. These were mainly of small to medium dimensions, set up to satisfy local demand from other production areas, the food industry in particular, as well as the railway, agricultural and building sectors¹⁴.

In 1913, outside the Aurelio Saffi Barrier, Bartolomeo Ballari's company, founded in 1872 and now run by Oreste Rossi (workshop at Via Trieste 5 and offices at Via XX Marzo 30) was specialising in the construction of plant for mills, pasta and tomato concentrate



factories (it was one of the first companies to introduce cylindrical concentrators) and hydraulic motors. It also manufactured egg pasta machines, presses, mixers, kneading machines, refiners and pasta cutters for export to foreign markets (Latin America in particular, understandable considering the dietary traditions of Italian emigrants). For Japan, it produced an automatic press for the manufacture of artificial rice, which took the form of grains of durum pasta in the same shape as grains of rice¹⁵. This workshop, which also had its own technical department, was later to engage in a working relationship with the Braibanti brothers engineering business (> I, page 126).

As this is one of Parma's oldest companies, run without a break by the same family for more than 130 years, it may be worth taking a closer look at its history. Bartolomeo Ballari (1840-1898), the founder, married Giuseppina Masi, the widow of Rossi, and it was her son from this first marriage, Oreste Rossi (1872-1915) who continued the business of his stepfather (in this particular case a stepfather who bore him anything but ill will), and the company bore both the family names for some time. Oreste passed the company on to his sons Alfredo and Giovanni, and in the thirties it took on the new name A & G Rossi. Giovanni had almost completed an engineering



The sons of Ennio Braibanti, Mario and Giuseppe, both of whom were engineers, set up an office for the design of plant for pasta factories in Milan in 1928. In 1933, the first automatic continuous press was introduced – to the right, one of the machines installed by Barilla in 1938 (ASB, Aa 593) – which was the first to act as a mixer, kneading machine and press all at the same time – to the left, the old presses in use at Barilla in 1925 (ASB, Aa 426) – produced in Officine Barbieri at Barriera Bixio in Parma. Below, in a postcard showing the scene before the demolition of the walls, the Cugini and Mistrali workshops, which stayed in operation until 1913, and were later taken over by Barbieri in 1924. Tomaso Barbieri had a large mosaic placed on the front wall of his factory – facing page, bottom – which showed the new Braibanti production system in comparison with the old system, in which the kneading machine and press were driven by animal power (ASB, O, Machinery for pasta factories).



degree, and although he never graduated he did acquire sufficient notions of the theory to deal with the design and patenting of his machines in person.

Mario and Giuseppe, the sons of Ennio Braibanti (> I, page 126), the owner of the Valera pasta factory, both graduated in engineering, in 1928 opened a technical design office for machinery for pasta factory in Milan, which still exists today. A skein machine designed by them appears in a technical manual from 1929, but their most famous project was a fully automatic continuous press¹⁶, completed in Parma in 1933 at the workshop of Tomaso Barbieri at Barriera Bixio and installed in the Valera factory.

The Braibanti pasta factory, where Umberto Pizzetti had taken over after the death of Ennio, was to make almost exclusive use of this parallel design office of the same name, though separately run, which often offered its support to the Parma workshops for the practical and experimental construction of the machines.

Barilla also made use of the technical equipment designed by the Braibanti brothers. Between the end of 1936 and 1937, six continuous presses from the second series, with horizontal mixer tank (> I, page 248), were installed in the Via Veneto plant.

A personal friend of Umberto Pizzetti, Tomaso Barbieri (1890-1944) was a socialist of the old school, a man admired and liked by all who met him. Born in 1890, he learned his trade in the Cugini workshop at Via Bixio 321 (later 129), then he went on to open a

mechanical workshop in Via Volturmo with his partner Palmia. Then, in 1924, he took over Cugini and moved back to Via Bixio. From this time onwards, the company name appeared on many occasions in the registers of the Chamber of Commerce. In possession of various patents, Tomaso Barbieri's new company obtained reasonable success and ended up with a workforce of 170. It exported dough mixing machines all over the world, the Americas and Russia included. The final layout of the factory was brought about following reconstruction work in 1938.

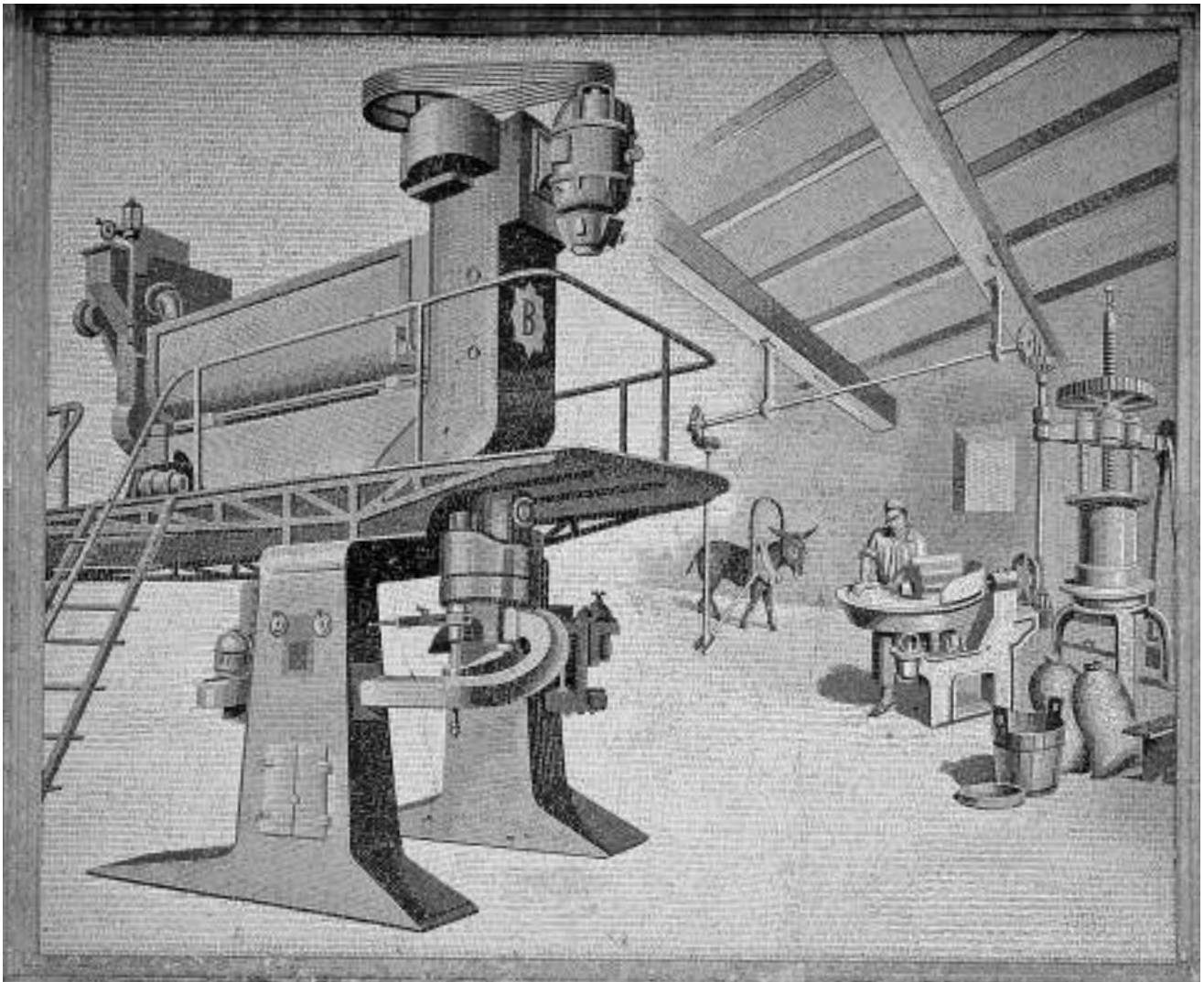
Tomaso Barbieri never concealed his aversion to Fascism, indeed, he helped and took in a number of those persecuted by the regime, and in the end, on 1 February 1944, he was caught and executed. On the outer wall of the building that housed the workshop, in Via Bixio, at the entrance to the square that was later to be named after him, Tomaso Barbieri had had a large mosaic, which is still there today, placed by Professor Enrico Bonaretti, which shows the old pasta factory machinery alongside the very latest model, manufactured to the design by the Braibanti engineering office.

Following a severe crisis at the end of the forties, the workshop was taken over by Robuschi & C., which continued with the manufacture of mechanical machinery of a different type, on the basis of its own vocation, and the old Barbieri plant is now at a standstill, awaiting some kind of new commercial or civil use¹⁷.



After the war, it was once again the Braibanti engineers who contributed to the development of the first continuous line for pasta production, which was installed at Barilla. Below, Gianni Barilla engaged in discussions with Mario Braibanti (1896-1970) (ASB, C, 8/3).

Other Parma industrialists from the mechanical sector at the start of the industrial age were Pompeo Simonazzi (1828-1909), Tito Manzini (1877-1929), Oreste Luciani (1891-1974) and Giovanni Robuschi (1898-1972). However, their machinery was not designed for pasta factories, but for the dairy and cheese industries, tomato concentrate and other agricultural and industrial applications.



Notes

¹ MALASPINA Carlo, BACCHI Giuseppe, *Indicatore commerciale, industriale, amministrativo, artistico, storico ecc. parmense*. Parma, Del Patriota Printer, 1868, pp. 22, 54.

² *Report and Official Catalogue of the Parma Provincial Exhibition of Industry and Agriculture*. Grazioli Printer, Parma, 1870.

³ The printed list of exhibitors from the province of Parma is in ASCPR, *Exhibitions*, sheet 6.

⁴ *L'Illustrazione Italiana*, Milan, nos. 30 and 31, 17 July 1887, p. 41. We should note however that the Chamber of Commerce registers for those years contained no company known as Baroni.

⁵ Industrial and Scientific Exhibition, September-October 1887, *List of Jury Members and Prizewinners*. Parma, M. Adorni Printer, 1887, *passim*.

⁶ ITALY, KINGDOM OF ITALY, MINISTRY OF FINANCE, *Income Tax on Revenues, List of Private Contributors*, Rome, Elzeviriana Printer, 1889, pp. 49, 57, 69.

⁷ ITALY, KINGDOM OF ITALY, MINISTRY OF AGRICULTURE, INDUSTRY AND TRADE, *Information on Industrial Conditions in the Province of Parma*. Rome, Eredi Botta Printer, 1890, reprinted Bologna, Analisi ed., 1991, pp. 28-29. CHIESI Gustavo, "Provincia di Parma", in STRAFFORELLO Gustavo, *La Patria, Geografia dell'Italia*. Turin, Utet, 1902, p. 10. LONGHENA Mario, *Parma 1900*. Parma, Artegrafica Silva, 1967, p. 14.

⁸ Centenari was a candidate for the town council of Parma in 1889, appearing in the list of moderates, but was not elected. GIUFFREDI Massimo, *Le elezioni amministrazioni popolari in Emilia-Romagna*. Andrea Costa Foundation, Torriana (FO), Sapiognoli ed., 1995, p. 378. See also MARCHESELLI Fabrizio and Tiziano, *Dizionario dei Parmigiani*. Parma, Benedettina Printer, 1997, p. 92; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*. Milan, PMR, 1998, p. 424.

⁹ Luigi Ferrari's mechanical workshop was founded in 1878, at Barriera San Francesco (now Bixio), on the basis of a design by Stanislao Vecchi (1834-1903), head of the Faculty of Physics and Mathematics and chancellor of the University of Parma, and was used for the manufacture of agricultural machinery: "Su e giù per Parma. Un'officina meccanica", in GP, 7.1.1878. It made use of the hydraulic driving force taken from the Naviglio Taro canal, with two turbines producing 8 and 10 hp. BIANCHEDI Camillo, *Le acque irrigue e motrici della provincia di Parma*, Parma, Printers' Cooperative, 1879, p. 82. POGGI Felice, Città di Parma, Progetto della fognatura, Milan, Vallardi, 1921, pp. 50-51. On the Cugini workshop, see also PELICELLI Nestore, *Guida storica, artistica e monumentale della città di Parma*. Parma, Battei, 1906, inscription; BRUNAZZI Luciana, *Parma nel primo dopoguerra 1919-1920*. Parma, Istituto Storico della Resistenza, Grafiche Step, 1981, p. 10; PALAZZI Maura, "Nascita di un'economia agro-industriale. Città e campagna a Parma dall'Unità agli anni Trenta", in SICURI Fiorenzo (edited by), *Comunisti a Parma*, Parma, Grafiche Step, 1986, p. 96; SAGUATTI Alessandro, "Le origini della formazione di un polo agro-alimentare nella provincia di Parma", in *Parma Economica*, 2 (1994), p. 29; PERGREFFI Iacopo, *L'industria del pomodoro a Parma tra la fine dell'Ottocento e la seconda guerra mondiale*, Reggio Emilia, Tecnograf, 1994, pp. 38-39; SALTINI Antonio, *Tra terra e mare la capitale del commercio alimentare*. Bologna, Avenue Media, 1994, p. 70; PEDROCCO Giorgio, "La conservazione del cibo: dal sale all'industria agro-ali-

mentare", in CAPATTI Alberto, DE BERNARDI Alberto, VARNI Angelo (edited by), *Storia d'Italia, Annali 13, L'alimentazione*. Turin, Einaudi, 1998, p. 443; BONARDI Pietro, "Parma nel 1898. Tra vita normale e tumulti per il pane", in *Parma negli anni: società civile e religiosa. Fame di pane e di mondialità a Parma nel 1898*, Notebook no. 3/1998, Parma, Graphital, 1999, p. 72; GONIZZI Giancarlo, *I luoghi della storia I. Atlante topografico parmigiano*. Parma, PPS ed., 2000, p. 38; id., *I luoghi della storia II. Atlante topografico parmigiano*. Parma, PPS ed., 2001, pp. 130-133. Alberto Cugini (Parma 1864 – Tucuman, Argentina, 3 October 1923), a liberal, was also chairman of the Chamber of Commerce, a local councillor and, from 1906-1910, mayor. Another mechanical constructor, Giovanni Centenari, also a liberal, was a local councillor in 1906, bearing witness to the interest shown by such operators in the local politics and administration of the times. SORBA Carlotta, *L'eredità delle mura*. Venice, Marsilio, 1993, pp. 41, 176, 177, 198, 205, 234; MAGAGNOLI Stefano, *Elites e Municipi, Dirigenze, culture politiche e governo della città nell'Emilia del primo '900 (Modena, Reggio Emilia e Parma)*. Rome, Bulzoni, 1999, p. 291 and *passim*; DELSANTE Ubaldo, "La zappa e la caldaia, I pionieri della coltivazione del pomodoro e dell'industria conserviera nel Parmense", in PE, 3 (2000), pp. 21, 37; GONIZZI Giancarlo, "Una vita all'insegna del pomodoro, Francesco Emanuele, la Stazione Sperimentale delle Conserve e la nascita delle Fiere di Parma (1925-1950)", *ibid.*, p. 60; BRUNAZZI MENONI, Luisella, "Inquietudini di fine secolo a Parma nel 1899", in *Parma negli anni. Società civile e religiosa, Notebook* no. 4/1999. *Echi dalla Cina e attese del secolo nuovo a Parma nel 1899*. Cassa di Risparmio di Parma Foundation, Traversetolo (PR), Pubbliprint Grafica, 2000, p. 60.

¹⁰ MILAN Guido, "Quando le macchine erano a vapore", in *Al Pont ad Mez*, 2/3 (1975), pp. 62-63; PALAZZI M., *Nascita di un'economia agro-industriale*, cit., pp. 99-100; BERTI Giuseppe, "Di alcuni riflessi nella società parmense al costituirsi della nuova struttura politica e nell'affermarsi dell'assetto statale assoluto (1922-1926)", in *ASPP*, 1975, p. 458; PERGREFFI Iacopo, *L'industria del pomodoro a Parma*, cit., p. 38; FARINELLI, Leondaro, PELOSI, Gianluca, UCCELLI, Gianfranco, *Cento anni di associazionismo industriale a Parma*. Ricerca e analisi, Parma, Silva ed., 1996, p. 24; DELSANTE U., *La zappa e la caldaia, I pionieri della coltivazione del pomodoro e dell'industria conserviera nel Parmense*, cit., p. 37; GONIZZI Giancarlo, *Una vita all'insegna del pomodoro, Francesco Emanuele, la Stazione Sperimentale delle Conserve e la nascita delle Fiere di Parma (1925-1950)*. cit., p. 60.

¹¹ GONIZZI Giancarlo, *Mercato, negozio e società. Per una storia del commercio a Parma*. Ascom, Parma, PPS, 1995, pp. 159, 161, 180, 193; Barilla, *La Pasta. Storia, tecnica e segreti della tradizione italiana*. Parma, Barilla, Milan, A. Pizzi, 2000, p. 21.

¹² SERENI Umberto, *Il movimento cooperativo a Parma tra riformismo e sindacalismo*, Bari, De Donato, 1977, pp. 82-83, 86.

¹³ LONGARINI Pier Luigi, *Il passato... del pomodoro*. Parma, Silva ed., 1998, *passim*; DELSANTE U., *La zappa e la caldaia, I pionieri della coltivazione del pomodoro e dell'industria conserviera nel Parmense*, cit., p. 37; GONIZZI Giancarlo, *Una vita all'insegna del pomodoro, Francesco Emanuele, la Stazione Sperimentale delle Conserve e la nascita delle Fiere di Parma (1925-1950)*. cit., p. 62.

¹⁴ CAPRA Rita, "L'industria a Parma (1860-1915)", 11, in *Parma Realtà*, 16 (1973), pp. 71-72; BARBUTI Patrizia, *La formazione dell'industria nel Parmense dal 1900 al 1920*, degree dissertation,

University of Parma, Faculty of Economics and Commerce, supervisor Prof. Franco Savi, 1981-82, copy in ASB.

¹⁵ As we learn from an advertising announcement published in PELICELLI N., *Guida commerciale di Parma e Provincia*. Parma, Zerbini & Fresching, 1913; see also LONGARINI, Pier Luigi, *Il passato... del pomodoro*, cit. p. 207. On 8 August 1912, Oreste Rossi obtained permission from the Artistic Office of the Local Authority of Parma "to construct a small building for factory and storage uses on his land situated in the Aurelio Saffi Suburb" (licence 243, no. 2236 is ASCPR). The company was the only one in Parma to be mentioned in the list of the most important Italian factories manufacturing machinery for pasta factories, which appears in ROVETTA Renato, *Industria del pastificio*, 3rd ed., Milan, Hoepli, 1929, p. 20.

¹⁶ ROVETTA Renato, *Industria del pastificio*, cit., p. 372; "Il pastificio Braibanti", in *Corridoni nel XXVI annuale della morte*, n.a., Parma, G. Ferrari & F printer, 1941, p. 44; CORETTI M.F., "La Braibanti di Parma. Da 112 anni prospera controcorrente", in *Panificazione & Pasticceria*, Milan, 12 (1983), p. 70; MONDELLI Gianni, "La pasta con il computer", in *Il Sole-24 Ore*, 5 April 1986, p. 19; ORSINI NATALE Maria, Francesca e Nunziata, Bologna, *Anabasi*, 1995, p. 337; GONIZZI Giancarlo, "Venturini e la réclame Barilla negli anni Trenta", in *Malacoda* no. 74, Sept-Oct 1997, p. 27; DELSANTE U., "L'evoluzione dei rapporti tra la Barilla e le industrie meccaniche dagli esordi alla Seconda Guerra Mondiale", in *PE*, 2 (1998), pp. 121-124; Barilla, *La Pasta. Storia, tecnica e segreti della tradizione italiana*. Milan, A. Pizzi, 2000, pp. 27, 59, 72-73; SERVENTI Silvano, SABBAN Françoise, *La pasta. Storia e cultura di un cibo universale*. Rome-Bari, Laterza, 2000; DELSANTE U., "'Rivoluzione' per la pasta", in *GP*, 27 March 2001, p. 13. After a period of military service in the Air Force during the first world war, Mario Braibanti, born in Parma on 16 March 1876, graduated in mechanical engineering at the Polytechnic of Milan in 1922. He died on 16 May 1970. Giuseppe Braibanti, born in Parma on 15 February 1897, took part in the first world war as an officer in the Engineering Corps. He graduated in mechanical engineering at the Polytechnic of Milan in 1921. He died

on 14 August 1966. Brief profiles on the two can be found in two leaflets printed by L'Aurora Print. of Milan, undated but around 1970 in ASB. See also: "Ambasciatori di Parma. Ing. Mario Braibanti, industriale", in *GP*, 27 June 1958, p. 3; MARCHESELLI F. and T., *Dizionario dei parmigiani*, cit., p. 69; DALL'ACQUA M., (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*, cit., pp. 173-174; LASAGNI, Roberto, *Dizionario biografico dei Parmigiani*, I. Parma, PPS, 1999, pp. 726-727.

¹⁷ "Officina meccanica Tommaso (!) Barbieri", in *Corridoni nel XXVI annuale della morte*, cit., p. 45; GORRERI Dante, *Parma '43. Un popolo in armi per conquistarsi la libertà*. Parma, Grafiche Step, 1975, pp. 56, 106, 150; MARCHESELLI T., *Le strade di Parma*, I. Parma, Benedettina Printer, 1988, pp. 48-49, 77; MIODINI Nando, "Tommaso Barbieri fu ammazzato davanti alla sua fabbrica. Costruì le prime macchine impastatrici", in *GP*, 1 February 1994, p. 9; MINARDI M., *Le ragioni del contendere. Sviluppo industriali e lotte sindacali alla Vetreria Bormioli Rocco & Figlio di Parma (1945-1949)*. Parma, PPS ed., Grafiche Step, 1994, pp. 100, 104, 120, 124; BONARDI P., "Piazzale Tommaso Barbieri", in *La Cesa di Sant e dintorni*, Graphital, Parma, 22 May 1994, pp. 9-12; DALL'ACQUA M., *La Partita a scacchi di don Giovanni Drei*. Parma, PPS ed., 1996, p. 36; FARINELLI L., PELOSI G., UCCELLI G., *Cento anni di associazionismo industriale a Parma. Ricerca e analisi*, cit., pp. 120, 121, 139, 141-143; MARCHESELLI F. and T., *Dizionario dei Parmigiani*, cit., p. 33; DALL'ACQUA M., (ed.), *Enciclopedia di Parma. Dalle origini ai giorni nostri*, cit., p. 108; FARINELLI L. (edited by), *Giuseppe Micheli dalle sue carte dei suoi libri*. Catalogue of the exhibition, Biblioteca Palatina, Parma, Artegrafica Silva, 1999, p. 101; LASAGNI, R., *Dizionario biografico dei Parmigiani*, I, cit., pp. 278-279, IV, cit., p. 971; TOMASI, Paolo, "Amore sconfinato per il lavoro", in *GP*, 1 February 2000, p. 15; PISI, Guido, *1943/1945 Parma e la sua provincia sotto l'occupazione tedesca*. Parma, Grafiche Step, April 2000, p. 10; VANIN, Monica, "Vita economica e sociale a Parma tra pace e guerra (1937-1943). Percorso critico tra fonti d'archivio e documenti di costume", in *Storia e Documenti*, no. 6, Parma, Grafiche Step, 2001, p. 58.

Barilla was established in 1877. Pietro, listed under no. 130 of the register of shops of the Municipality of Parma [Chamber of Commerce] – on the right side of the facing page – opened a bread and pasta shop on Via Vittorio Emanuele (formerly Strada San Michele), not far from the city tollgate – below, from a 1904 postcard – essentially across from the church of San Michele, whose bell tower can be seen on the left in the photograph [Coll. Bernardi]. The eldest son Riccardo – below – completed the fourth class and began to help his father at work. In 1905 – the year of this picture of Riccardo as a boy [ASB, O, Barilla Riccardo] – he and his brother Gualtiero took over the company operations, giving it fresh impetus with the purchase of new and more modern equipment.

The little story of a great bakery: the Barilla bakery

MARISA CASTELLI ZANZUCCHI

In 1877, in the home of baker Isidoro Cobianchi, Pietro Barilla opened a small shop with an annexed bakery on Strada Vittorio Emanuele, a road built along the *decumanus maximus*, or major east-west thoroughfare in Roman times¹.

Pietro's extensive experience as an apprentice at the bakery of his maternal grandfather, Vincenzo Lanati, at Strada Santa Croce 183, and then at the shop of his cousin Giacomo², gave him the opportunity to learn the art of bread baking. As a result, a year after he married Giovanna Adorni (12.7.1876), the daughter of a draper with a shop in Piazza Steccata, he managed to set up his own shop as a bread and pasta maker.

Back then, the baker's trade required observance of strict regulations established by the various orders published after 1782. More importantly, however, it also entailed high costs, not only to operate and maintain the bakery and flour storehouse (the stock of flour was established on how the business was classified), but also to pay the workers' salaries and purchase even modest equipment for the bakery and shop³.

Added to all this were the difficulties of working a night shift, as shops were open from dawn to sunset, when the end of trading hours was signaled by the tolling bell in the square. This happened every day of the year, including Sunday, when the shops were closed strictly for the amount of time necessary to attend the Divine Offices⁴.

Moreover, the shops were strictly monitored by the police, and saleable bread had to be displayed in an easily visible spot and stamped with the baker's special stamp. It had to be "leavened properly, baked well, and made using wholesome flour made from good wheat that has been sieved well". Moreover,

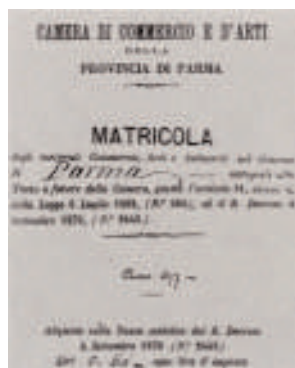
white Italian-style bread had to be made only with sifted flour, brown bread was composed of a mixture of "aredondo, farinella and covette", and luxury or "unnumbered" bread, which was not subject to compulsory rates, had to be made entirely using the best quality of flour and baked in different shapes than the ones established by law⁵.

Thus, it is easy to understand that establishing a bakery and annexed shop involved a large investment that weighed heavily on the family budget. In general, each family member also had to work to ensure that the business would run smoothly.

As a result, after Pietro's eldest son, Riccardo, completed the fourth class at the elementary school on Strada Nuova, he went to work with his father.

Using a handcart, he would lug bags of flour – two at a time – that he would pick up on credit at the San Paolo mill, in the Borgo delle Asse district, in order to make bread. After the loaves of bread were baked in a small brick oven, they were sold in the annexed shop, where Riccardo's mother Giovanna





and his sisters Aldina, Ines and Gemma worked daily⁶. Pietro Barilla was a modest man, but he had a talent for organization, the determination to achieve the goals he had set for himself, a spirit of sacrifice, great intuition, and open and friendly character.

Four years after he opened his business, he was one of the leading master bakers of the city (the others were Gneccchi, Soncini, Chiari, Zucchi and Gorreri). This group signed and promoted petitions that were backed by the Chamber of Commerce, “considering the growing importance of pasta production in Parma and thus also its exportation (to the areas of Piacenza, Brescia, Verona, etc.)”⁷.

He was an active and committed participant in attempts to settle the union disputes troubling workers and entrepreneurs alike, in order to abolish night shifts, a provision that would not be enacted until 1902⁸, raise wages and improve the poor living conditions of bakery and pasta workers⁹.

Pietro Barilla, who ran his bakery and shop at no. 252 on Via Vittorio Emanuele until 1891, signed the shop

over to his wife Giovanna Adorni¹⁰ at the beginning of the following year and opened a new shop, at no. 114 on the same street, closer to the square. According to Riccardo, “in 1892 he tried to expand, buying another bread and pasta shop, in the hope that he would be successful”¹¹. It was a simple shop that was supplied by the main bakery, which could cover the needs of both shops at the time.

On the one hand, revenues had to increase to keep food on the family table¹², but the amount of work soon outpaced the bakery’s production capacity, and the initial investment proved to be too steep. Pietro Barilla’s hopes for development were dashed and on 3 July 1894, he was forced to declare bankruptcy and “had to abandon the last shop and withdraw”¹³.

On 26 June of the same year – probably as a move to save it from creditors – the original business was also closed and a new shop was reopened immediately, just a short distance from the first one (at no. 262).

The deeds remained in his wife’s name until 1905, the year that Riccardo and Gualtiero legally took



The Barilla bakery – right – was small and simple, bearing witness to years of sacrifice and hard work: kneading, weighing and baking for up to eighteen hours a day [ASB, Aa 3].

In 1908, the Barilla Company wins its first prize – a certificate with a gold plaque, below – after displaying its products at the International Exhibition of Modern Industry, held in Rome in February and March [ASB, Ha 29].

In 1909, the Barilla brothers filed a request with the Municipality to expand their small shop – facing page [ASCPR, Production licenses, 1909/229] – signed by architect Alfredo Provinciali. However, a far more important project, to be built outside the city walls, convinced them to abandon their original plans.



over the business¹⁴. Despite this financial downturn, Pietro – who exited solely from a legal standpoint – was not about to give up. By 1898, after years of hard work (up to eighteen hours a day non-stop), his determination and unflagging activity helped him achieve his first positive financial results. This permitted a substantial increase in his stock of flour, required to make pasta. Thus, using a small wooden press, he was able to start making both die-drawn and handmade pasta.

In 1900, Pietro Barilla burnt his wooden press and purchased one made of cast iron, as well as a rotary kneading machine (made by the Cugini e Mistrali company of Parma). This increased his daily production of pasta to 200 kg and considerably increased the amount of bread baked daily¹⁵.

A rare photograph from the turn of the 20th century offers us a view of the interior of Pietro Barilla's original bakery: set in the middle are two iron lattices used to hold the boards with the loaves of bread to be baked. On the side are the *bascùl* [scales] to weigh the bags of flour, the *tavlér* [table] to work the dough from the kneading machine (partially visible on the right), a *balansen'na* [small scales] to weigh yeast, and two *caldarén* [cauldrons] for water or milk. Large bags of flour can be seen on the *tavlér*¹⁶. The new rotary kneading machine and cast-iron press (partly visible in the background of the room, next to the oven) made it possible to produce and package 400 kg of pasta a day by 1903¹⁷. When five workers were hired in 1905, production increased to 2500 kg of pasta and there was a substantial increase in the amount of bread that was baked.

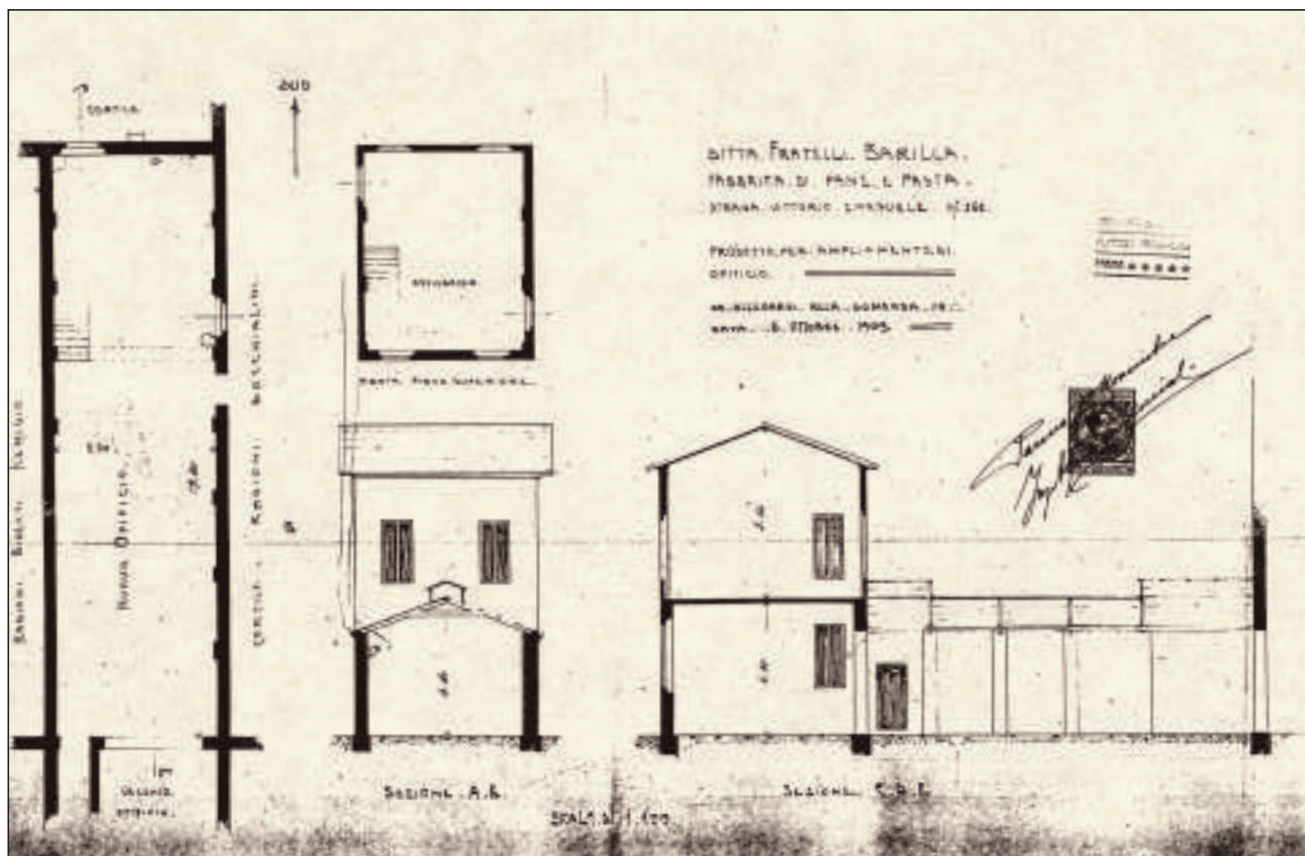
In 1902, Pietro's son Gualtiero was preparing to leave for China as a missionary. However, because of the unexpected growth of the company, which was already on its way to becoming one of the largest and most reputable in the city, his family asked him to abandon his idea. With the spirit of obedience, after completing his military service, in December 1906 Gualtiero started to work at his father's company as a representative for products that were already being shipped and exported internationally¹⁸.

In 1908 the company, which by this time had focused

on development, participated in the International Exhibition of Modern Industry, held in Rome in February-March, returning with an important prize, namely a Gold Plaque for the quality of its products¹⁹. The facilities on Via Vittorio Emanuele were becoming more and more inadequate to meet the growing needs of the market. Consequently, on 6 October 1909 Gualtiero and Riccardo submitted a request to the City Hall to extend the building that housed the bakery. These plans envisaged constructing a room on the ground floor – by roofing over the internal courtyard – to house the new presses for the pasta factory, as well as a room on the first floor for the dryers²⁰.

The plans, drawn up by architect Alfredo Provinciali, closely resembled the layout of the small pasta facto-





ry of Ferdinando Barilla (son of Luigi), a cousin of Gualtiero and Riccardo, who expanded his business to Oltretorrente in 1904²¹.

Nevertheless, the opportunity to use larger facilities just outside town stimulated the brothers to make a move that was unthinkable to everyone else. After abandoning the idea of expanding within the city, in February 1910 they inaugurated the 'new bakery' in the suburb of Vittorio Emanuele, installing the first 'continuous oven' in Parma²².

The path for developing from a small business to an industry was laid.

Gualtiero's sudden death on 17 May 1919, at the age of just 38, left Riccardo with the entire responsibility for the business that his father Pietro (who died in 1912) had established back in 1877, a bakery that turned out "fresh, fragrant bread that was always well-cooked, with a dry crust that seemed to crumble before one's very eyes and a fine texture that, when pressed lightly, felt like a puffy ball of cotton"²³.

Notes

¹ CCIAA Parma, Register of Commerce, Arts and Industries in the Municipality of Parma, 1877, n. 130.

² ASCPR, Population register, 1865-1871.

³ ASPR, Ministry provision of 7/1/1854, Gridario, b. 2186.

⁴ ASPR, Order of the Podestà of 27/6/1856, Municipality, b. 1864.

⁵ ASPR, Order of the Podestà of 27/6/1856, Municipality, b. 1864.

⁶ BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, ASB, O, Memoir.

⁷ CCIAA Parma, Resolution no. 154 passed by the Council on 25/3/1881, and Resolution no. 297 passed during the session held on 3/11/1893.

⁸ ASPR, Cabinet of the Prefecture, b. 120.

⁹ ASCPR, Industries, b. 1593.

¹⁰ CCIAA Parma, Register of Commerce, Arts and Industries in the Municipality of Parma, 1891, 1892, 1893, 1894.

¹¹ BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, *passim*.

¹² BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, *passim*.

¹³ BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, *passim*.

¹⁴ CCIAA Parma, *Register of Commerce, Arts and Industries in the Municipality of Parma*, 1904.

¹⁵ BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, *passim*.

¹⁶ VAGHI Luigi, *Barilla Bakery*, 1914, ASB, Aa 3.

¹⁷ BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, *passim*.

¹⁸ BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, *passim*. "Production of pasta", in *Information and observations on the trade and industry of the District of the Chamber of Commerce and Arts of the Province of Parma*. Parma, 1911, p. 29.

¹⁹ Rome, February-March 1908. International Exhibition of Modern Industry, Gold Plaque. ASB, Ha 29.

²⁰ ASCPR, Factory licenses, 1909/229: Fratelli Barilla.

²¹ ASCPR, Factory licenses, 28/6/1904: Ferdinando Barilla.

²² "A new oven", in GP, 1910, 12/2. p. 2.

²³ DAZZI Gianpaolo, "Quel buon pane di Barilla", in GP, 1984, 15.10, p. 3.

Advertising in Italy at the dawn of the 20th century

GIAN PAOLO CESERANI

'Many Italies'

The history of communications, and especially the history of advertising, is in parallel with economic events. Let us observe the Italian situation at the time of Giolitti: "In the last two decades of the 19th century," wrote the historian Valerio Castronovo, "more than two thirds of a farm laborer's wages and those of a Torinese blue-collar work were spent on the purchase of cereals and other foodstuffs for the most basic survival, but a Tuscan sharecropper or a Pugliese tenant farmer would spend up to 90% of their income for food"¹.

At the beginning of the century, the time we are examining, there was a slight economic improvement and the percentage of wages spent on groceries began to decrease. "It was true, however", continued Castronovo "that non-food consumption overall by Italian families rarely overstepped the threshold of the simplest, most primary needs (rent for accommodation, clothing and personal effects, furniture, domestic services – all strictly indispensable) and in the best of situations, had little left for savings and welfare"².

Another historian, Somogyi, reminds us that at the beginning of the century, "meat was not the chief food for the population; all mutton cuts and beef intestines were used because they were economical; fish was rarely eaten and in any case mainly in the form of salt cod; eggs were also rare. The most common food was corn"³. In 1905 a farm worker spent 85 % of his budget on cereals, only 3.3 % on fats, 2.9% for meat. In reality, the most common food and almost the only item that was easy to find, was bread.

By illustrating the overall social condition, these basic

Italian advertising at the turn of the century was in the hands of a small number of advertising men-artists who were so closely linked to the culture of the time that they were able to perceive its style and aspirations. The dominant names were Marcello Dudovich, who designed La Rinascente's poster, in 1920, by Leopoldo Metlicovitz, who signed a poster for Mele (1908), by Aleardo Terzi, who invented the tooth-brushing monkey as an improbable testimonial for Dentol toothpaste (1914).



figures show us immediately what a very narrow consumption target there was for advertising communications at that time: the bourgeoisie. In fact, during the Giolitti period the 'bourgeois' figure emerged quite clearly. Another historian defined it thus: "the Giolitti period, as far as custom is concerned, was the time when specific values of commodity and comfort, wealth, the bourgeois way of life, were idealized and either given the same valence or even preferred to the pomp and luxury of the aristocracy"⁴.

This new figure counterbalanced both nobility and the 'Titan', the giant capable of creating a factory and employment out of nothing. This new protagonist, reluctant to run risks and tackle adventures, preferred the comfort of wellbeing to the ascetics of the early industrial middle class. No greater difference could exist between the farm worker and the manual worker. It was a period of strong contrasts that affected the entire process of the industrial revolution. Italian industry made giant steps, but not in a uniform manner: it was incapable of making noticeable changes to the relationship between agricultural and industrial workers, it was unable to plane out the differences between North and South.

We are dealing with a phenomenon commonly defined 'many Italies': on one hand the industrial triangle that was beginning its climb to European levels, on the other hand a vast and backward agricultural country. A few data will cast light on the timidity of the first Italian industrial process. The first FIAT plant was not inaugurated until 1900, much later than in other European markets. In 1903 there were four car manufacturers and they were able to produce no more than 1,300 vehicles a year. On the eve of World War I global production was about 20,000 vehicles a year, many of which were intended for export. Clearly an élite market.

There was not an extended market for two wheels either: in 1914 only 17,000 motorcycles were to be found on Italian roads, whilst there were barely more than a million bicycles. These were indeed low numbers. Items that would be indicative of a better lifestyle did not become rooted: metal kitchen utensils,



sewing machines, cameras, fountain pens. These items did not go any further than the urban districts with their department stores, which nevertheless were typical of European cityscapes.

Until the end of 1910 the national export list was topped by raw or spun silk, also by wine and oil: the typical products of a nation that was still largely agricultural. This was what the term 'many Italies' referred to: the country was a series of pieces in a puzzle that did not compose an overall picture. There was the Italy of the industrial triangle, but also a rural population that was largely illiterate, that lived in towns without roads or connections and that lived for months on end solely on chestnuts.

Commercial artists

Of these many Italies, the wealthy bourgeoisie were therefore the target pinpointed by commercial artists, who were the chief communicators of that time, given the restricted panorama of tools available: posters, placards hung in horse-drawn trams, small adverts in daily newspapers and magazines.

The commercial artist had no doubts with regard to the attitude of who would be reading the communications; for the good reason that there was no cultural difference between the communicator and the target, between who invented the poster and who read it. There was a shared identity of tastes, attitudes and habits.

We read of Marcello Dudovich, the greatest of these artists, alongside Cappiello: "He prefers above all the environment that he frequents, that of the fashion show and society evenings, afternoons at the races and romantic appointments on the most famous beaches in Europe – Monte Carlo, Ostende, Deauville"⁵.

So we understand why commercial artists were considered true artists: they were free to express themselves, unconditioned by marketing demands – unlike the contemporary communicator. They were reaching out to a target of peers and, unlike their contemporary colleagues, were not obliged to interpret the tastes and

Marcello Dudovich was the author of the poster – below – that launched the new FIAT Balilla (1934). Dudovich, lover of fashion shows and society evenings, afternoons at the races or romantic appointments on Europe's most famous beaches, was considered more an artist than publicist: unfettered by expressive conditioning or limits defined by modern-day marketing, he communicated with a target of peers, whose taste and aspiration he shared.



tendencies of the public, or various publics, who are unlike them in culture and position. Their culture was rewarded: so we are not surprised if we discover that the lovely series of posters for the Magazzini Mele (by Cappiello, Metlicovitz, Dudovich, Terzi, Villa) were the object of normal art reviews, and which Edoardo Scarfoglio wrote about as objects worthy of reflection. The uniformity between communicator and recipient explains a characteristic trait of advertising at that time: the joking or even caricaturizing style. The clients accepted the humor of the poster artist because they were well aware of the reaction aroused in the consumer. Those selling and those buying – and those communicating – inhabited the same social positions. None of today's car manufacturers would accept anything resembling the Citroën poster showing the man who had crawled up a lamppost to escape the traffic (of that time!). As well as a manager of today would

The car and the myth of speed also emerge from the Citroën poster – certainly not something that could be offered with today's traffic – where emulation was a tool for confirming one's belonging to a specific social class.

not accept – for a toothpaste advertisement – a monkey washing his teeth, which Aleardo Terzi invented for Dentol, however.

Another poster characteristic, which made it very different from contemporary trends, was that the product was rarely in the foreground, which is the 'natural' protagonist of communications.

How do we explain this fact? The product was not in the foreground because it was added to bourgeois lifestyle and was seeking a place in this already formed universe. The product was part of bourgeois decoration, it was the symbol and the stylization. This was why its presence was subdued, unlike what happens now.

This non-aggressive attitude was supported by the lack of competition, so there was no need for it to be memorable. That is how we explain a further differ-

ence with modern communications: there are few or no slogans in the poster world: "*A smile is enough to tell my virtues*", "*Set the idea*".

The only exception, the only artist who was concerned with creating memorability and therefore was ahead of his time, was the great Leonetto Cappiello. He was born in Leghorn (1875) but lived in Paris, and about him Matisse wrote: "I have always found his posters, which I consider frescoes of our era, to exude extraordinary qualities used in far too modest a manner". Of all the poster artists, Cappiello was the only one who behaved true to a clear communications rule: place the brand at the centre of the message.

We could define Cappiello the inventor of the 'brand poster', an *opus* that fleetingly communicated the essence of the product and made it memorable. For today's advertising executive – obviously – the ABC of the craft, but for that era it was a significant example of professionalism that he sought personally. The public appreciated it and even began to no longer call the product by its name but as the 'Pierrot blowing flames' (Thermogène), the 'red zebra' (Cinzano), the 'Turk with the cup' (Caffè Martin).

Leonetto Cappiello created at least 3,000 posters, his influence was enormous. Italian walls were covered by the work of this Leghorn-Parisian, who worked from Paris for a great many loyal customers: Campari, Mele, Lane Borgosesia, etc. Cappiello (who died in 1942) achieved what no other poster artist dared to dream: a monument, which Leghorn dedicated to him in 1961, designed by the other great poster artist, Marcello Nizzoli.

After Cappiello, second-in-line to the throne is Marcello Dudovich. Born in Trieste in 1878: exactly twenty years later he was to be found in Milan, in the famous Ricordi plant. He had been summonsed by another great of the poster, Leopoldo Metlicovitz, also from Trieste. Ten years older than his fellow-citizen, Metlicovitz was his master and inspiration: Italian advertising thus found a pair of extremely talented artists, both of Central European culture, capable of operating across a vast time span: Metlicovitz died in 1944, Dudovich in 1962.



More speed and glamour in early 20th century posters: right, Michelin tires in 1910; below Roowy, Pirelli, tires in 1917 [Pirelli Historic Archive].

Modern means of transport make previously inconceivable speed possible and the desire for mobility can be read in the advertising posters targeting an elite audience, the same depicted by Marcello Dudovich – facing page – in the Alfa Romeo (1920 circa) [Alfa Romeo Historic Archive] and Campari Cordial (1913) posters.



defined 'single brand'. There were also businessmen, who were ahead of their time, understanding the importance of advertising and undertaking it personally: one such was Angelo Motta, just as Pietro Barilla did in the second post-war period.

In the analysis of communications for that period, there was a further phenomenon to investigate. We saw how poster advertising targeted well-off bourgeoisie and how, consequently, most of the population was excluded; midway between these two groups, one very small and the other very large, there was however, a further social component, that which is usually called the middle class, at that time just emerging.

It can be tracked down precisely through communications, because this was the target for a whole series of 'minimal messages'. And these, in turn, can be tracked down in the press, especially in magazines, of which *La Domenica del Corriere* was the most typical example, the real voice of the lower middle class and the

middle class. *La Domenica del Corriere* carried a great deal of advertising: in several cases, not very frequent, there were reproductions – in black and white, and obviously on a small scale – of posters from hoardings. In most cases, however, there were small adverts placed by small companies: products typical of everyday life, required to solve everyday problems. A useful indicator for social investigation, because it tells us with the certainty of the commercial confirmation what these readers of a bygone age sought. Mostly it was a question of eliminating personal defects. There was the shaping corset for "straightening up boys", soap to "combat dandruff and itchy scalp", the "irremovable pince-nez applicable to the crookedest nose", the Violani remedy "for tapeworm", a straightener for bow legs, Sudol powder "an antiseptic for excessive perspiration", the Vaison Bonnet "for flap ears", Liparolito Cerobelt for sciatica, Cavalier Clodoveo Cassarini of Bologna's powders for





epilepsy. There was not even the slightest trace of what we would call hedonism, not even a premonitory hint. It was a small world that applied economy, frugality, morality, and this was perfectly expressed by its communications.

It seems that the era of engineering, which already hallmarked many European nations, was applicable

only for the resolution of domestic nuisances: eliminating mice and cockroaches, sharpening penknives and razors, slicing bread and potatoes, obtaining “*thirteen ice-creams with eight pennies*”.

The utmost for a small world about to be overturned by two World Wars, twenty years of Fascism and the high tide of consumerism.

Notes

¹ CASTRONOVO Valerio, “La storia economica”, in *Storia d'Italia*, IV, Turin, Einaudi, 1975, p. 186.

² *Ibid.*

³ SOMOGIY Stefano, “L'alimentazione nell'Italia unita”, in *Storia*

d'Italia, IV, Turin, Einaudi, 1975, p. 851.

⁴ ROMANO Salvatore Francesco, *Le classi sociali in Italia*. Turin, Einaudi, 1965, p. 194.

⁵ MENEGAZZI Luigi, *L'epoca d'oro del manifesto*. Milan, Electa, 1977, p. 43.



Economy and society in Parma from 1890 to the Great War

The consolidation of the relationship between agriculture and industry

ALESSANDRO SAGUATTI

The contribution made by agrarian institutions to the transformation of Parma agriculture

The period between 1892 and 1893 was of particular importance in the economic history of the province, not only in terms of growth but also with regard to the founding of two institutions: the Mobile Agricultural Advisory Service and the Parmesan Farmers Cooperative. These were to revolutionize farming in the area which, until that time, had been characterized by inertia and rudimentary machinery and equipment. The task of running the advisory service was assigned to Antonio Bizzozero (S. Artien, 1857 - Trento, 1934), an agricultural expert who had played a pivotal role in promoting agrarian development in a number of provinces in northern Italy, particularly in Lonigo. It was here, in Lonigo, that he met Stanislao Solari, an eminent agronomist from whom he was to learn a great deal.

No sooner he had taken up the post, than Bizzozero carried out a thorough inspection of the entire territory on horseback so as to have a clear and informed understanding of the state of the arable land. He was to find that agricultural production was rudimentary at best and immediately initiated plans to stimulate development. In order to raise the skills level of the farm-workers, the institute organized a series of agricultural conferences in a number of farming communities throughout the province. These initial meetings, held in diverse farming contexts, allowed the institute

to lay down the basic principles of agrarian economy and to disseminate this knowledge across the territory. In order to maximize the effectiveness of the initiative, the institute set up a number of 'trial fields' so that farm-workers could see at first hand the results which could be achieved by implementing the methods that had been taught in the seminars. In addition, the institute was to provide a consultancy service, located at its headquarters in Parma, which would be able to address the specific queries of the farmers.

Bizzozero was soon to realize, however, that the institution's work was unlikely to be effective without wider intervention. Practical support needed to be provided to enable farmers to fully implement the necessary changes and Bizzozero worked out a plan to set up an organization which would supply the farmers with chemical fertilizers, selected seeds, farming machinery and equipment and whatever else was needed to increase agricultural output.

His plans were implemented a few months later with the establishment of the *Consorzio Agrario* [Farmers' cooperative] which became operative in January 1893. In the first few years of its existence, the cooperative granted payment deferrals to many farmers while the institute took on the constructive role of intermediary between those requiring loans and the Cassa di Risparmio [Savings bank] which is credited with having fostered agrarian cooperation in the Parma area¹. Having overcome the farmers' initial resistance to change and innovation, the work of the institutes proved instrumental in raising the productivity of the land, extending the cultivation of animal foodstuffs - which in turn stimulated the activity of animal husbandry and in introducing industrial cultivation methods in the growing of tomatoes and sugar beet.

The Genesis of the agro-industrial axis

The relationship between agriculture and industry was to be consolidated in the period between the end of the 19th century and the First World War. It was an era

The last decade of the 19th century was to witness the constitution and consolidation of the first nucleus of companies and institutions to contribute to the formation of the agro-industrial axis, characteristic of the Parma economy.

In 1892 Antonio Bizzozero was called upon to run the Mobile Agricultural Advisory Service in Parma, the second in Italy, and on the opposite page, in a photograph taken by Alfredo Zambini in 1913 [ASCPR], we can see a field lesson in progress. It was through these practical demonstrations that Bizzozero was able to pass on new farming techniques and propagate the tried and tested innovative systems of the agronomist Stanislao Solari, pictured below in a parchment painting by the artist Carlo Baratta [CACRPP].

marked by essential changes within the Italian economy and is of fundamental importance to an understanding of the genesis of industrial capitalism. In fact, according to certain historians, it was during the so-called 'Giolitti era' that Italy experienced industrial revolution in the true sense of the term, which is to say the beginning of a new phase of development built upon new structural foundations. This does not mean, however, that on the eve of the First World War Italy could be considered a predominantly industrial nation: it was still essentially agricultural. Yet it had undergone great change as commercial and financial indexes and industrial trends reflected. The launch of this phase of economic development was aided by a number of favorable circumstances, the most relevant of these being: the national budgetary balance, which meant that private savings could be invested in productive activity rather than being used to set off pub-

In 1870, intensive tomato cultivation (which was to lead to the establishment of numerous canning companies in the area) began in the Parma area – illustrated below in the drawing by Giuseppe Venturini, commissioned by Barilla in the thirties to provide illustrations for major advertising campaigns (L'Avvenire Agricolo, May 1937 [ASB, C]).



lic debt; the upward trend of the demand-price curve, which, in turn, encouraged entrepreneurial initiative; the establishment of the mixed banks, and finally a protectionist policy towards national industries. These driving forces contributed to the establishment of new industries, which would supplement traditional industrial sectors and help to bring about a partial liberation of the economy from more rigid and inflexible forms of sectorial development. Only one has to think of the development of the electrical industry and the growth of the iron and steel and mechanical industries. The diversification of production which was to broaden the range of industrial initiatives was, however, a reality only in a handful of regions and Emilia Romagna was not among them. Industrial activity in the region was still centered on traditional sectors of the food processing industry. Within the region, Parma had shown itself to be particularly inclined towards the agro-food sector, as can be verified by the growth experienced in the canning, dairy and milling sectors but above all in the pasta industry, as demonstrated by the founding of the Barilla pasta factory in 1910, which marked the break with traditional small scale production techniques and the introduction of industrial production methods. With reference to the canning sector, it is

In 1893, on the initiative of Bizzozzero, the Farmers' Cooperative was founded. It was initially accommodated in the offices of the Cassa di Risparmio – centre right - which is credited with having promoted farming cooperatives in the Parma area. The Cooperative grew and developed, rising in status to occupy the impressive building in Viale Mentana where its headquarters are now located – below – next to the Scalani Mill and a short distance from the Barilla production plant.

important to note that there had been attempts to cultivate the tomato in fields as early as 1840, before which it had been confined to domestic vegetable plots. However, it was not until 1870 and the efforts of the agronomist Carlo Rognoni (Panocchia 1829-1904) that intensive tomato cultivation began along with that of corn². The stimulus for extending the area of land given over to tomato production was to come towards the end of the 19th century from two sources: the agrarian institutions directed by Bizzozzero, who succeeded in convincing farmers of the profitability of intensive tomato growing, and the first factories dedicated to producing tomato puree by means of vacuum concentration. The most important of these were Pezziol, founded in Parma in 1902 – Conti Calda & C., and Medioli e Pagani who, in the following year, opened factories in Sala Baganza, Langhirano, Felino and Panocchia. These were followed by many others for example, Rizzoli Emanuelli & C. (which had already been operating under the name of Tosi e Rizzoli in Turin since 1892), bringing the total number of firms operating in 1910 in the Parma area to 36, with a collective production capacity of 8,000 tonnes of tomato concentrate³. The increase in the number of industries led to an expansion of the market and in 1910, 50% of production was exported to the major European countries and a small quantity to America⁴.

The passage from small scale to large-scale industrial production in the processing of tomato concentrate, achieved by employing the vacuum concentration technique, did not, however, alter the relationship between the entrepreneurial class and the farming community. Industrialists in the canning sector were also landowners and tomato processing was invariably carried out in the same place as production. The dairy industry experienced significant development at the beginning of the 20th century, and this was largely due to the increase in animal feed production and the increase in cattle ownership. In 1910 there were already 419 dairy factories but, what is more significant are the changes which took place regarding the organization of production. In fact, it was during this time that the first dairy cooperatives, encouraged by



the initiatives of Bizzozzero, began to appear. These cooperatives worked collectively in processing dairy produce with profits from sales being divided on the basis of the amount of milk each member contributed⁵. The cooperative movement proved enormously successful for the Parmesan dairy industry: in 1903 there were already 24 dairy cooperatives in the province out of a total of 114 operating in the country as a whole and three years later the number had risen to over 30⁶. The growth in the number of dairy factories lead to an

In 1899, with substantial outside investment, the sugar refinery of Società Ligure Emiliana (later Eridania) was built in Parma – illustrated on the right in a picture from 1920. The company employed a workforce of 400 and radically altered the relationship between agriculture and industry by binding farmers to long-term production agreements for the cultivation of sugar beet, and the acquisition of the product prior to harvest.

The Barilla factory – pictured below in a photo taken by Montacchini in 1927 [ASB, Aa 45] – grew alongside the sugar refinery and in 1910 had a workforce of 80 and a daily production capacity of 8,000 tonnes, much of which was 'exported' to Liguria, Lombardy, Romagna, Veneto and Sardinia.



expansion in pig husbandry, due to the fact that they were mainly fed on the residues left over from milk production. This in turn encouraged the production of salami and cured ham, which was largely concentrated in Felino, Langhirano, Busseto and San Secondo. Another important industry, the sugar refinery of the Società Ligure Lombarda (which later became Eridania) began operating in 1899. This was the first major investment initiative in the Parma area and was financed with capital from outside the province, predominantly Genoese in origin. The industry, which employed a workforce of 400, altered established economic relations, as demonstrated by the rigid conditions contained in the contracts drawn up with the sugar beet growers, which bound them to long term cultivation agreements under the direction and technical control of the sugar refinery. The justification for these clauses was the need to guarantee continuous production at the refinery so as to be able to set off the considerable expense of installing the plant⁷. Another sector, which was to undergo expansion, was that of

the milling industry, as it was during this period that the first large cylinder mills began to appear. The most important companies with mills of this kind were: Scalini (1902) and Chiari (1906) located in Parma itself and Gnocchi in Mariano, which was the first to introduce the cylinder mill and had been operating since 1884. Of the production sectors mentioned above, it was the canning industry which was to experience the most significant development in the years preceding the First World War. Indeed, it was in the tomato processing industry that entrepreneurial spirit was most evident. However, there was also considerable expansion in the pasta sector, as witnessed by the establishment of the Barilla factory in Parma in 1910, located just outside the San Michele city gate. The factory was founded on the initiative of the Barilla brothers, Riccardo and Gualtiero who, continuing in the family tradition of bread and pasta production, had decided to develop the company inherited from their father along industrial lines. It is important to stress that the initiative launched by the Barilla brothers was



Starting from 1910, once again on the initiative of Antonio Bizzozero, the first dairy cooperatives began to appear. These were established to facilitate the collective processing of milk and the production of Parmigiano-Reggiano (parmesan cheese) – which was to become a profitable export commodity.

Below, a warehouse for the packaging and shipping of Parmesan cheese (L'Avvenire Agricolo, May 1937) [ASB, C].



one of considerable courage, not only because it required vast sums of capital, but also for the fact that it was implemented during a period of economic uncertainty. Certain industrial sectors were experiencing a slow down and, in some cases, recession after the great 'spurt' experienced between 1898-1906 - a period characterized by continued growth in both domestic and international demand and high levels of liquidity. This change in the dynamics of Italian industrial development was largely provoked by the crisis of 1907, which was to hit the entire western world and lead to the collapse of share values and the sudden imposition of credit restrictions. Within Italy, this was manifested by the phenomenon of overproduction in many sectors of the economy, brought about by insufficient domestic demand. Finding markets for manufactured products became increasingly difficult from this point on. However, the contraction in demand was not sufficient to entirely halt the evolutionary trend of the previous years, as shown clearly by industrial development indicators for some of the principal sec-

tors of the Italian economy during the 1908-13 period⁸. The most resilient sector was that of food, even if our province did not escape the crisis in some branches of the industry. The canning industry, for example, entered a critical phase from 1912 onwards, due to market saturation. The crisis in the Parmesan dairy industry, on the other hand, was caused by increased competition from other provinces, which began to be felt towards the end of the first decade. Confirmation of the difficulties the industrial sector experienced during this time can be found in the progressively rising number of business failures from 1908 onwards⁹. Yet, it was during this period of economic and industrial uncertainty that the Barilla brothers, Riccardo and Gualtiero, decided to launch their new venture. While they were fully aware of the risks involved in setting up the new factory, they were equally determined that the business which had provided for the family for so long, was to be elevated to industrial status. The entrepreneurial 'blueprint' was immediately drawn up: large scale production, superior machinery, and grad-

ual conquest of the markets. In an article which appeared in the *Gazzetta di Parma* on 2 April 1911, we are provided with a description of the manner in which production was initially organized: "... installed on the first floor, are the machines which mix, knead, work and transform the pasta into the infinite variety of shapes that the market demands. A special lift then transports the produce two floors above. Here the pasta will pass through the driers where, by means of the combined action of heaters and ventilators, it will be made resistant to cracking. This ensures that the pasta retains its shape and is able to withstand transportation..."¹⁰. To have an understanding of the results obtained, it is worth quoting the contents of a report published in 1911 by the local Chamber of Commerce: "With the opening in 1910 of a magnificent processing plant in Parma, which owes itself to the enterprise and initiative of the company G. and R. Fratelli Barilla, the production of pasta has been elevated to important industrial status. The company produces egg pasta and offers a range of special varieties that have proved so popular, especially in the regions of Liguria, Lombardy, Romagna, Veneto and Sardinia, that the plant can barely keep pace with the demand. The company employs 100 workers and has the capacity to produce 8,000 kilograms per day."¹¹

In conclusion, it can be seen that the years between the end of the nineteenth century and the First World War

were decisive in establishing Parma in the agro-industrial food sector. The capitalist transformation of agriculture and the subsequent expansion of the industrial food processing sector, stimulated growth in other sectors, the mechanical industry being one such example. At the beginning of the 20th century the sector was already well-represented by the companies Alberto Cugini and Oreste Lucani which, in addition to producing machinery for the farming and food processing industries, also supplied machine tools to the tin and wood processing industries for the production of containers used in the canning industry. In the period immediately before the First World War, the manufacturing sector had already taken shape, even if there was evidence of weakness and imbalance, as the instability of the labor market and the vulnerability of certain productive sectors demonstrated during the period of recession, which was to accompany the last few years of the Giolitti era. When Italy, after an initial period of neutrality, entered the war, it rapidly became evident that it would be extremely difficult for us to bear the burden of prolonged conflict, a situation which had not been helped by the war in Libya (1911-12), the consequences of which Italy was still suffering. However, the successive mobilization of the economy enabled the country to face the demands imposed by the conflict, from which Italy emerged victorious, but economically exhausted.

Notes

¹ Cf. SAGUATTI Alessandro, "La cassa di Risparmio di Parma negli anni della prima trasformazione dell'economia e della società (1896-1929)", in FORESTIERI Giancarlo, BASINI Gian Luigi (edited by), *Banche locali e sviluppo dell'economia. Parma e la Cassa di Risparmio*, Turin, Giuffrè, 1989, p. 236.

² DELSANTE Ubaldo, "Per una storia dell'industria conserviera a Parma", in *Vecchio e nuovo mondo. Il pomodoro è colto*, Parma, Editrice il Margine, 1983, p. 47.

³ SAMOGGIA Cesare, "Il pomodoro e la sua industria", in *Agricoltura Parmense*, special edition of *L'Avvenire Agricolo* edited by the Provincial Inspectorate for Agriculture of the 'A. Bizzozero' Agrarian Cooperative Consortium, Parma, Fresching, 1937, p. 114.

⁴ CAMERA DI COMMERCIO E D'ARTI DELLA PROVINCIA DI PARMA, *Notizie ed osservazioni sullo svolgimento del commercio e delle industrie nel distretto della Camera di Commercio e d'Arti della Provincia di Parma*, parte II, Parma, Parma Chamber of Commerce, 1874, p. 25.

⁵ On the origins of the social dairy see: BIGLIARDI Enrico, "La coo-

perazione lattiero-casearia oggi e all'inizio del secolo", in CAMERA DI COMMERCIO, INDUSTRIA, AGRICOLTURA E ARTIGIANATO, *L'agricoltura in provincia di Parma*, Parma, CCIAA Parma, 1993, pp. 117-135.

⁶ CEREAL Aristodemo, "Le Latterie sociali", in *Agricoltura Parmense*, special edition of *L'Avvenire Agricolo* edited by the Provincial Inspectorate for Agriculture of the 'A. Bizzozero' Agrarian Cooperative Consortium, Parma, Fresching, 1937, p. 267.

⁷ PRETI Alberto, Caratteri e limiti dello sviluppo industriale, in BERSELLI Aldo (edited by), *Storia dell'Emilia Romagna*. Imola, Santerno Edizioni, 1980, p. 348.

⁸ Cf. ROMEO Rosario, "La rivoluzione industriale dell'età giolittiana", in CARACCIOLO Antonio (edited by), *La formazione dell'Italia Industriale*, Bari, Laterza, 1977, p. 107.

⁹ CAMERA DI COMMERCIO E D'ARTI DELLA PROVINCIA DI PARMA, *Notizie ed osservazioni* ..., cit, parte II, p. 57.

¹⁰ "For a new factory", in GP 1911, 2.IV, p. 2.

¹¹ CAMERA DI COMMERCIO E D'ARTI DELLA PROVINCIA DI PARMA, *Notizie ed osservazioni*..., cit, parte II, p. 29.



From handicraft to industry: the pasta factory in Via Veneto

UBALDO DELSANTE

Working methods in the bakery-pasta factory in Via Vittorio Emanuele

Production in the workshop in Via Vittorio Emanuele (present-day Via della Repubblica), near the church of San Sepolcro, was carried out using artisan techniques. It had been opened by Pietro Barilla senior (Parma, 3.5.1845-17.8.1912, to distinguish him from his grandson, also named Pietro) in 1877, as mentioned in register no. 130 at the Chamber of

Commerce, which describes Barilla as a “manufacturer of bread and pasta”. The equipment available, perhaps consisting only of a kneading machine and a press, were made of wood and were produced locally. The business was barely sufficient to maintain the family and so in 1892 Pietro, as his son Riccardo later wrote in his memoirs¹, acquired a second shop in Borgo Onorato in order to expand the turnover, but after a year had to give it up.

The economic situation of the Barilla family in that period was certainly not prosperous and can be inferred from the tax rolls, which – given the statistical limitations of the findings – do, however, give a proportional idea of the importance of the various taxpayers. The three brothers Ferdinando, Giuseppe and Pietro, sons of Luigi, reported an income which, compared to that of other tradesmen at that time, is about average, perhaps a little more in the case of Giuseppe, a baker like Pietro, who declared L 2,200, whilst the other two (Ferdinando’s profession, however, is registered as *prestinaio*, a synonym for baker, but a term which





Whilst on her father Ferdinando's death Bice Barilla specialised in the production of renowned traditional cakes – on the facing page, the advertisement created by Erberto Carboni in 1921 [AC] – her cousins Riccardo and Gualtiero – the latter in the tondo in a photo by Luigi Vaghi of 1919 [ASB, Aa 335] – transformed their father's company, extending it and transferring it from Strada Vittorio Emanuele to the nearby suburb, in a logistically closer position to the mill and the railway.

Below, two photos of Barriera Vittorio Emanuele in 1904 with the Customs House gates set into the old walls and the carts at the entrance to the city, and in a photo dating back to the 1920s: after the gates were demolished, the electric tram – below – made its appearance [AFP]. Progress was underway.

could also mean a seller of foodstuffs, as the register at the Chamber of Commerce does in fact indicate) only declared 1,800. This was nothing like the 20,000 liras declared by the miller, baker and pasta maker Fiorenzo Bassano Gnechi, and it was nothing like the 5,500 declared by the typographer Luigi Battei, the 7,800 declared by the grocer Giovan Battista Banchini, the 3,500 declared by the crockery manufacturer Rocco Bormioli or the 6,100 declared by the notary Michele Micheli, just to give a few examples. However, like Pietro Barilla, almost all the other bakers and pasta manufacturers were below 2,000 liras². His category, therefore, was not a particularly profitable one. In order to supplement their income, one of the Barilla family, Giuseppe, also manufactured sweets and chocolates, as did Banchini, who would in fact later specialise in this sector. After the fourth year at elementary school, Riccardo, at the age of 13-14 years old, began working with his father. He tells of how he went to fetch the sacks of flour at the mill in Vicolo delle Asse, i.e. the Chiari mill, in small quantities on

account of the lack of liquid. It appears that there was also a kind of solidarity among the tradesmen, since it is said that Barilla sometimes borrowed the few coins necessary to buy a sack of flour from a woman tobaccoist. The store-workshop in Via Vittorio Emanuele did however remain in operation for some time after the opening of the new factories in Via Veneto. We can gain some idea of the way in which production was carried out in this shop, which by this time was on the way to being marginalised by the Barilla company, from a series of photographs of interiors taken in 1914 by Luigi Vaghi (1882-1967) (> I, entry, page 371). The room for the women kneaders appears to be relatively restricted. The ceiling is low, with wooden beams. An arch with mouldings, perhaps the result of a restoration, stands out in the background. The floor is made of bricks. It is possible to make out a platform balance, a set of scales for small quantities, a vat, trestles to lodge the tables for the unbaked bread on, sacks of flour and a cast iron kneading machine. The oven has a single opening, with several glass 'eyes' for inspecting its



Riccardo Barilla [ASB, O – Barilla Riccardo] on the death of his brother Gualtiero (17.5.1919) was left to run the company alone, assisted by his wife Virginia Fontana (1890-1976), who is posing in the photo on the right, dating back to c. 1920, with the couple's children. From the left, Pietro (1913-1993), Gianni (1917), Gianna (1910-1992).

interior. However, we have no photographs of the part of the workshop set aside for the manufacture of pasta. On the whole the impression given is one of a certain degree of poverty and antiquity, but also of experience and almost of laboured, painstaking industriousness. At the beginning the production of pasta, which coexisted with the production of bread, took place by means of a wooden press, which allowed for the manufacture of 50 kg of pasta a day. Later on, as Riccardo would write in his memoirs, a modern cast iron press with a kneading machine with a revolving plate was bought from the local mechanical workshop Cugini & Mistrali, and production increased fourfold to 2 quintals of pasta a day, whilst the production of bread also expanded considerably. Then, with the help of several workers (however, the workforce never exceeded 5-6 people in this factory), production was raised to 25 quintals overall a day. With the return of Gualtiero to the bosom of the family in 1907, as we shall see in more detail later on, a sort of division of labour between the former and Riccardo was achieved: in particular, Gualtiero was entrusted with the job of procuring business, whilst Riccardo and his sisters worked in the workshop. First on a bicycle and then on a motorbike, Gualtiero travelled through the city, the province of Parma and then also through other provinces and regions constantly expanding the company's turnover. The Barilla family lived on the second floor in Via Vittorio Emanuele. "A busy house. A world of poverty – Pietro later confessed. – Hard work. We had no thoughts of technology. There was a wood-burning oven. And we had to get water from the courtyard of a church (the church of San Michele), on the other side of the road. At six o'clock in the morning, my father (Riccardo) would say: "I'm going down to the factory". And after doing the housework, my mother (Virginia) would go down too. She was responsible for taking on the female workers. She only had to look them in the face. And on Saturdays she would pay the wages: she put gloves on to count out the money. They were hands that knew hard work, but they were also very beautiful. First of all we sold loose pasta: it got mixed up with the other brands in the shopkeepers'

drawers. Then came the idea of packaging it in boxes. And she was one of the packers. Ten hours a day"³. The family picture painted by Pietro has the undoubted atmosphere of the *recherche du temps perdu*. It is a pity though that it is not exact from the point of view of location; however, we shall see further on exactly where the family's house was at the time that Pietro's memories go back to. Among the recognitions received in those first years let us remember, in 1908, the Gran Targa d'Oro at the International Exhibition of Industries in Rome and, in 1913, the Gold Medal at the International Trade Exhibition *Alimentazione e Igiene* at Massa. Modest awards perhaps, but they already denote the company's inclination to make itself known on a wider scale, to emerge from the province and to acquire a mindset that was open to the world.

Gualtiero and Riccardo Barilla

Despite being younger than Riccardo, Gualtiero (born in Parma on 9 August 1881 to Pietro and Giovanna Adorni) was undoubtedly the one of the two brothers and business partners who from the outset put his mark on the company. 'A megalomaniac', as Pietro junior would later describe him, who, however, was only able to know him directly as a child; a megalomaniac in a positive sense though, and perhaps he meant that he was capable of taking risks and assuming responsibilities: a real entrepreneur, in other words. Gualtiero was not married. He had taken a regular course of studies, including higher education, at a seminary and, for a short time, at the Foreign Missions Institute, with the intention of leaving for China as a missionary. Then he gave up at the insistence of the family, which needed his contribution in the bakery-pasta factory. As a consequence of his leaving the seminary, he had to do almost four years of military service, a duty that did not fall on Riccardo on the other hand for health reasons⁴. However, he was well-known and well integrated in the Catholic circles in the city, since the bishop Mons. Guido Maria Conforti had returned to Parma to head the diocese. He was the founder of the Foreign



Missions Institute, but above all he was a person who was extremely willing to accommodate the social expectations of the population and to combat with the weapon of commitment and direct action, rather than with simple and fruitless anathemas, the widespread political trends opposed to the church and to religion, partly by relying on the work of laymen. Moreover, in that period the Barilla family had provided the Church with several priests and nuns, in particular Don Rodolfo and Don Giovanni, sons of Giuseppe, brother of Pietro senior. Don Rodolfo was initially in service on the ships carrying emigrants, then he was a parish priest in Eia near Parma, then in Cazzola di Traversetolo, director of the Seminario Minore and finally, from 1938, archpriest of Noceto, a regular frequenter of the Salesian circle of Saint Benedict in which, together with Don Carlo Maria Baratta, Stanislao Solari and numerous young Catholics, the economic and social problems of the time were studied; during the First World War he edited the *Giornale del Popolo*. Don Giovanni, on the other hand, was the rector of Guardasone di Traversetolo from 1903⁵. When Gualtiero died of typhoid, on 17 May 1919, the other four of the five children of Pietro Barilla, were still alive, both his brother Riccardo and his sisters Aldina (b. 1877), Ines (b. 1879) and Gemma (b. 1888). The funeral took place in the parish church of San Michele, which stood just a few dozen metres from the shop in Via Vittorio Emanuele. As was the custom of the time, in order to honour his memory, private individuals and companies made charitable donations to various institutes in the town, including the Good

Shepherd and the Public Assistance, bodies traditionally linked to the Barilla family⁶. Among the donors were the Chiari, Figna, Mediolini & Pederzini and Scalini mills, Cav. Alberto Gneccchi, the glass manufacturer Geom. Alberto Bormioli (1887-1933), and other figures from the local business world, as well as the well-known lawyer Aurelio Candian. The Barilla family itself on this occasion donated the overall sum of 10 thousand liras, equivalent to approximately 21 million liras in 2001 and 11 thousand Euros at current rates, to various charitable bodies. The funeral oration was given by the lawyer Ildebrando Cocconi, a personage of socialist extraction, but well accepted all the same in the city's cultural and Catholic circles, the son of bakers and therefore a family friend, as Pietro would recall in his memoirs dictated to the journalist Maurizio Chierici⁷. It would seem appropriate to analyse in more detail the obituaries that appeared in the local press, also because they are among the few documents remaining which may shed some light on the personality of Gualtiero. The *Gazzetta di Parma*, a conservative daily, restricted itself to an announcement of the funeral and the other ceremonies, perhaps upon payment, without further comments. More space was given to Gualtiero's death by the Catholic weeklies. *Vita Nuova* wrote: "The news that Gualtiero Barilla has died at a still young age, at the height of his strength and whilst his bold enterprise and brilliant initiatives in the industrial and commercial field were in a state of flourishing development, will be learnt with heartfelt regret by his numerous friends, whom he counted amongst our ranks. His funeral was a unanimous manifestation of



grief, thousands of citizens followed his coffin. We, who knew him and loved him, ask that God may give Him the prize of prizes, eternal peace and the crown of justice". *Vita Nuova* gave details of the mass for the souls of the dead which took place on the occasion of the thirtieth day after his death, once again in the church of San Michele: "The solemn mass was celebrated by Reverend Don Giovanni Barilla, cousin of the deceased, and accompanied by the singing of the Parma choir school, who performed the chosen music to perfection. The church was packed with family members, friends and admirers of the deceased and with workers from the G.R. Fratelli Barilla Company. On the door of the church, in large letters, was the inscription: 'For Cav. Gualtiero Barilla today rises up to God the prayer of the relatives and fellow citizens who with grateful love for Him will preserve his memory as an example of victorious charitable activity'". The Onorevole Giuseppe Micheli's (1874-1948) *La Giovane Montagna* contained a brief but significant obituary: "Barilla Gualtiero. Still very young, when his industry had now reached, on account of his fruitful activity, an un hoped-for point, was snatched from the affection of his relatives and friends by a cruel disease. To the memory of Him, who shared common ideals and faith with us, a farewell that expresses all our sorrow". Surprisingly, we also find obituaries in the socialist press, but in a controversial and even polemical way, according to the style of the time, a time in which red-hot political and social battles led the protagonists to express themselves on occasion in an extremely harsh and cynical manner. Before examining

Padre Lino Maupas (1866-1924), Franciscan, Chaplain of the prisons and the reformatory, apostle of charity in times dominated by poverty – below, in a photograph as he distributes soup during the agricultural strike of 1908 [ASCPR] – was a friend of Riccardo and Virginia Barilla, his supporters and benefactors.

He actually died on 14 May 1924 at the Pasta Factory, where he had gone to ask for an unemployed man to be taken on. Riccardo Barilla, who held him in great esteem and admiration, bore the costs of the funeral transport and had a plaque in his memory placed on the factory wall – on the left - [ASB, O, Padre Lino], where it can still be seen.

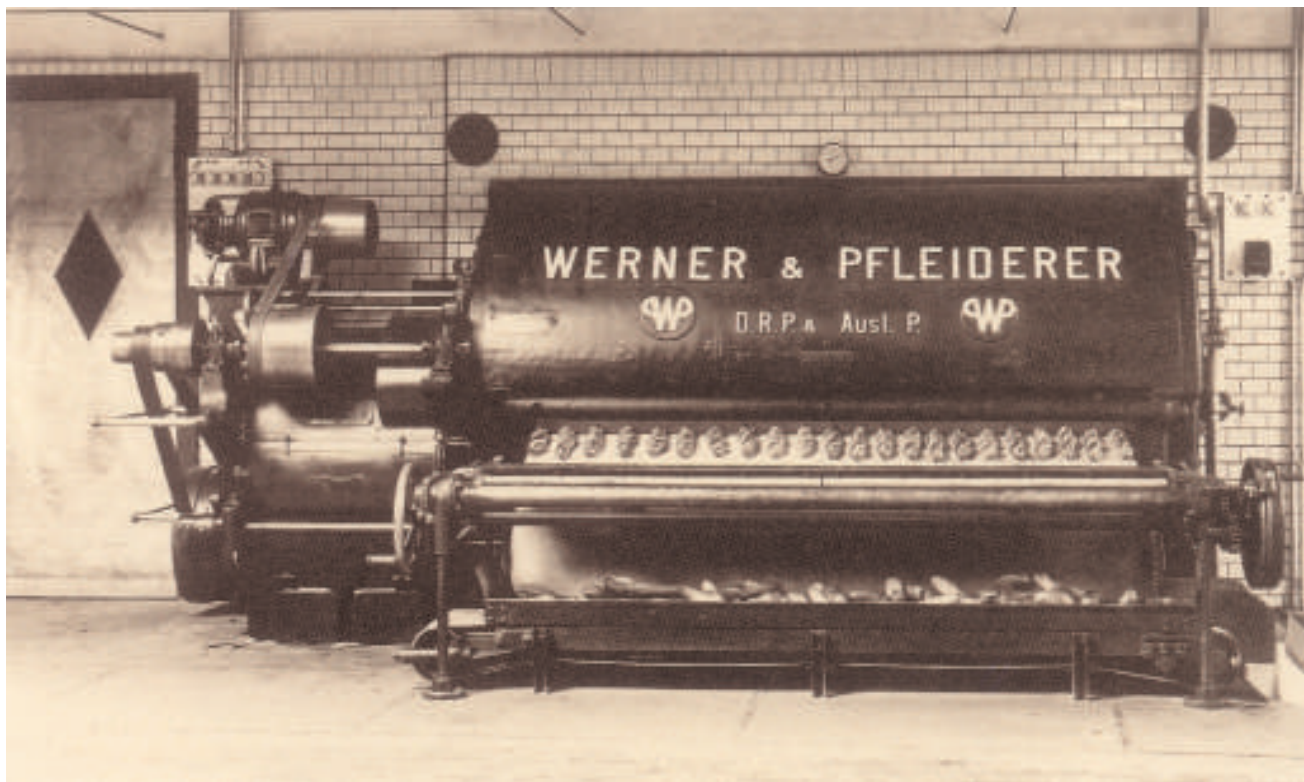
the comments in the papers, it is necessary to note that in May 1919 a dispute was underway between the manufacturers of bread and pasta, Barilla included, and the workers over the renewal of the labour contract and the adjustment of wages to compensate for the inflation of the lira, which at the time was very high. *L'Idea*, the organ of the reformist socialists, made no mention of the trade-union dispute, but published a lengthy obituary on Gualtiero, signed by one of its editors, Antonio Valeri (who initialled it V.A.), in the declamatory and decadent literary style that was fashionable in that period, though heartfelt and very sympathetic: "Gualtiero Barilla is no more. He has vanished from life as though amidst the eddies of a fleeting moment, he has disappeared unexpectedly from the stage of the world and of pulsating work, after a last night of tormenting anxieties, of lights of hope and of fearful shadows, almost swept away by the rapidity of the most violent storm. He who was good, who knew the burning flames of friendship, who gathered in himself all the most elect virtues of lively intelligence and the most feverish industriousness... That immense crowd of friends, of those responsible for social wealth, of citizens from every political school, spoke all its devotion when it kissed the mortal brow in the supreme hour of the farewell, and the sight of that wave in mourning still moves us today, it chokes us with a sob...". The organ of the interventionist socialists, *L'Internazionale*, in the first days of May dealt with the trade-union dispute concerning the bread and pasta manufacturers. The strike at Barilla, defined as "extremely united", lasted just over a week, during which there was a series of meetings and assemblies. Finally, work was resumed following an agreement sealed by the workers' Commission, witnessed by the trade unionist Rinaldo Saletti, and by Barilla, represented by Rag. Zanella. The agreement provided for a wage increase of 33% and eight hours' labour a day. "What remains in suspense – notes the paper – is the discussion about the request for the English Saturday (i.e. with the afternoon free) until the recovery of Sig. Gualtiero Barilla manager of the Company". For the other companies the dispute went on and a commission of the League of

The industrial district north of the city of Parma in an aerial photo of 1928 showing the vast warehouses of the Agricultural Consortium, the Public Slaughterhouse, the Cattle Market, the Sugar Refinery, the cylindrical bulk of the gasometer, on the right, and the Barilla factory visible on the extreme left [ASCPR].



Bakers and Pasta Manufacturers was received by the mayor, Onorevole Erminio Olivieri (1854-1922). The workers were accompanied by Amilcare De Ambris, a trade unionist, brother of the more famous Alceste. From the context of the articles that appeared on the subject in *L'Internazionale*, it is evident, however, that the problem concerned the bakers exclusively. Incidentally, we note also that at the Celebrations for the anniversary of the agricultural strike of 1908, which took place in the Parco Ducale on 22 June 1919, during which impassioned rallies were held by Tullio Masotti and Alceste De Ambris (protagonist of that famous and dramatic strike), there was also a delegation of bakers and pasta manufacturers, as well as a delegation from the Barilla pasta factory. On the other hand, with regard to the death of Gualtiero, *L'Internazionale* was silent at first, then intervened to reply to Valeri's article in *L'Idea*, without, however, expressly naming the deceased: "Congratulations. Well done V.A.! Well done by God! You have written a fine piece of grave-digging prose, so much so as to be able to be compared with the famous dedication "to the incipient autumn". Only, it's like this, it's impossible to understand how your generous heart has felt the need to utter such melancholy lays for the death of an industrialist, in none other than the organ of the intransigent and Bolshevik class struggle. God in heaven! We have never read the like in the unblemished columns of the stupidest paper in the world, when some poor worker has died. If we had written an obituary like this!... But we, as people know, are infamous collaborationists and V.A. – with all his other simpleton colleagues – is a proud 'classist' revolutionary". This piece is a fine example of the verbosely aggressive and offensive prose in use in that period; it also shows that the figure of Gualtiero Barilla, from whichever side one looks, was certainly not a minor player in the life of the city. Riccardo's character was quite different (Parma, 4.3.1880-1947). Whilst his brother Gualtiero was studying, Riccardo, who had only done the first year of elementary school, helped his father Pietro in the workshop, together with his mother and his three sisters. His educational background was therefore very

modest, but he was mindful of innovations, a great worker, gifted with outstanding human and entrepreneurial qualities: he asked a lot of himself and from others, the classic self-made man of the Po Valley world of the time. He was integrated into the local bourgeois and entrepreneurial class, but there is no evidence that he ever accepted offices in trade associations let alone offices at the political level. He enrolled in Fascism in 1932, but only so as to be able to submit tenders for public supplies. Riccardo, as his son Pietro later said, matured in time and from a worker became an entrepreneur, not with "imagination or genius, but with elementary, but serious, principles: he was not a wheeler-dealer, he was not a speculator, he liked doing business, he did his job". He had married Virginia Fontana (Parma, 23.4.1890-7.9.1976), who gave him two sons who both continued in their father's business, Pietro (Parma, 16.4.1913-16.9.1993) and Gianni (Parma, 6.7.1917) and a daughter, the eldest, Gianna. The personality of Signora Barilla, popularly known as Sióra Virginia, merits close attention too. In her youth she had been a door-to-door milkwoman. She always supported her husband in his business, in which she personally took an active part, even at the most difficult times, with a great sense for order and organisation. It was she who kept up relations with the 'insignificant' fabric of the city, with Padre Lino's poor, whom she helped in every way with subsidies or by giving them the opportunity to work, creating around the company an extremely favourable image directed outwards, and within it that 'sense of belonging' which has always characterised the Barilla employee⁸. On the death of Padre Lino, a statue was erected in the Villetta di Parma, the work of the sculptor Guglielmo Cacciani, and a commemorative plaque paid for by Riccardo Barilla, who wanted the text to be written, once more, by his friend the poet and lawyer Ildebrando Cocconi, a man, as Pietro later said, who came from the people, the people of Parma "of whom my father was part"⁹. During the Great War, the company always supplied assistance to its employees doing military service, making charitable donations and sending parcels to prisoners and the wounded, especially at Christmas time, as



testified to by numerous mentions that appeared in the local press¹⁰. Near Christmas time in 1920, when the dosshouse reopened, a charitable centre that met primary needs in the run-down district of Oltretorrente and had been suspended of necessity during the war, Riccardo Barilla contributed to the creation of the heating systems for the rooms and subsequently was called upon to be part of the managerial council of the *Cucine Economiche*, an institution that traditionally provided pasta to the poor¹¹.

The factory in Via Veneto

The company's exit from the circle of walls to re-establish itself on the immediate outskirts can be seen in the context of the general phase of neo-industrialisation of the city of Parma, which had already begun a decade earlier. The lack of spaces within the city, which had led the communal administration to decree the demolition of the walls and to create, in their place, wide ring

roads, triggered off a centrifugal movement for manufacturing companies, which is clearly highlighted by town-planning historians not only in relation to Parma, but with regard to numerous other towns in Emilia and in the Po area in general. In Parma it was the communication routes, in particular, which proved to be the axis of attraction for industries and services. In the northern part of the city the railway station with its goods yard lay, and along the new roads heading west, Viale Mentana and Viale Fratti linking up with the Barriera Vittorio Emanuele and Via Emilia, there were the town and country tram stations, the warehouses of the Agricultural Consortium, the ice factory, the Scalini company's cylinder mill and the Cattle Market, whilst nearby were the sugar refinery, the Gasworks and right on Via Emilia, the Rizzoli Emanuelli preserves' factory was about to be built. This, together with the area around Via Trento to the north, towards Colorno, was the principal nucleus of Parma's proto-industrial establishments¹². It would appear, therefore, that Gualtierio and Riccardo Barilla's decision was a forced one, yet nevertheless far-sighted. This is demonstrated by the fact that the factory lasted autonomously for almost sixty years, and only at the end of the sixties was it integrated with a larger plant even further out of the city centre on the road to Mantua, before being closed down for good at the turn of the century.

The bakery

The desire to expand the business, already shown by

The new Barilla bakery, inaugurated in the area of Viale Veneto in 1910, was equipped with a state-of-the-art continuous oven – facing page – made by the German firm Werner & Pfleiderer of Stuttgart, which did in fact allow for the ‘continuous’ baking of the bread made in the workshop – below, the kneading department – and was able to produce up to 20 quintals of bread a day [ASB, Aa 122, Aa 98].

Pietro Barilla senior, had also infected his sons Gualtiero and Riccardo. It may be that the decision to set up a spacious modern factory was triggered by the failure to realise the municipalised bakery; undoubtedly the discussions relating to the initiative may have brought hitherto unexpected new ideas and knowledge to Parma with regard to the technologies, processes and machines already in use elsewhere and abroad in particular. The fact is that some time around 1908 an agreement was reached between the Barilla family and the wine merchant Giovanni Gabbi to use some of his buildings and sites outside Barriera San Michele and establish both the bakery and the pasta factory there.

In 1908 Gabbi was living in suburb¹³ and owned a warehouse situated in the zone within the large area that would gradually become Barilla property. The building could be reached via two minor roads, virtually country lanes, one from Via Veneto to the west, where the factory’s entrance gate was subsequently erected, and the other from Via Emilia to the south, now partially closed, but still identifiable in the first stretch of present-day Via Dell’Arpa.

The final agreement with Gabbi led to the termination and shelving of a project to expand the factory in Via Vittorio Emanuele, which was presented to the Council for approval on 6 October 1909 signed by the architect Alfredo Provinciali. Judging by the design attached to the request it seems that an extension of the old workshop was planned involving a ground-floor building almost 20 metres long and 5.30 metres wide with a two-sloped roof and partly raised on the first floor, where a single room would have been built, to be used as a drier, some 6 metres long. The first-floor roof would have been masked by a simple cornice. The Council’s Ufficio d’Arte gave permission for the extension with a deed dated 2 December¹⁴, but at that point the works in Via Vittorio Emanuele were judged to be superfluous and production continued here in the previous structures. In fact the works to prepare the new bakery-pasta factory in the Gabbi building at the end of 1909 were completed and at the beginning of 1910 the factory was functioning and at such a level as to arouse the interest and curiosity of the reporter on

the *Gazzetta di Parma*, who, with some impreciseness of grammar and syntax, gave the following details of it to the public: “A new bakery. Until a short while back we were still saying that the best system to bake bread, and to heat the oven was the old one, since only in this way did baking turn out perfectly. And, if new ovens were built, the old systems and old theories were constantly followed. At one fell swoop, however, thanks to the enterprise of two bold and intelligent young men, a continuous-heat oven of large dimensions has been installed in our midst too; one of those utterly perfect installations that only Germany is able to provide itself with and which the Verner and Pfeider [sic, but Werner & Pfleiderer] company of Stuttgart is cable of supplying. It is necessary to have seen one of these ovens in action to understand what a marvellous, and useful, and perfect thing it is.

“We have visited the extremely modern installation implemented here in Parma, and very recently, by the Fratelli Barilla Company – since it is the brothers G. and R. Barilla who are the bold and intelligent young men whom we mentioned above – and we were astonished to see how thoroughly and perfectly it has succeeded in transforming everything that was old in the bread-making system, and in creating a product that consumers find more acceptable, more pleasant and more perfect. With the installation of the constant-heat state-of-the-art oven, the Fratelli Barilla Company has made provision for the installation of an entirely new machine that, by revolutionising the old systems, mechanically performs every aspect of the bread-making process. The old presses have been done away with and replaced with kneading machines and hydraulic presses, one after the other, powerful and spotless, in new rooms, healthy and full of air and light, where the workers find themselves in improved and enviable hygienic conditions. And since it is not only the improvement of the bread-making process that has concerned those young, eager and bold young men that are the Barilla Brothers, they have also installed state-of-the-art systems for making egg pasta, that abundant and varied production that they carry out to satisfy the large export market and local consumption;

The entrance to the Barilla factory in 1924 [ASB, Aa 301].

On the left the rooms in the porter's lodge, surmounted by the characteristic construction of the 'mill', commissioned by Riccardo Barilla but never activated due to the large investment necessary and as a result transformed into a warehouse that could be reached from the pasta factory's production departments situated on the right, by means of the overhead passage at the front, which was adorned with the large sign created by Ettore Vernizzi in 1910.

In the background, as well as the carts overflowing with sacks, the entrance to the offices is also visible.



this production is the Company's speciality. And thus, when visiting the new systems and the new rooms which have already become cramped in order to accommodate the machinery and motors and oven and the abundant production undergoing the drying process, we were cheered to note that even among us there are bold, entrepreneurial and courageous young men, who make use of modern applications with ardour and fervour. And just as after that visit to the Barilla Brothers we expressed our wholehearted congratulations and most sincere best wishes, so it gives us pleasure to repeat those well deserved and fervent best wishes here"¹⁵. This article, as well as extolling, in conformity with the positivist spirit of the time, progress, the virtues of technology and machinery, also takes account of the initial difficulties in getting the public of consumers to accept products for daily culinary use suited to local traditions and to the end appearance and taste, but produced using absolutely new procedures remote from popular culture. However, it must have only been a momentary uncertainty since the city, as far as bread was concerned, and the whole world as far as the pasta was concerned, very soon and without many problems accepted the innovation. The report published the following year by the Chamber of Commerce shows appreciation of the initiative. "With the opening in Parma of a magnificent factory – it reads – due to the initiative and enterprise of the G. and R. Fratelli Barilla Company, the manufacture of pasta was raised, in 1910, to the rank of an important industry. The Company produces egg pasta, and has various specialities, which are already so highly estimated, that exports to Liguria, Lombardy, Romagna, Veneto and Sardinia are truly outstanding and the equipment is barely any longer sufficient to meet demand. The factory employs 100 workers and has a production potential of 80 quintals a day"¹⁶. However, the Chamber of Commerce's appraisal seems to verge on immoderation. The annual declaration of continuation of trading, presented to the Council on 27 January 1910 [ASCPR, b. 1801], reveals that in the factory in Via Vittorio Emanuele, work was carried out with one 15 horse-power electric

motor and that 20 men and 7 women were employed. Three years later, on 6 February 1913, however, the subsequent declaration [ASCPR, b. 1817] reveals that in Via Vittorio Emanuele work was carried out with an 18 horse-power electric motor, there were 22 male workers and 11 female workers, and at the new site outside the barrier, there was a 60 horse-power motor, 14 male workers and 33 female workers, which makes 80 employees in total, excluding, as far as it seems, the clerical staff. A series of photographs of the factory interiors was taken in mid-1913 and at once, in a skilful propaganda move, was displayed in the city, as reported in the *Gazzetta di Parma* of 5 July (p. 2): "Interesting photographs. Yesterday, photographs of the rooms, workshops and offices that the Barilla Company has in its premises at Barriera Vitt. Em. II were put on display in the shop window of the F.lli Barilla in Via Farini. These beautiful large photographs testify to the splendour and modernity of the mighty factory, and also succeed in showing to a great extent what decorum, order and salubrity presides over the various divisions of the magnificent factory which honours the Company that runs it with great initiative and courage. Yesterday these interesting photographs attracted the attention of the public, who constantly crowded round the exhibition". After the pasta-making business was transferred to the adjacent larger pasta factory, only the bakery remained in the Gabbi building, which became the Central Seat of the group of companies concerned with making and marketing bread in the city. An inventory dated 30 June 1914 allows us to outline its structure in terms of location and organisation. We find six rooms in the Central Seat in Via Veneto: the production department consists of the room where kneading is carried out using two motors and the same number of machines from the Pagnoni workshop of Monza. Photographs of the time show that the mixer and the kneading machine, which process soft wheat flour, are simpler and require less power than those for the pasta factory, where instead it is mainly durum wheat flour that is processed. In the same room where the kneading of the bread takes place, fresh *tagliatelle* and *tortellini* are also made and



the equipment for this includes various copper utensils and a mincing machine. A further mixer with the attendant motor is housed in a second production room. Two other rooms contain between them three continuous charcoal ovens of various makes, including the one produced by Werner & Pfleiderer. Then there is a small warehouse and finally the sales room, with scales and a counter. Here, early in the morning, the fragrant baskets of bread would be loaded onto six handcarts and eight delivery bicycles, on which, pedalling with a will, the errand boys would swarm off to supply the city's houses, restaurants and shops. Branch offices no. 1 and no. 2 were located respectively in Via Farini (opened in 1910) and in Via Saffi (opened in 1911) and both consisted of a single room for selling to the public. The busiest branch office, no. 3, on the other hand, was in Via Vittorio Emanuele, and had even a National American cash register, perhaps one of the first to be introduced into the city. By this time the oven, which had been used here for more than thirty years, had gone out¹⁷. In 1914 Barilla took over from Alessandro Soncini, a baker and pasta-maker from Parma, in the contract to supply the psychiatric hospital in Colorno; as shown by the registers at the Chamber of Commerce for the Commune of Colorno, these supplies continued until at least 1938. From the beginning of the war the Barilla bakery established contacts with the Royal Army, which it provided with military biscuits, for whose production on 22 July 1915 it obtained from the Ministry for Agriculture, Industry and Commerce a decree exempting it from the ban on night work for bakers.

The pasta factory

Whilst the works to organise the bakery-pasta factory in the Gabbi warehouse were still proceeding feverishly, the Barilla brothers were already considering a larger-scale project: to leave just the bakery on that site and to build a pasta factory from scratch.

The opportunity to start on the development plan came towards the end of May or early June in 1909, shortly after the aforementioned Gabbi had presented to the Commune an application for planning permission, based on a design by Ing. Massimo Maffei, for the construction of a two-storey building. This rectangular-shaped building, with two avant-corps on each side for the stair wells, was to be built on an area belonging to Gabbi adjacent to the previous warehouse facing south. The ground floor, as shown by the design that was approved on 28 May 1909, was intended to be a wine store and the first floor was to include two dwellings. The exterior aspect of the building was in line with the customary civil building of the period, with Art-Nouveau features on the window mouldings, a two-sloped pantiled roof and raised cornices in correspondence with the side avant-corps. However, the work was not carried out since a mutual understanding had evidently already been reached between Gabbi and the Barilla brothers to radically change the design.

On 6 February 1910 Ing. Maffei, once the phase to discuss and analyse requirements with the new commissioners was concluded, presented to the Commune the variation to the original design, which in the meantime had been duly approved. It entailed a single large room

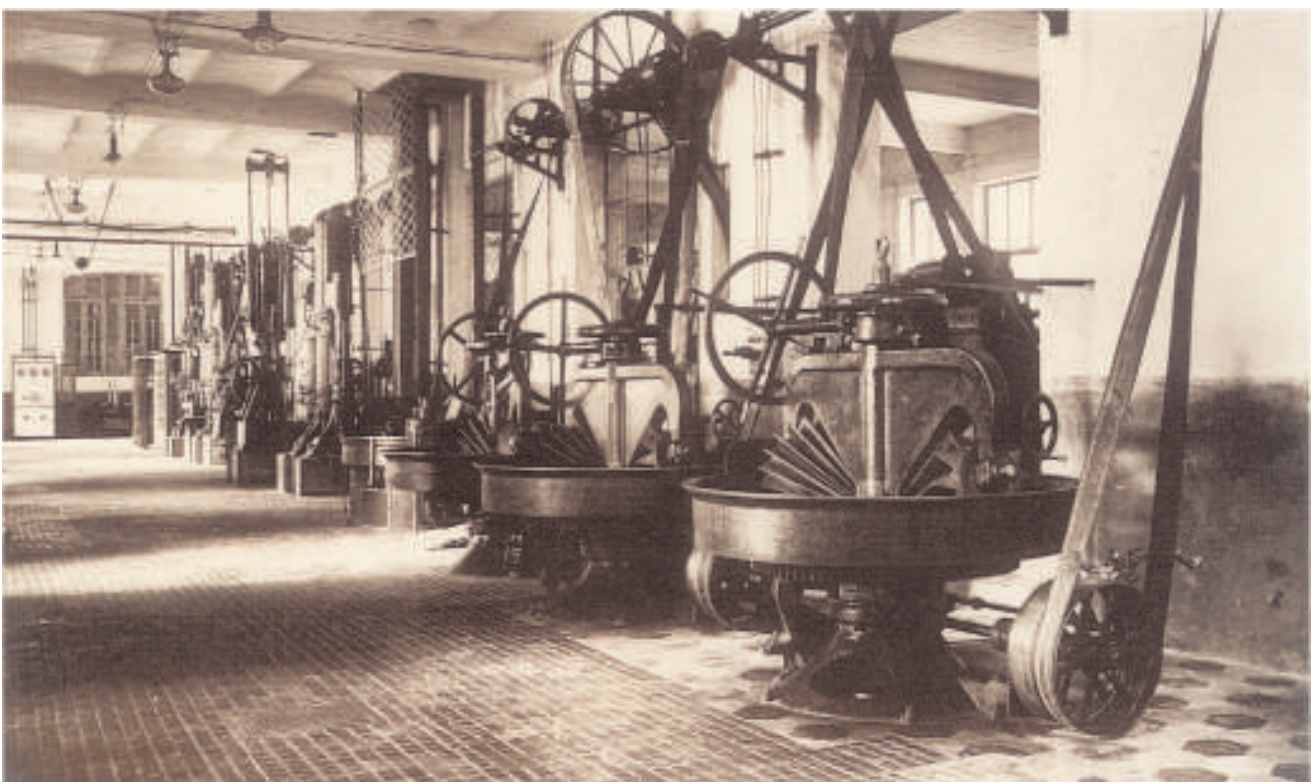
On the opposite page, the Barilla factory as it was in June 1911, three months after the opening. The two side blocks, which are clearly visible behind the gate, had already been added to the original three floors building, in a 'C' shape, built up by Giovanni Gabbi - and sold to Barilla in 1913. The canopy of the yard between the two blocks is also visible. The area where the photographer took this shot would be soon occupied by the 'mill', designed by Camillo Uccelli. This picture took by Luigi Vaghi was also released as a postcard [ASB, Aa 213].

Below, an interior of the Barilla factory, showing the 'machines room' with the kneading machines in the foreground, used for the preparation of the dough and the presses in the background from which the pasta was extruded [ASB, Aa 492].

on the ground floor, as on the first floor, where the dwellings were done away with and a second floor, not originally planned, was added¹⁸. The entire building was now intended to be a "workshop for bread and pasta", although in actual fact the factory was later used exclusively for the production of pasta.

The exterior aspect remained unchanged. In addition, on the front overlooking Via Veneto, but a fair distance away from the road, it was planned to put up two small symmetrical buildings, which were lower and had a single sloping roof towards the sides, to be used as a shed and stall for the horses. The new design, which showed that the Barilla brothers already had fairly clear ideas about the direction the company should take, was approved by the Town Council in a very short space of time, on 12 February 1910, thus shortly after the start-up of the bakery-pasta factory on the nearby Gabbi site. Works began very soon and in less than one year were completed. The balance sheet for the *Azienda dei Sigg. Barilla* relating to 1910 – a year from the transition, from the location point of view – although difficult to

interpret, reveals various interesting facts. The gross profit of the warehouse – then a date that cannot be interpreted, since we unfortunately do not have the explanatory attachment – amounts to 110,873.05 liras: this means that production, taking into consideration only the purchases of raw materials and the sale of finished products furnished that profit. However, there are all the other general costs and the operating surplus amounts to 23,304.90 liras, equivalent, according to Istat's appreciation index, to approximately 140 million liras in 2001 and to 72,000 Euros at current rates. However, without that attachment, we do not know in reality how much the overall production amounted to in monetary terms. In the warehouse, on 31 December 1910, there were still unsold goods to a value of 18,778.19 liras, but what were the sales figures for that year? It is a pity not to be able to obtain other figures from the balance sheet. We do know, however, that the company was heavily indebted to various creditors (probably banks) and suppliers: more than 95,000 liras, as opposed to 57,000 liras of credits with clients and almost 18,000 liras with other

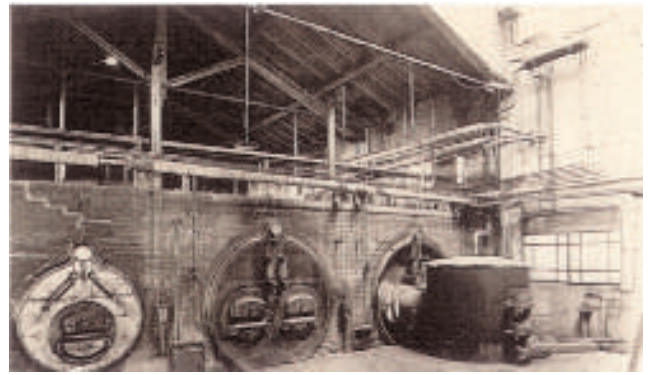




debtors. The initial net capital amounted to 42,956.63 liras, which, added to the operating surplus, gave final net assets of 66,261.53 liras. Among the costs, the most significant prove is that those for the staff, amounting to almost 37,000 liras, motive power (probably electric energy and various types of fuel for the machines), amounting to more than 7,000 liras, commissions and brokerage, amounting to more than 4,000 liras; the maintenance of the horses, on the other hand, cost 1,508.52 liras¹⁹. The inauguration of the new pasta factory in Via Veneto (at the time indicated as Suburbio Vittorio Emanuele 140-141) took place on 2 April 1911 with a luncheon to which the employees were invited. Right inside the factory itself, which had barely started operating, about seventy blue and white-collar workers took part, together with their families and a few intimate friends.

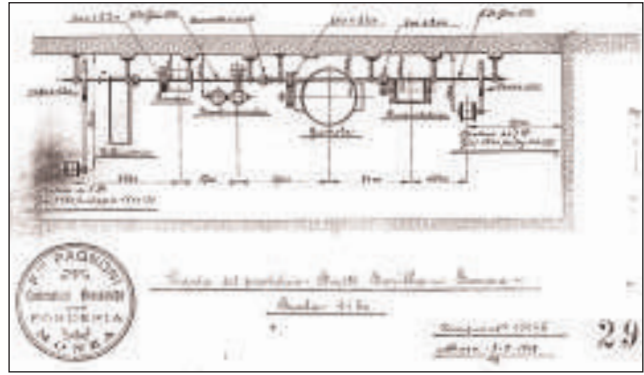
“But outside the gates – wrote the reporter on the *Gazzetta di Parma*²⁰ – in front of the brightly lit factory – from the ground floor up as far as the roofs, where a large luminous sign has been erected visible from a great distance – a veritable mass of people had crowded and flocked, having come from every part of the densely-populated suburb and from the city”.

This was the moment when the Barilla company began to measure its strength against the city. The expectations for this event were in fact truly enormous. In a period of acute poverty in vast strata of the population (at that time there were more than 20,000 names registered on the charitable associations’ lists of the poor), the people literally expected bread and work. The reporter on the *Gazzetta*, having outlined the celebration part, then went on to describe the factory: “The tour of the new factory turned out to be very interesting. It is set up to produce, to season and market, in vast and unusual proportions, those varied and exquisite types of pasta that are already very well received and sought-after everywhere. Installed on the first floor are the machines that mix, knead and process the pasta, and transform it into the infinite shapes and kinds that the market requires. A special lift takes the production up to the top floors, where it undergoes the drying process, in which, by means of the well-conceived actions of ventilators and drives, the



pasta is enabled to withstand long journeys intact. Since it is not only production for the local market that concerns the owners of the new factory, but exporting as well, the current equipment makes it possible to work on a large scale to meet the needs of the most important markets. Everything in the new factory is spotless, everything is carefully prepared, everything is arranged according to practical and shrewd criteria”. In the final annotation in the local conservative daily there are plenty of renewed compliments and good wishes for the spirit of enterprise and initiative shown by the two young industrialists. The steam boiler²¹ installed in the new pasta factory was probably purchased second-hand and remained in operation, together with three others installed in the meantime, until 18 December 1958, when it was done away with. It supplied the entire complex with hot water and steam and was installed, with its tall smokestack, in a small building formerly used as a stable, situated in the eastern area of the factory, near the chapel dedicated to Saint Anthony of Padua²², which is no longer in existence, but clearly indicated on the land maps and visible in several photos dating back to the 1930s. The heating plant was rebuilt and expanded in 1935, although the old boiler was retained. At the end of April or in early May in 1911 the Council’s Ufficio d’Arte made a visit to the factory to verify that it conformed to the plans and to the regulations in force, as well, above all, to safety conditions and stability. From the report, dated 6 May, drawn up by Ing. Giorgio Alessi di Canosio and endorsed by the Chief engineer Domenico Ferrari, among other things we can discover details of the layout of the factory. The ground floor housed the 50 horse-power motor which, by means of a series of transmission shafts and pulleys, activated the various machines, namely two presses and three mixers. On the first floor, in separate rooms, were the fan driers for the pasta; the steam heating was supplied by the boiler through a motor on the floor below. On the second floor, the attic, there were other driers that were not yet completed and two cutting machines, but plans were underway to include four more. However, the same report also reveals that there were serious structural deficiencies in the floors, in the beams and in the tie-rod

Other interiors of the pasta factory in the first years of production. On the facing page, on the left, the cutting and folding machines used to create the shapes from the rolled-out pastry, which were then nipped together [ASB, Aa 118]; on the right the heating plant [ASB, Aa 70] that produced the heat necessary to make the driers work. On the right, the design by the Fratelli Pagnoni [Archivio Pagnoni - Monza] for the pasta factory's first 'machines room', set up in 1910 and photographed – below – by Luigi Vaghi in 1913 [ASB, Aa 5].



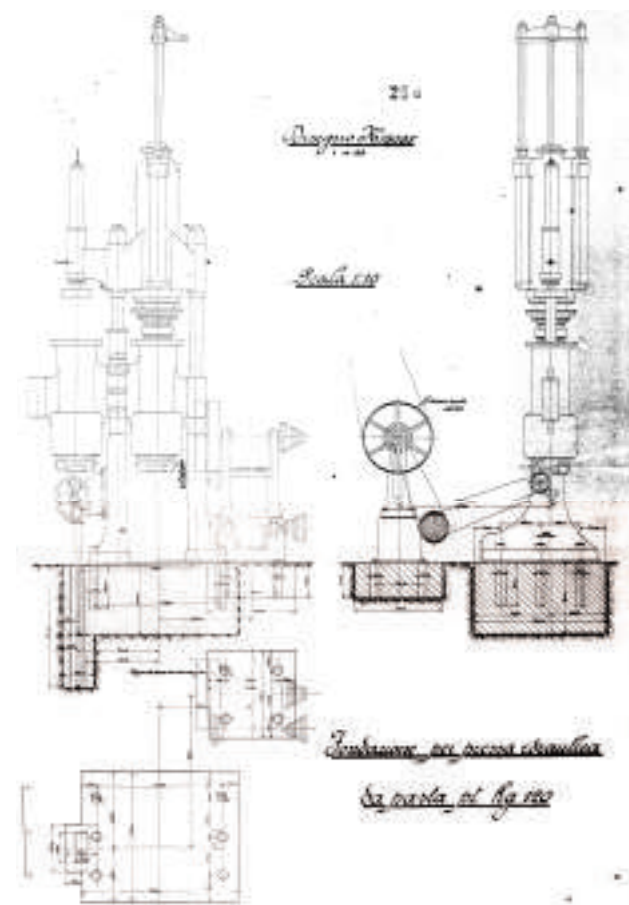
reinforcements in the roof, so that the machines in motion caused vibrations and “susceptible tremors, so much so as to create real panic in anyone present”. The technician concludes, therefore, by suggesting that the municipal Authority impose the implementation of “those major safety operations aimed at safeguarding personal safety”. Naturally repairs were then carried out in haste, but the episode is interesting for an understanding of how at the time entrepreneurs were well aware of the goal they wanted to achieve with the utmost readiness, the ‘here and now’, even though they did not yet have – and neither did the technicians and building contractors have – sufficient knowledge in the industrial field to immediately create structures with the necessary characteristics to support the thrusts, loads and tensions of powerful machines that had never been installed before or of which, in any case, they only had very limited experience. However, it is possible that, at the time when the decision originated to change the use of the building, the first structural works, suited to a wine warehouse, but certainly not to the pasta factory, had already been put into being and that there was not enough time, or the importance of immediately carrying out the necessary alterations was underestimated. However, in our opinion this does not undermine the overall validity of the aforementioned considerations. Between June 1911 and October 1912 various designs, drawn up by the architect Ennio Mora and the building surveyor Enrico Bertinelli, were presented to the Commune, this time by the Barilla brothers directly and no longer through the intercession of Gabbi. They entailed the construction of a vast iron and brick shelter to provide an undercover link between the bakery and the pasta factory. A more precise description of the factory and the adjacent buildings can be obtained from the appraisals made in 1919, on the death of Gualtiero Barilla²³. Although referring to a period eight years after the inauguration of the establishment, these show us the overall real situation of the operational factory just as it was at the beginning, except for a few insignificant extensions that had taken place in the meantime. The main building of the factory was thus on three floors off the ground, used as follows: ground floor: press room,



pasta warehouse, workshop; the fireplace and boiler were in a special room to the north-east; machinery: Pagnoni refiner for rolled-out pastry with two cylinders, drying chest with 28 frame drawers and relative motors and ventilators, Di Blasio press with two bells, 11 Di Blasio, Pagnoni and Meccanica Lombarda presses, 7 Pagnoni kneading machines in variable formats from 50 to 100 kg, 2 Ceschina mixers, transmission shaft with the relative pulleys, lift; first floor: subdivided into five rooms, all used for the drying process; machinery: 9 drying chests each containing from 36 to 136 frames, with respective motors and fans; second floor: subdivided into five rooms, partly for driers and partly for other functions; machinery: 6 Zamboni & Troncon folding machines²⁴, 2 Barbieri & C. and Werner & Pfleiderer *tagliatelle* machines, motors, goods lift, 4 drying chests each containing from 32 to 104 frames, equipment for cutting long pasta, workshop for motor repair; third floor (as a result of the elevation carried out in 1916): 6 drying chests each containing from 32 to 156 drawers, one of which was used for small pasta. At the time of the appraiser's report a mill was in construction, which was never completed, used, in the basement, as a store for lubricants and spare parts for the workshop. In a warehouse situated on the ground floor of a building overlooking Via Emilia was the carpenter's shop with a store of paint and packing materials, parts of wooden crates, equipment for the workshop-carpenter's shop and charges for extinguishers. Other buildings indicated generically as warehouses contained the transformation



On the left, the pasta factory's 'press room' in a photo taken by Luigi Vaghi in 1913 [ASB, Aa 12] and, below, the design for the presses of the first series, worked out by the Pagnoni company of Monza [Archivio Pagnoni - Monza], used for the production of drawn pasta. On the facing page, two photos of the room for the manufacture of Bologna type pasta, on the third floor of the Pasta Factory. Cutting and folding machines made by the Zamboni & Troncon firm of Bologna churned out farfalle, farfalline, palette, gigue and all the pasta shapes nipped together with one or three folds. The pasta, which was assembled in special trays-drawers, was immediately put into special 'drying' chests for the first, superficial drying process, which prevented the pasta from sticking together. With the goods lift, visible in the background on the right in the photo above, the trays were taken up to the final drying room, on the first floor, and finally packaged [ASB, Aa 493; Aa 11].



block of flats that housed the offices near the bakery, which we shall deal with in more detail later on. From the description of the machines and all the services gravitating around the factory it is already possible to detect the intervention of a tidy mind, which must have been that of Riccardo Barilla, with the undoubted help of the technicians entrusted with planning and the experts from the various supplying firms. What is also obvious, from the presence of workshops that were fairly well-stocked with equipment, is the owners' desire to perform as many operations as possible themselves in terms of maintenance, but perhaps also regarding the adjustment, if not actually the construction, of the machines. The stables situated in the factory served to shelter the horses used to pull the carts that transported the baskets and crates of pasta to the railway. They were magnificent beasts, extremely well cared for by the Barilla company's stablemen, of northern European stock, imposing and statuesque; they became famous and proverbial in the city – *i cavaj 'd Barilla!*" [The Barilla 'orses!] – especially when in 1925 they were used to transport the miraculous statue of the Madonna di Fontanellato on a pilgrimage through the city²⁵ (> I, page 300).

Technical and financial contributions

cabin, a store of electrical material, a barn, a stable, a dispatch room with a platform balance and scales, a 60 quintal weighbridge and Singer machines to sew sacks, a small drier with a chest with 44 drawers, the mechanical workshop with motors, cranes, lathes, drills, millstones, anvils, a forge, various other pieces of equipment and two boilers made by the Calzoni company of Bologna. The appraiser's report of the building, carried out, as mentioned above, with reference to the date of May 1919, included all the buildings that meanwhile had gradually been acquired by the company and by the Barilla brothers privately, including, as well as those described above, an additional three buildings for residential or mixed use, one of which was still let to a third party in a private street, Bonaconza 3 (now Via Dell'Arpa), another one adjacent to number 5 was partly let and partly used as a warehouse and lastly the small

At the start, the financial strain on the two courageous entrepreneurs had been very substantial and beyond their reach. Help from an outside source was required, which came from a financier, Rag. Antonio Rosselli of Parma, who, with a notary's deed dated 9 August 1911, supplied a loan of 10,000 liras and joined the firm as an accountant²⁶. The company's financial needs were still growing, also bearing in mind the difficult period that the Italian economy, and the economy of Parma in particular, was going through. Less than a year after this loan, on 15 July 1912, with a deed drawn up by the notary Dott. Enrico Amighetti, a company was set up under a collective name, with a nominal capital of 130,000 liras, whose partners were the Barilla brothers, Gualtierio and Riccardo, who each put up 30,000 liras, Rag. Rosselli who put up 50,000 and Lodovico Mauri, originally from



Cinisello Balsamo, who underwrote 20,000. The company, which acquired the name G.R. Fratelli Barilla & C., had its headquarters in the former Gabbi building. Technical and industrial matters were referred to Riccardo and the stipulation of contracts relative to buying and selling to Gualtiero: the commercial part, the business dealings in other words; the other two partners were entrusted with tasks related to administration and book-keeping. Since Gualtiero and Riccardo were continuing with their bread-making business, an article in

the deed prescribed that the former, in order to avoid competition with the company, were not allowed to manufacture pasta, with the exception of “a few quintals of *taglierini* for local use, excluding the export of the latter”. The duration of the company was fixed at ten years and the trading year went from 1 July to 30 June the following year²⁷. Immediately after the company was set up, in a statement dated 14 August (just a few days before the death of Pietro senior), the partners acknowledged that the contribution of the Barilla brothers and the



On this page, the two large driers for spaghetti and for egg pasta strands, in the photos taken by Luigi Vaghi, just as they looked on the eve of the Great War [ASB, Aa 21, Aa 22].

The short pasta, on the other hand, was assembled in special trays and placed in a room – on the facing page [ASB, Aa 92] – where the heat developed by the heating plant allowed the product to acquire the proper degree of humidity before being sold.



30,000 liras from Rag. Rosselli, therefore 90,000 liras in total, was constituted by machines, credits and additional constructions. The latter, valued at approximately 10,000 liras, must have been more precisely assessed by two professionals, Ing. Carlo Pelleri and Ing. Guido Albertelli²⁸. The company's liquid assets therefore amounted to 40,000 liras in cash, contributed in equal shares by Rosselli and Mauri. On Sunday 24 August 1913 the pasta factory's administrative office, for reasons that have not been established, were hit by a fire, causing 8,000 liras' worth of damage, equal to approximately 47,000,000 liras in 2001 and 24,000 Euros at current rates. This was duly covered by a Generali insurance policy. Furniture, furnishings, office machines and current papers were lost, whilst the company's most important registers and documents, shut up in the safe, were saved and were able to be retrieved. At the time the office was located on the ground floor of an elegant Art Nouveau villa, formerly owned by Sommi, adjacent to the west side of the bakery; the old owner and another tenant still lived on the two upper floors. But what did the compa-



ny's office look like at that time? We can see it in a photograph from the series mentioned above, taken about a year after the fire. The office, referred to at the bottom of the photo, somewhat pompously as the Sala di Amministrazione [Administration Room], in a single room, consists of several cupboards, desks, a large table and a Remington typewriter. The walls are hung with Barilla company calendars and a geographical map of the province of Parma, which testifies to the company's short range of influence at that time. The fire also damaged the nearby stable for the horses, destroying the store of fodder, whilst the animals were quickly taken to safety. The fire brigade reached the scene in good time, but had to stretch a hose line for 400 metres in the absence of a fire hydrant nearer than the one located in front of the church of San Michele in Via Vittorio Emanuele. The hose had to cross the tramlines several times with consequent interruptions and losses of time. As a result the immediacy of the intervention was lost. The next day the *Gazzetta di Parma*, in reporting the incident, took the opportunity to ask the communal

administration to install hydrants in the suburb, "because it is not enough to have skilful and keen firemen, fire hydrants are also necessary"²⁹. The episode shows that, at the time, both the authorities and the company itself had not properly understood all the implications, especially those relating to safety, inherent in the unusual development of those early industrial establishments. The overall aspect of the factory, at least in those early years and until after the war, took this shape, with the exception of a few minor works that document the gradual expansion of the company, since they make it clear that the factory required, rather than rooms to be used for production, services that were part of and consistent with the phases prior and subsequent to the actual production. Thus in 1916 the main building of the factory was partially raised; in 1917 a shelter for warehouse use was built to the west of the plant and warehouses and sheds to the north; in 1919 a shelter and stall to the south. The architect Camillo Uccelli was responsible for all the designs. The technological renewal of the installations took place when the war was over and social peace had been won. In 1924



Below, parade of horses and grooms in front of the factory's stables. Riccardo Barilla had such a passion for horses that he even undertook long journeys to purchase particularly fine specimens. The Barilla horses played a large part, on account of the care with which they were kept, their beauty and cleanliness, in spreading a positive image of the company [ASB, Aa 43]. Below, a series of carts laden with flour that have just arrived wait to be unloaded beneath the pasta factory's cantilever roof [ASB, Aa 491].

On the facing page, the office block in a series of photos taken by Luigi Vaghi: side photo, the exterior [ASB, Aa 26]. Whilst the offices were located on the ground floor, Riccardo Barilla and his family lived on the first floor. On the right, the simple and spartan appearance of the administration office in 1913. On the walls, the pasta factory's calendars and advertisements [ASB, Aa 9]. The bakery's inventory dates back to the following year, on the other hand, and lists in minute detail the furnishings in the shops selling bread and pasta located in the city [ASB, O, Stime - 1914]. For further information, see the entries on pp. 288-299 of this volume.





Riccardo, who was now entirely responsible for the factory, re-established contact with the Pagnoni company of Monza, which in the past had already supplied Barilla with machinery, and in September a large job order was concluded consisting of a hydraulic press, a piece of equipment for a first drying of the cut pasta and a large kneading machine. In July 1925 Barilla's production capacity was further increased with the acquisition of another kneading machine and a modern device for cutting long pasta.

In 1926 the Pagnoni company, as well as constantly supplying spare parts, installed in the factory a large vertical hydraulic press with two bells, each with a capacity of 120 kilos, a mixer and a newly designed basin kneading machine. The following year other presses, kneading machines and many accessories and spare parts, even for machines produced by other mechanical industries, were supplied *ex novo* or replaced. With the great crisis of the late 1920s and early 1930s, supplies were restricted to pieces for the maintenance and proper preservation of the existing material. Between the end of 1933 and the beginning of 1934 the Pagnoni company supplied Barilla for the last time. Among other things these supplies included, not only numerous spare parts, but a second-hand renovated vertical hydraulic press as well. In the meantime, whilst the Monza company was focusing on other types of production and gave up the sector dealing in machines for pasta factories, the Barilla company began a fruitful and lasting collaboration with the design studio belonging to the brothers Mario and Giuseppe Braibanti, gradually achieving a maximisation of their automatic production processes. We are not in posses-

sion of the company's balance sheets for the first three trading years. From the aforementioned Bulletin of the Chamber of Commerce dated August 1913, however, we learn a very significant fact, and that is that the Barilla company had "successfully" begun to export pasta to the far-off Americas. From the Report and resolution of the partners dated 17 August 1917, we learn instead of the profits made in the previous two-year period. And thus at 30 June 1916 the profit had stood at L 256,471.30, whilst the profit at 30 June 1917, which by this time was feeling the effects of the height of the war, only stood at L 96,305.77. These assets, after the due allocations for reserves and for funds to cope with probable increased taxations on war profits had been made, were partly distributed to the partners. In particular, Gualtiero Barilla "was assigned by way of exception on account of the success of the company he directed a bonus of L 25,000 to be deducted from the pure profits, before passing on to the allocation established according to the capital shares"³⁰. To sum up, Gualtiero, who proved to be the real helmsman of the company, received most of the profits made in the two-year period. The book-keeping situation at 30 June 1918 reveals that the Scalini mill and the Barbieri mechanical workshop were among the company's major suppliers; furthermore, a loan with the Cassa di Risparmio di Parma is registered, as well as various short-term debts with the aforementioned Cassa di Risparmio, the Banca Italiana di Sconto, the Banca Agraria and the Cassa Centrale Cattolica. Among the credits, the most substantial, amounting to L 201,202, is with the military Commissariat in Genoa, then, for small amounts, the Azienda Annonaria, the Consorzio

Below: the dispatch department in a photo of 1914 taken by Luigi Vaghi [ASB, Aa 4]. The pasta, which was sold loose to shopkeepers, was mainly dispatched by rail, contained in wooden crates if it was the long variety, and in chestnut bark baskets known as corbelli, if it was the short variety.

The latter were then sealed with blue disks reproducing the factory's trademark, shown here at the side [ASB, RC 1910/1]. On the facing page on the left, rows of baskets ready for dispatch [ASB, Aa 30] and on the right, the vast flour warehouse [ASB, Aa 60].



Granario and the Commune of Salsomaggiore³¹. In fact the Barilla pasta factory, with the authorisation of the Prefecture, produced pasta for the inhabitants of various communes in the province using flour supplied by the Consorzio Granario. The credit, which became partly irrecoverable, with the military Commissariat in Genoa (a city where Riccardo often went, partly to buy flour) at least in part concerned a speculation in the trading of sardines, which is briefly mentioned in other documents but not outlined with any precision. Another initiative which proved unsuccessful at the time concerned the setting up of a sawmill in a partnership between the Barilla brothers and Alberto Gneccchi. In fact, at an early stage the Barilla company was supplied with wooden packing crates from the Ligure Emiliana company in Parma, before attempting to carry out its own production, but the economic situation of 31 January 1919³² reveals a heavy overall loss (sawmill and sardine speculation) of 50,000 liras, which would be absorbed in the balance sheet at 30 June. In the meantime, as Riccardo later wrote in his memoirs, the other partners of the

Barilla pasta factory died, first Rosselli in 1917, then Mauri in 1918 and finally Gualtieri in May 1919. Riccardo then decided to pay off all the heirs and remain the sole owner of the company. The balance sheet at 30 June 1919 was drawn up by an outside professional, Rag. Augusto Argenziano³³. The Rosselli heirs were paid off with 104,000 liras and the Mauri heirs with 90,000. Gualtieri's inheritance went to his sisters: the episode was resolved in the following years, but not without some bitterness on Riccardo's part. With the aim of assessing the movable and immovable assets of the company in order to wind it up, the mechanical construction firm Giuseppe Pagnoni of Monza was appointed in relation to the machinery and the architect Camillo Uccelli in relation to the real estate³⁴. Their detailed descriptions have been used previously to describe the actual state of the pasta company. It was at this point that Riccardo Barilla also decided to establish his permanent residence within the corporate complex. Up until then, after their marriage and consequent departure from the house in Via Vittorio Emanuele, Riccardo and Virginia had lived



in a house formerly owned by the Bonaconza family in Via Emilia, at the corner of the private road now known as Via Dell'Arpa, which subsequently became the property of Riccardo's sisters. On 5 October 1920 the architect Uccelli was appointed to extend and restructure the villa formerly belonging to the Sommi family, within the factory, where the company's offices had been located for some time, but whose top floors were let to a third party. Having cleared the building of tenants, it was now possible to establish the family's home there. The architect Uccelli planned to make several rooms and the stairwell in the front part of the building, which was embellished with an Art Nouveau cornice serving as masking for the roof. The building, which no longer exists, can be recognised in various photographs dating back to the 1930s. However, this is the house to which Pietro referred in his memoirs quoted at the beginning; it was from here that Riccardo and Virginia would go down to the factory or the offices to do their work each day. However, Pietro, who was born in 1913, could only remember very vaguely the situation prior to 1920. To conclude this chapter the professional figures who worked on behalf of the Barilla company should be briefly outlined, not least to provide a picture of the social fabric in which the company was operating at the difficult time of its growth, and crisis, straddling the First World War, when lesser managerial shrewdness might have had very serious consequences for the company's future. Among the engineers and architects whom we have seen at work, albeit entrusted with minor offices, were the architect Alfredo Provinciali (1869-1929) and the architect Ennio Mora (1885-1968), both highly active in the city and the province undertaking residential, commercial and religious commissions in the Art Nouveau style. Provinciali, among other things, designed the Bormioli house near the public gardens, and Mora was responsible for the tower of the church at Collecchio in the neo-Romanesque style; together they designed the headquarters of the Chamber of Commerce (now the Cassa di Risparmio). The architectural aspect of the pasta factory, on the other hand, after the initial intervention of the engineer Massimo Maffei, was the work of the architect Camillo Uccelli (1874-1942), who

preserved the sober Art-Nouveau layout of his colleague, but who in other buildings, especially those of a religious character, more often used the neo-Gothic style, as in the church of San Leonardo, in the Seminario Minore and in the nearby Good Shepherd Institute³⁵. The engineers Pelleri and Albertelli, on the other hand, were only entrusted with tasks requiring their opinion as experts. Carlo Pelleri (1857-1924), of Collecchio, former collaborator of the architect Mora, had designed the Foreign Missions Institute by commission of the bishop Mons. Conforti, of whom he was a friend, as well as the Fiacadori typography-bookshop in Via al Duomo, which at the time also belonged to the Foreign Missions Institute³⁶. Guido Albertelli (1867-1938), as well as designing numerous industrial plants in the area left empty after the walls of Parma were demolished, was a reformist socialist politician, delegated to Parliament in various legislatures³⁷. The confident hand of Gualtiero can be glimpsed in these appointments. With the sole exception of Albertelli, whose personal relations with the Barilla brothers are unfortunately not known (but which emerge indirectly from the aforementioned obituary of Gualtiero that appeared in *L'Idea*, which was in fact the organ of the reformists), all the other designers were very close to the city's entrepreneurial and Catholic worlds. From the administrative and legal point of view, Riccardo, immediately after the death of Gualtiero, availed himself of the services of the accountant Argenziano and the lawyers Candian and Berenini. We know little of Augusto Argenziano, except that his studio was destroyed by the Fascists during the Parma Barricades in the summer of 1922 and that subsequently he moved to Milan. The lawyer Candian, on the other hand, was only subjected to an attempt at a raid in the same circumstances³⁸.

Aurelio Candian (1890-1971), from Messina, professor of law at the University of Parma, then went on to teach at other even more prestigious Universities, was linked to the circles of reformist socialism and to the newspaper *L'Idea*. The lawyer Agostino Berenini (1858-1939) was of the same political extraction. He taught at the University of Parma, was elected as a member of parliament several times and in this period was the Minister of



The Barilla boy

The corporate trademark registered on 17 June 1910, “consists of a coloured square depicting on a dark green background a blond boy with red shorts and a pale blue jacket in the act of pouring the yoke of a large egg into a kneading trough full of flour, by the side of which is a further stock of flour in a small vat”.

It was a simple and immediate message that could easily be recognised even by those people – and they were very numerous – who were unable to read or write.

The model was created by the sculptor Emilio Trombara (1875-1934), known to the city’s bourgeois and Catholic commissioners for his numerous commemorative and sepulchral works. Gualtiero made his acquaintance in the early years of the century.

Trombara, who perhaps also devised the ‘logo’ registered at the Chamber of Commerce, created an original three-dimensional version of the ‘Boy pouring the egg’ on a large scale, which appears in a corner of the ‘Dispatch Department’ at the Barilla factory in the photo taken by Luigi Vaghi published on p. 180.

This first version, traces of which also remain in the autograph list of works kept by Trombara himself and in a photo found in his photo album – top left [ASB O Trombara] - , was followed by a second edition, on a smaller scale, also personally modelled by the artist, a prototype for an enormous circulation of copies intended to be placed on the counters of food shops that distributed the Pasta Factory’s products. The prototype, 40 cm high and made of scagliola – on the left [ASB Rg 1910/1] - , which has fortunately been preserved to the present-day having been carefully cherished by the Sculptor’s grand-daughter, was generously donated by the latter to the Barilla Historical Archive. The base, which is raised in comparison to the first version, has an inset marble plaque engraved with the words “PASTE ALL’OVO BARILLA” in red enamel.

The model, which showed no traces of the polychrome decoration described in the registration of the trademark, having been damaged over the years, in October 1995 was carefully cleaned and restored by the Metodo company in Parma, under the supervision of the Barilla Historical Archive. In all probability it was from this prototype that the casts were taken for the mass production of the statuette intended for shops and produced in the Laboratorio di Scultura, Architettura e Ornato in Via Salnitrra 2, owned by Trombara himself, assisted by his son Carlo, who was constantly occupied with colouring numerous copies. A further ‘series’, which was also obtained from this prototype, but on an even smaller scale (30 cm h) and with the single word Barilla in relief on the base – bottom left [ASB Rg 1914/1] must have been created in the course of the 1930s in scagliola and produced by the Tekos company. However, the iconographic fortune of the trademark created by Emilio Trombara was not limited to these productions. The image, used on the Company’s headed writing paper – reproduced on p. 188 - and on all the pasta packaging – on p. 180 and to the side, bottom left [ASB, T] - , on the bags for bread, on catalogues and fliers – on p. 189 - , on calendars and advertising posters – below, Vincenzo Ceccanti’s (1871-1916) window sign of 1911 [ASB R1 34], was later reproduced on a large-scale panel placed at the entrance to the factory by the decorator Ettore Vernizzi (1880-1965) – on the right, in the photo taken by Luigi Vaghi in 1923 with the staff [ASB Aa 2] – and would stand out in the numerous new postcard editions – on p. 217 – destined to bring the image of the Barilla Factory to the market until 1936.



As of the end of the 19th century the company's advertising exploited the new medium of photography, which, moreover, was also experimented with in the pictorial field. The 1914 advert thus falls into the trend of realism, halfway between painting and photography – below –, showing two figures of children caught not in a static attitude, but in an instinctive and dynamic pose [ASB, Rca 1926/1].



Ettore Vernizzi (1880-1965), a painter-decorator from Parma, awarded a gold medal at the Rome Exhibition in 1911, in 1910 drew the Barilla trademark devised by the sculptor Emilio Trombara which remained in use until the 1930s.

The advertising message, which also in the graphic version is explicit and immediate, recalls the symbolism of abundance and quality typical of egg pasta. It appeared on calendars – below, the image from a day-by-day version dated 1911-1913 [ASB, Rlb 2] – and on window signs – facing page, an enamelled tinplate billboard [ASB, Rcb 1913/1].



Education³⁹. If we add to these figures the aforementioned lawyer Ildebrando Cocconi (1877-1943), who, however, was an active supporter of the other wing of socialists, the intransigent and interventionist wing known as *L'Internazionale*⁴⁰, we have a fairly big picture, though certainly not exhaustive, nor easy to decipher, of the circle of intellectuals and professionals who had contacts with the Barilla brothers.

Advertising and marketing

In the early years the Barilla pasta factory's trademark and advertising seem to afford a glimpse of the cultural stamp of Gualtiero Barilla, in terms of their focus on the external world and readiness to accept ideas that are not purely local. The company's headed writing paper, in use in the early years of the 20th century, when the workshop was still located at no. 262 Via Vittorio Emanuele, already introduces an element that anticipates 'globalisation' (a word, moreover, that was then unknown), with the large inscription 'G.R. F.lli Barilla' in the foreground, dominating a map of the world with the wording, along a parallel line, '*Esportazione*' [Export], against a background of a laurel branch and another symbol of modernity, telephone and telegraph wires

supported by poles fitted with insulators, in the midst of which appear the telegraphic address and the telephone number. The trademark, which was registered on 17 June 1910, created not only graphically, but also plastically in polychrome scagliola, "consists of a coloured square depicting on a dark green background a blond boy with red shorts and a pale blue jacket in the act of pouring the yoke of a large egg into a kneading trough full of flour, by the side of which is a further stock of flour in a small vat". The advertising message, which is extremely immediate and explicit, is evidently designed to recall the domestic, or at any rate the artisan tradition, of the manufacture of egg pasta. It was a simple and immediate message, easily recognisable even by those people – and they were extremely numerous – who were unable to read or write. A short while later a journalist from Parma wrote on this subject: "It was difficult to grasp and establish in concise terms the commercial and alimentary purpose of an industry such as this and at the same time to catch the imagination with effective simplicity and enduring persuasion"⁴¹. The author of the model was the sculptor Emilio Trombara (Parma 1875-1934), known to the city's bourgeois and Catholic commissioners for his numerous commemorative and sepulchral works, and who became acquainted with Gualtiero Barilla in the early years of the century, probably while



Barilla's advertising did not keep its distance from great Italian historical events and on the 1914 calendar – above [ASB, Rlb 1914/1] - there is an echo of the colonial adventure on Libyan soil. Well-known thanks to a contemporary photographic reproduction [ASB, Aa 9] and revived in a chromatic reconstruction created by the students of the 'Paolo Toschi' Art Institute in Parma, the sketch faithfully replicates images published on the covers of the *La Domenica del Corriere*, drawn by Achille Beltrame (1871-1945). The group of Arabs, reproduced here in colour but contrariwise as compared to the original, are taken from the cover of 15.10.1911; the mosque in the background comes from the cover of 9.3.1913; the figure of Italy with the flag was inspired by the cover of 20.3.1911. The unknown author, probably local, develops the theme of the deference of the African peoples to victorious Italy and to her technological and industrial conquests.



In about 1914 the promotion of tortellini entailed a day-by-day wall calendar – bottom left [ASB, R1b 1914/2] – with a domestic scene in bourgeois taste and also used a photographic postcard – facing page – [ASB, P 47] that mimes the image of the Barilla trademark, which was also disseminated in the version designed on a blue background [ASB, P 48].

On the one hand a peaceful family picture that revives the physiognomic typologies of female figures dear to the advertising of the period; on the other hand an attempt to provide the Barilla trademark with real validity (a policy that was repeated almost eighty years later with the ‘materialisation’ of the Mulino Bianco in 1990).

Top left, a colour reconstruction of the calendar created by the students at the ‘Paolo Toschi’ Art Institute in Parma; and at the side, the page from the 1916 Barilla catalogue [ASB, G 1916/1] devoted to tortellini, which reproduces the attractive box.

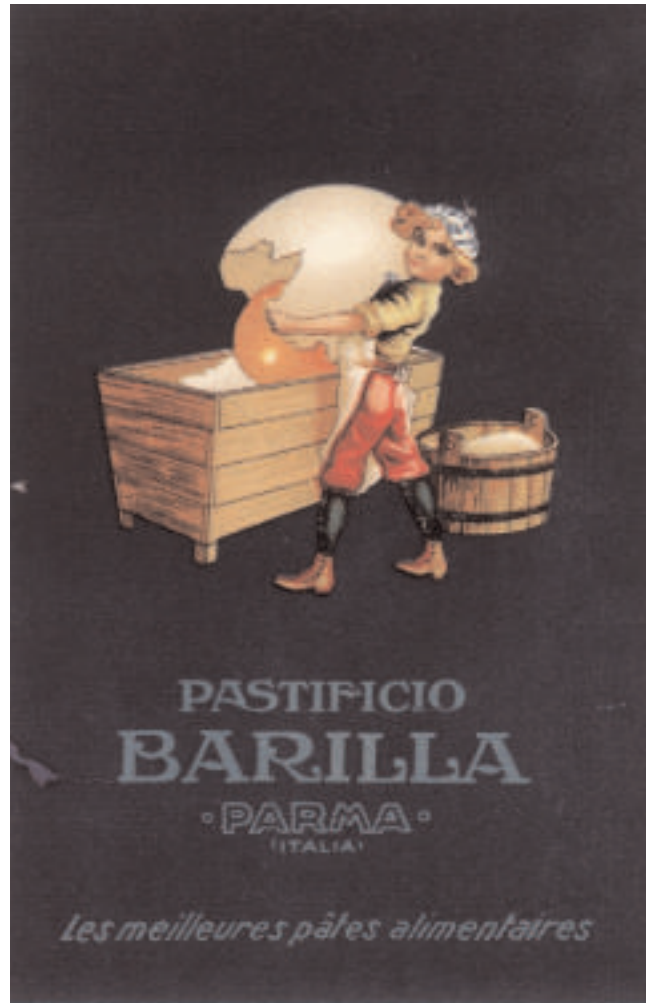
The production of tortellini, which was abandoned after the death of Gualtiero Barilla – this speciality appears for the last time in the 1923 catalogue – on account of the obvious difficulties inherent in their conservation and preparation, would be revived with avant-garde qualitative premises in the post-Second World War period, from 1969.



the Artist, summoned by Mons. Conforti, was producing a large sculpture of the Risen Christ – now lost and replaced with the one by Pietro Tavani (1898-1960) – to be placed on the facade of the premises of the Foreign Missions Institute. Trombara, who probably also devised the ‘logo’ registered at the Chamber of Commerce, produced an initial three-dimensional version of the ‘Boy pouring the egg’ on a large scale, which made its first public appearance on the roof of the small pavilion of the Barilla Pasta Factory erected on the north side of the central avenue in the Parco Ducale on the occasion of the great Verdi Exhibition in 1913: a rare postcard published by the F.lli Bocchialini has preserved its memory for us. There are other examples of this model, also dating back to 1913, when it figures in a corner of the ‘Dispatch Department’ at the Barilla factory in the photos taken by Luigi Vaghi that were later used on the Pasta Factory’s stand at the Trade Fair in Massa that same year and at the National Grain Exhibition held in Rome in 1927. At another fair, to be precise the 1928 edition of the Milan Trade Fair, the large sculpture appears as the finishing touch of the impressive polygonal glass showcase placed at the centre of the stand. This first version, traces of which also remain in the autograph list of works kept by Trombara himself and in a photo found in his photo album, was followed by a second edition, on a smaller scale, also personally modelled by the artist, a prototype for an enormous circulation of copies intended to be placed on the counters of food shops that distributed the Pasta Factory’s products. The prototype, which has fortunately been preserved to the present-day having been carefully cherished by Teresa Trombara, the sculptor’s grand-daughter, was generously donated by the latter to the Barilla Historical Archive.



It consists of a scagliola model, 40 cm high, which still represents the well-known 'Boy'. The 'kneading-trough', created separately and assembled subsequently (as was the small bucket of flour, which unfortunately has been lost) on its side has the wording '*Paste all'ovo Barilla*' [Barilla egg pasta]. The base, which is raised in comparison to the first version, has an inset marble plaque engraved with similar wording, originally coloured with red paste. The original, which showed no traces of the polychrome decoration described in the registration of the trademark, having been damaged over the years, in October 1995 was carefully cleaned and restored by the Metodo company in Parma, under the supervision of the Barilla Historical Archive. In all probability it was from this prototype that the casts were taken for the mass production of the statuette intended for shops and produced in the Laboratorio di Scultura, Architettura e Ornato in Via Salnitara 2, owned by Trombara himself, assisted by his son Carlo, who was constantly occupied with colouring numerous copies. A further 'series', which was also obtained from this prototype, but on an even smaller scale (30 cm h) and with the single word 'Barilla' in relief on the base, must have been created in the course of the 1930s in scagliola and produced by the Ipek company. However, the iconographic fortune of the trademark created by Emilio



Trombara was not exhausted with these productions. The image, used on the Company's headed writing paper and on all the pasta packaging, on the bags for bread, on catalogues and fliers, on calendars and advertising posters, was later reproduced on a large-scale panel – which was placed at the entrance to the factory - by Ettore Vernizzi (Parma 1880-1965), a skilful decorator who was awarded a gold medal at the Exhibition in Rome in 1911 and who probably made the acquaintance of Gualtiero Barilla on that very occasion. Vernizzi's shop was in Borgo Santa Caterina, in Oltretorrente, next to the Capuchin church and he was the father of Renato (1904-1972), who later went to Milan and became a talented teacher and painter in the *Chiaristi* group⁴². The billboard, which was probably produced around 1915, appears in the monumental group photo of the Barilla workers taken, after the premature death of Gualtieri, by the F.lli Zambini in 1921 and again in the photo taken by Luigi Vaghi in 1923 and would stand out in the numerous new postcard editions of the factory's facade. There were at least five different versions in postcard form of the trademark, which was destined to bring the image of the Barilla Pasta Factory to the market until 1936. And in 1940 Pietro Barilla, grandson of the company's founder, wrote to the graphic designer from Parma Giuseppe Venturini (1913-1979), begging him to recall



the original *bel putén* [beautiful boy] in order to look into “the opportunity of reviving him as an almost historic trademark and one clearly substantiating the old age of the Company”. It would have been a revival of the past with the flavour of nostalgia, but was destined never to be accomplished due to the outbreak of the Second World War. And in the post-war period the Pasta Factory’s image was entrusted no longer to the chubby figure bearing hope, the symbol of abundance and prosperity, but to the inscription alone, inserted, however, in a red and white ellipse, a metaphor for the egg. That gigantic egg that in the early years of the century Emilio Trombara had chosen as an emblem of genuineness. The image, which was painted on the large panel placed at the factory entrance, would remain the symbol of the pasta factory for decades. The same model was used, furthermore, in 1911 for a postcard with the inscription ‘*Les meilleures pâtes alimentaires*’, which announced the arrival Beyond the Alps of Barilla Pasta, whilst it became more illustrative and didactic in a large shop sign of 1913, a tear-off calendar on a fixed billboard signed by the Tuscan artist Vincenzo Ceccanti (1871-1916)⁴³, in which the scene of the boy pouring the egg into the kneading-trough is set in the Barilla shop on the threshold of which a crowd of elderly gentlemen in bowler hats, ladies with veiled hats, servant girls in caps and a delightful little girl in the foreground look on with interest and appear to be impatient to enter. However, it was also the time of the Libyan war, which in Italy led

to demonstrations for and against intervention, which later subsided in a general nationalistic and patriotic climate until Italy entered the Great War. The Barilla company had no intention of keeping its distance and in the 1914 calendar, on the billboard incorporating the tear-off sheets, it revived the adventure on African soil by reproducing, on the left, an oasis where a group of natives does homage to Italy, which is represented by a young woman and by the flag with the shield of the House of Savoy. This scene, with clear descriptive realism, was inspired by a series of illustrations executed by Achille Beltrame (1871-1945) for the *La Domenica del Corriere*. On the right, in addition, since it is an advertisement for egg pasta, the shop boy still appears. The reference to the colonial enterprise, the deliberate association of the well-known image and the *déjà vu*, were precisely aimed at emotionally involving the public and linking the company’s trademark to the collective historical memory, an operation that certainly denoted a high level of communication. Another postcard of the same year, 1914, advertising “*Tortellini. Paste garantite con uovo*” [*Tortellini. Guaranteed egg pasta*] also revives the scene with the boy, but with a more realistic, almost photographic, slant, even though the abnormal enlargement of the egg that is out of scale with the context still persists. In the same period, another wall calendar advertising gluten pasta, intended for feeding children (“*Tortellini. Squisita minestra*” [*Tortellini. Delicious soup*], to be precise), was circulated with a very refined

On the left, the pasta factory’s headed writing paper and, below, that of the Barilla bakery in use in 1916 [ASB, Ta]. On the facing page, the cover of the 1916 catalogue (several pages are reproduced on p. 49) [ASB, G 1916/1].



In 1913 Barilla took part in the Great Parma Exhibition to celebrate Verdi's Centenary, which involved the whole city, with a highly acclaimed stand that churned out fragrant rolls in real time. On the facing page, two photos of the inauguration of the Exhibition with a crowd of visitors at the entrance and, on the right, Francesco Saverio Nitti with other Government figures, along one of the avenues in the Parco Ducale in Parma, portrayed in a photo by Vaghi and Carra [ASCPR] (see pp. 279-281). On the right, one of the bags used to distribute the Barilla rolls at the company's stand [ASB, Na, Sacchetti] and, below, an advertisement that appeared in the Chamber of Commerce's Bulletin in the same period [ASB, Ra 1913/3].



image that already alluded to family values: a young and smiling mother, elegant in her fashionable clothes of the contemporary middle class, offers food, taken from an elegant bowl on a table cloth, to a delightful little girl, who, in her turn, with an inviting gesture, has her left hand on a box of pasta. This scene certainly took a ready hold and was of rare efficacy in advertising terms. At the bottom, on the right, is the customary trademark. In August 1913, to mark the centenary of the birth of Giuseppe Verdi, the Verdi Centenary Festivals and Exhibition took place in Parma, at the Teatro Farnese



and in the Parco Ducale, a memorable event that provided an opportunity to show the authorities and outside visitors the best of local artistic, artisan, industrial and agricultural production, as well, obviously, as the city's gastronomy. Taking part was the Onorevole Francesco Saverio Nitti, the then Minister of Agriculture. Various kiosks were set up in the park (> I, page 280), some of which were specially constructed of wrought iron, with the most diverse articles, ranging from postcards to beer to the perfumes that had already become famous such as Parma Violet; the Barilla company also took part, offering 'Viennese rolls', produced and cooked *in loco* with an electric oven, installed for demonstration purposes by the Benedetti company of Milan. In the space of a single Sunday a staggering 6,742 were 'made and sold as they came out of the oven'! In early September a visit to the Exhibition was also organised for the guests of the city's charitable Institutes, including elderly people and children of all ages from the orphanages. On their way out they were all offered, from large baskets, the famous rolls freshly baked at the Barilla kiosk. "And every pupil – the reporter on the *Gazzetta di Parma* noted with satisfaction – with great moderation as they passed by, took one and went away perfectly content, nibbling greedily"⁴⁴. It is obvious that through these initiatives the company was aiming at integrating itself in a simple and discreet way, but not so that it went unobserved by the authorities, in the wider social circles of the city. Also dating back to this period immediately prior to the Great War was the singular, precocious and most unusual attempt, for which once again Gualtierio was responsi-

The 1916 catalogue, as well as depicting various formats produced in the period, shows the numerous, variegated packages available, which were made by hand and accounted for a very small percentage of the production, used for the most part for promotional or advertising purposes [ASB, G 1916/1].



ble, to use photography in a creative way to produce a 'toy theatre' with an immediate (and perhaps ingenuous) hold on the public and, what is more, on the public of children, whose ability to be a driving force for certain consumer goods had already been intuitively sensed by the Barilla company (> I, page 184). The image was obtained by printing the photograph, which provided the basic scene, on an aristotype support and incorporating into the image the graphic element of the box of angel's hair gluten pasta: the message of the boy crying while his little sister blissfully finishes her pasta is explicit. During the war there were two types of Barilla headed writing paper, one for the pasta factory and one for the bakery and the shops in the city. The heading for the pasta factory has big block capitals, with shading to make it three-dimensional. Immediately below appears the well-known vignette flanked by the words "*Pasta all'uovo, pastina glutinata, paste alimentari, tortellini*". There is no address, only the telephone number 277 and the abbreviation of the telegraphic address: 'F.lli Barilla'. The bakery's headed paper is more elegant, written in Art Deco italics in the style of the time, but without the vignette and with the addresses of the shops: Strada Vittorio Emanuele 262-276, Via Farini 13 and Via Aurelio Saffi 66-68 (closed in 1929 and replaced by another one in Via Cavour) (> I, pp. 288-299).

The pasta factory's catalogue for the use of representatives and salesmen, printed in colour in 1916 and still in use even in the 1920s, as well as the various types of loose pasta, illustrates the packages already in use at that time. The gluten pasta is available in paper packets of 125 and 250 grams and a box containing 100

sachets of 40 grams each. The dominant colour is blue, with several lines of red and decorations depicting intertwined ears of wheat in gold.

The egg pasta was sold in various types of packages, from 5 to 50 kilograms, the smaller ones in 'elegantly lithographed cloth bags' and the heavier ones in baskets or crates. An even finer type of egg pasta 'slightly enhanced with Nafthols', in other words with yellow colouring, came in packets from 50 to 200 grams; the paper packet was red-orange and referred to the egg yolk; the bag was decorated in blue. The egg pasta without colouring was wrapped in blue and gold packets weighing 300 grams. The Bologna pasta, the typically Emilian finely cut types, were all coloured with Nafthols and came loose in baskets of at least 20 kg. The Genoa and Naples varieties were also sold loose, but without colouring. The Pastine Igieniche and the Pasta Raffinata, made entirely of durum wheat, appeared in small-size packets or bags with the usual decorations. Lastly, the box of *tortellini* weighed 5 kilograms and came in various shades of blue, with writing in a very elegant style⁴⁵. After the death of Gualtiero, Barilla's advertising in the immediate post-war period seems to revert to a mannered, purely graphic style.

In the early 1920s the trademark consisted simply of a disk, at the centre of which appeared the customary boy, with the inscription in a circle 'G.R. F.lli Barilla Parma' in elongated sans serif letters as was the fashion at that time. Subsequently, however, the graphic form of Barilla's advertising would recover its high-quality tone.

Notes

¹ BARILLA Riccardo, *La storia della mia vita dal giorno che sono nato*, mss. n.d. and *Alla mia cara consorte ed ai miei cari figli*, mss. of 14.12.1942, in the Archivio Storico Barilla (ASB); CORTELLINI Luigi, *Parma. Industria e commercio*. Parma, Ed. Lodi, 1953, pp. 10, 71-72; CHIERICI Maurizio, MONTAN Benito (edited by), "Storia di Parma in 1000 fotografie, Bologna", in *Il Resto del Carlino*, 1970-1971, pp. 105, 107 and 159; SAGUATTI Alessandro, "Le origini della formazione di un polo agro-alimentare nella provincia di Parma", in PE, ² (1994), pp. 26-29; SALTINI Antonio, *Tra terra e mare la capitale del commercio alimentare*. Bologna, Avenue Media, 1994, *passim*; GONIZZI Giancarlo, *Mercato, negozio e società. Per una storia del commercio a Parma*. Parma, Ascom, PPS ed., Artegrafica Silva, 1995, pp. 67, 68, 100, 187, 197, 204; PRETI Alberto, "Processi di industrializzazione in Emilia e in Romagna nell'ultimo ventennio dell'Ottocento", in Fondazione 'Andrea Costa', *Le elezioni del 1889 e le amministrazioni popolari in Emilia-Romagna*, Torriana (Fo), Sapi gnoli ed., 1995, p. 24; FARINELLI Leonardo, PELOSI Gianluca, UCCELLI Gianfranco, *Cento anni di associazionismo industriale a Parma. Ricerca e analisi*. Parma, Silva Ed., 1996; DALL'ACQUA Marzio (edited by), *Enciclopedia di Parma. Dalle origini ai giorni nostri*. Milano, FMR, 1998, pp. 111-113, 670, 676; "Novecento. Fatti, protagonisti e conquiste del nostro secolo", *Gazzetta di Parma*, Novara, De Agostini, 1998, pp. 181, 296, 310, 331, 506, 507; MAGAGNOLI Stefano, *Élites e Municipi. Dirigenze, culture politiche e governo della città nell'Emilia del primo '900 (Modena, Reggio Emilia e Parma)*. Rome, Bulzoni, 1999, pp. 270-271; LASAGNI Roberto, *Dizionario biografico dei Parmigiani*, I. Parma, PPS, Grafiche Step, 1999, pp. 285-288; VILLA Mariagrazia, "La comunicazione a Parma", in *Almanacco parmigiano 2000*, Parma, PPS ed., Artegrafica Silva, pp. X-XI, XV; GONIZZI Giancarlo, "L'industria", *ibid.*, pp. V-VII; CAPELLI Gianni, "Architettura e urbanistica", *ibid.*, pp. XI, XIV; MEDICI Romeo, "L'economia", *ibid.*, p. V; BARILLA, *La pasta. Storia, tecnica e segreti della tradizione italiana*. Milano, A. Pizzi, 2000; Banzola Vincenzo (edited by), *Il Rotary Club di Parma sulla soglia del 2000*. Parma, Artegrafica Silva, 2000, pp. 99-100, 112-113, 190; SERVENTI Silvano, SABBAN Françoise, *La pasta. Storia e cultura di un cibo universale*. Rome-Bari, Laterza, 2000, pp. 125, 199, 261-263, 265, 281.

² Ministero delle Finanze, *Imposta sui redditi di ricchezza mobile. Elenco dei contribuenti privati*. Rome, Tip. Elzeviriana, 1889, *passim*.

³ ROSSI Bruno, "Ed è ancora domenica. Pietro Barilla: ottant'anni di una vita indissolubilmente legata a quella della nostra città", in GP, 16.4.1993 p. 7 and 17.9.1993, p. 11; CHIERICI Maurizio, "Ricomprò l'azienda di famiglia sbaragliando gli americani", in CS, 17.9.1993, p. 13.

⁴ Piacenza State Archive, Gualtiero Barilla's matriculation sheet, matr. 8933, class 1881. The document reveals these somatic data: height 1.72 m, brown complexion, brown hair and eyes, profession student. Enrolled in the conscription lists on 18 July 1901 he had several postponements, partly because he was still a "pupil in the Emilian Institute for Foreign Missions"; he actually began his service on 31 December 1902 and was enrolled as a pupil sergeant in the 43rd Infantry Regiment; promoted to corporal on 30 June 1903 and sergeant on 31 December 1903; sharpshooter (as a civilian he was a member of the National Target Shooting team), he joined the 56th Infantry Regiment on 5 January 1904; discharged on 27 November 1906; enrolled in the Mobile Army on 15 June 1910, he was recalled to arms several times,

also during the war, but his exemption was always deferred.

In 1904, whilst he was serving in the army in Nava, in Brianza, he availed himself of the good offices of Mons. Conforti with the Ministry to obtain a transfer; his letter of thanks is in: TEODORI Franco (edited by), *Arcivescovo Conforti. III. Da Ravenna alla città della croce*. Vatican City, Libr. Ed. Vaticana, 1994, pp. 72, 535.

⁵ On Don Rodolfo Barilla, born in Parma on 11.6.1879, ordained on 28.6.1903, died in Noceto on 5.7.1949 cf.: LASAGNI Roberto, *Dizionario biografico dei Parmigiani*, I, Parma, cit., pp. 288-289. On Don Giovanni Barilla, born in Parma on 11.7.1875, ordained on 10.3.1900, cf.: DALL'AGLIO Italo, *La Diocesi di Parma*, I. Parma, Tip. Benedettina, 1966, p. 554.

⁶ In the autumn of 1918, on the reconstitution of the Public Assistance with the return from the front of numerous members, the Barilla brothers were among the first to make a contribution, together with Local Authorities and private citizens: MINARDI Marco, *Tra le due guerre, in, Operai della buona causa. Storia dell'Assistenza Pubblica di Parma*, Parma, Step, 1992, p. 95.

⁷ Interview recorded in May 1991; the unabridged transcription is in ASB; CHIERICI Maurizio, "Una vita in prima linea, per il lavoro", in CS, 16.4.1993, p. 16. Obituaries of Gualtiero Barilla and charitable donations in his honour are in: GP, 17.5.1919, p. 3, 18.5.1919, pp. 2-3, 19.5.1919, pp. 2-3, 20.5.1919, pp. 2-3, 21.5.1919, pp. 2-3, 16.6.1919 and 18.6.1919 (for the celebration of the mass for the dead in the church of San Michele); VN, 24.5.1919, p. 3; 14.6.1919, p. 3; 21.6.1919, p. 3; *La Giovane Montagna*, 18.5.1919, p. 2; *L'Idea*, 24.5.1919, p. 3; "L'Internazionale", 31.5.1919, p. 4; ASB, O, Cartelle Gualtiero Barilla. The trade-union dispute is in *L'Internazionale*, 8.5.1919, p. 3; 10.5.1919, pp. 2-3; 24.5.1919, p. 3.

The celebrations of the anniversary of the 1908 strike are in *L'Internazionale*, 28.6.1919, p. 1.

⁸ TORELLI Giorgio, "Padre Lino Maupas", in Various Authors, *Parma vicende e protagonisti*, Bologna, Edison, 1978, p. 145; BELTRAME Anna, entry on Riccardo and Pietro Barilla in TEDESCHINI Mauro (edited by), *I Grandi di Parma*, Bologna, Il Resto del Carlino, 1991, pp. 9-10; TORELLI Giorgio, "Quel frate santo, vestito di stracci", in GP, 15.2.1998, p. 9; BENECCHI Roberto, *Santi di Parma e Provincia*, Parma, PPS ed., Artegrafica Silva, 1999, p. 150; GONIZZI Giancarlo, *I luoghi della storia. Atlante topografico parmigiano*, I. Parma, PPS ed., 2000, pp. 121, 124.

Among the numerous, more or less hagiographic, works on Padre Lino, it is worth mentioning for documentary precision: LOMBARDI Teodosio, *Padre Lino da Parma un modello di carità e di eroismo*. Parma, La Ducale, 1984 (the mention of Barilla is on p. 12).

In 1924 Mons. Conforti consecrated the company's workers to the Sacred Heart and Cav. Riccardo Barilla contributed to the foundation of a group of Catholic Explorers among the Stigmatins: respect. in BONARDI Pietro, DALL'OLIO Enrico, "Guido Maria Conforti. Chronobiographical synthesis", in *A Parma e nel mondo*. Atti delle ricorrenze saveriane (1994-1996), Parma, Artegrafica Silva, p. 23 and LEONI Aldo, "Monsignor Conforti e gli Stigmatini", *ibid.*, p. 464; TEODORI (edited by), *Beato Guido Maria Conforti Arcivescovo-Vescovo di Parma 1921-1925*. Libr. Ed. Vaticana, Vatican City, 2000, p. 509; LEONI, "I Salesiani e gli Stigmatini a Parma", in MOTTO (edited by), *Parma e don Carlo Maria Baratta, salesiano*. Rome, Libr. Ateneo Salesiano, 2000, p. 388.

Virginia Barilla was a member of various charitable committees in the



city, especially if promoted by the Xaverian Missionaries, as in the case of the construction of the church of the Sacred Heart (1937): TROMBI Ugo, *Il Tempio del Sacro Cuore*. Silva ed., Parma, 1996, p. 41.

⁹ Interview of May 1991, cit.; IVARDI GANAPINI Albino, *I Barilla e Padre Lino*, cit., pp. 74-79; TEODORI Franco (edited by), *Beato Guido Maria Conforti Arcivescovo-Vescovo di Parma 1926-1931*. Vatican City, Libr. Ed. Vaticana, 2000, p. 170; GONIZZI Giancarlo, *I luoghi della Storia. II. Atlante topografico parmigiano*. Parma, PPS ed., Città di Castello (PG), Tip. Petrucci, 2001, pp. 130-133.

¹⁰ Una ditta sempre benemerita ed un'ottima usanza, in GP, 22.12.1916. V. anche BARBUTI Patrizia, *La formazione dell'industria nel Parmense dal 1900 al 1920*, degree dissertation, Università degli Studi di Parma, Fac. of Economics and Commerce, supervisor Prof. Savi Franco, a.a. 1981/82, p. 185.

¹¹ STEFANINI Giuseppe, 'Dalla Vecchia alla Giovane Guardia'. *Seconda parte della Storia del Fascismo Parmense (1923-1931)*, Parma, Fresching, 1928, p. 51; BARONI Renato, "I soldati fecero la questua per il Natale dei poveri", in GP, 4.8.1920, p. 3.

¹² MIANI ULUHOOGIAN Franca, "Dall'immagine turistica alla realtà vissuta", in *Dietro le barricate*, Parma 1922. Exhibition catalogue, Parco ex Eridania, 30 April-30 May 1983, Parma, Step, 1983, p. 38; "Parma localizzazioni industriali e sviluppo urbano", *Quaderni del Centro Studi Urbanistici degli Ingegneri di Parma*, Tip. Fava-Cassinelli, 1990, pp. 24-25; VILLAN Giovanni, *Strada facendo. I trasporti pubblici parmensi fra Ottocento e Novecento*. Parma, Ermanno Albertelli Ed., Castel Bolognese (Ra), Grafica Artigiana, 2000, pp. 96, 167.

¹³ Giovanni Gabbi was Pier Giacomo, and plied his trade from 1896 in Strada Garibaldi 94-96; in 1908 he moved to Suburbio Vittorio Emanuele 8, to a house overlooking Via Emilia, owned by the Bonaconza family, which was subsequently bought by the Barilla brothers; in 1919 his son Gino took over from him and moved the business to Via Veneto 7, just beyond the area of the bakery-pasta factory.

¹⁴ ASCPR, Factory Licences, Busta 15, fasc. IV trim. 1909.

¹⁵ Un nuovo forno, in GP, 14.2.1910 p 2; Banzola Vincenzo (edited by), *Sessant'anni del Rotary Club di Parma 1925-1985*, Artegrafica Silva, Parma, 1985, p 222 (where an account is given of a conference on the origins of the factory held at the Rotary Club by Pietro Barilla in 1970).

¹⁶ "Fabbricazione delle paste alimentari", in *Notizie ed osservazioni sullo svolgimento del Commercio e delle Industrie nel Distretto della Camera di Commercio e d'Arti della provincia di Parma*, Parma, 1911, p. 29; BRUNAZZI Luciana, *Parma nel primo dopoguerra 1919-1920*. Parma, Istituto Storico della Resistenza, Grafiche Step, 1981, p. 10.

¹⁷ ASB, G.R. F.lli Barilla Bakery, Inventory at 30 June 1914; DELSANTE Ubaldo, "L'evoluzione dei rapporti tra la Barilla e le industrie meccaniche dagli esordi alla Seconda Guerra Mondiale", in PE, 2 (1998), pp. 121-124. A more detailed architectural and artistic description of the shops, with period photos, is in: "Caro 'notizie'", in *Notiziario Barilla*, 8 August 1963; CAPELLI Gianni, "L'arredo del negozio Barilla", in GP, 8.2.1993, p. 5; Id., *Botteghe di Parma tra Ottocento e Novecento*. Parma, PPS, 1993, pp. 97-112; "Barilla a Cibus '98. Il negozio del 1929", in *Parma capitale alimentare*, no. 40, 1998, pp. 30-31.

¹⁸ The vertical structuring of the pasta industry derived from the engineering theory and practice of the time. The Hoepli manual, which first appeared in 1908, in relation to this, shows designs for a very similar

factory in terms of concept to the Barilla one, designed by the O.R.I. firm in Brescia: ROVETTA Renato, *Industria del pastificio*. 3rd ed., Milan, Hoepli, 1929, pp. 792-793. The structuring of modern pasta factories, on the contrary, is horizontal.

It has been noted that in that period "industrial building, as far as the external form was concerned, tried to adapt to the city's usual concepts of *décor*, acquiring soothing Art Nouveau styles, (whilst) in the interiors, with iron logic, it was always attempted to make maximum use of space, aiming in exaggerated fashion at production rather than at even a minimum of environmental well-being for the worker, with the result that the rooms were always uncomfortable, too hot or too cold, and in any case always humid and lacking ventilation": LEVA PISTOI Mila, "Il tema della città nella cultura architettonica del Liberty", in *Situazione degli studi sul Liberty*. Atti del convegno internazionale, Salsomaggiore Terme, Florence, Ed. Clusf, n.d., but 1975, p. 63. In the case of Barilla, the rooms also proved to be precarious from the static point of view, at least at the beginning.

¹⁹ Azienda dei Sigg. Barilla - Parma - Conto Consuntivo Patrimoniale, 31 December 1910, manuscript ASB.

²⁰ "Per una nuova fabbrica", in GP, 2.4.1911. cf. also: *Bollettino della Camera di Commercio e Industria di Parma*, no. 8, August 1913, p. 7; CAPRA Rita, "L'industria a Parma (1860-1915)", I, in PR, 14 (1972), p. 53; CASTAGNETI Carlo, HAINESS Olga, PELLEGRINI Ezio, *Le mura di Parma*, III. Parma, Battei, Grafiche Step, 1980, pp. 65, 125, 137-138, 152; BARBUTI Patrizia, *La formazione dell'industria nel Parmense dal 1900 al 1920*, cit., pp. 79-82, 237; GABBA Felice, "Parma: il tempo, lo spazio, la gente", in GENNARI DANERI Franco (edited by), *Per la strada fra la gente*. Comune di Parma, Tecnografica, 1990, p. 68; DELSANTE Ubaldo, "Dall'economia di sussistenza all'industria agro-alimentare", in PE, 4 (1992), pp. 93-95.

²¹ It had been built in 1903 by the Franco Tosi workshop of Legnano. As revealed by the Booklet of visits and trials later instituted by the National Association for Combustion Control, it was a horizontal, cylindrical fixed boiler, with a Cornwall system, fuelled by anthracite coal, equipped with a pressure gauge; the work pressure was 7 kg per sq cm; the operator was Achille Brianti. It is not possible to discover the transfer date from the booklet, which lists the technical trials periodically carried out. However, the inspection on 5 December 1910 seems to be indicative, preceding by just a few months the opening of the factory in Via Veneto. The Booklet is preserved in the ASB, whilst the boiler, which has been duly restored, is used as a decoration at the Heating Plant in the Pedrignano factory.

²² The oratory had been built at the beginning of the century and opened for worship in 1908 to provide for the needs of the inhabitants of the expanding area, but very soon became insufficient. In 1935 it was bought by Riccardo Barilla and with the proceeds the parish church of Corpus Domini was built not far away: *La chiesa e la parrocchia del Corpus Domini nel suburbio Vittorio Emanuele di Parma nel giorno della solenne inaugurazione*. Fidenza, La Commerciale, 1939; SCHIAVI Antonio, *La Diocesi di Parma*, II. Parma, Fresching, 1940, p. 394.

²³ ASB, Legal paperwork, fasc. 9.

²⁴ In the catalogue of the Macchine Speciali per Pastifici della Premiata Officina Meccanica Zamboni & Troncon di Bologna (Bologna, Tip. Cacciari, 1911, p. 10), both Barilla and Braibanti feature in the list of pasta factories where the patented 'Cutting-Folding' machine produced by the Bolognese mechanical workshop was in operation.

²⁵ MILAN Guido, "I cavalli di Barilla", in GP, 5.4.1965, p. 3; MILAN

On the facing page, the Barilla customer office in a photo by Luigi Vaghi [ASB, Aa 17]. On the walls are photos of the founder and of Gualtiero with various diplomas and honours. On the top of the counter it is possible to see the 'sample collection' with all the formats of pasta protected by glass: an essential tool for correctly making up client orders. At the side, a bank deed personalised with the company's seal [ASB, T].

Guido, "I trasporti terrestri e idroviani. Dalle diligenze ai treni a vapore", in *Parma vicende e protagonisti*, II, Bologna, Edison, 1978, pp. 268-269; BONARDI Pietro, "In mezzo e ai margini della folla tripudiante per l'incoronazione della B.V. di Fontanellato a Parma (1925)", in *Malacoda*, no. 28, Jan-Feb 1990, p. 29.

²⁶ ASB, Legal paperwork, fasc. 1.

²⁷ ASB, Legal paperwork, fasc. 2. See also the memoirs of Riccardo Barilla, *Alla mia cara consorte ed ai miei cari figli*, cit.

²⁸ ASB, Legal paperwork, fasc. 3.

²⁹ "Incendio nello stabilimento Barilla", in GP, 25.8.1913; PORTA Mariangela, PASINI Roberto, *Le guardie del fuoco a Parma e provincia*. Fidenza, Mattioli, 1997, p. 123. Hydrants, twenty in the whole city, three of which in Via Veneto, were installed following the resolution of the Communal Council dated 16 October 1915, with the favourable opinion of the Ufficio d'Arte. In his letter of 5 August 1915, attached to the file, the Chief Engineer of the Commune referred to repeated requests for this action on the part of the Barilla company, in whose factory a new outbreak of fire had recently taken place "immediately brought under control by members of staff".

³⁰ ASB, *Libro delibere della ditta G.R. Flli Barilla & C.*, pp. 9-11.

For various situations within the Barilla company during the First World War cf. BERZIERI Cristina, "Parma nella grande guerra (1914-1919). Interventismo, condizioni di vita, organizzazione assistenziale", in *Storia e Documenti*, no. 6, Parma, Grafiche Step, 2001, pp. 20, 21.

³¹ ASB, Legal paperwork, fasc. 6. On the granting of credits to Barilla by the Cassa di Risparmio see SAGUATTI Alessandro, "La Cassa di Risparmio di Parma negli anni della prima trasformazione dell'economia e della società (1896-1929)", in *Banche locali e sviluppo dell'economia*. Parma e la Cassa di Risparmio, Milan, Giuffrè, 1989, pp. 270-271.

³² ASB, Legal paperwork, fasc. 7.

³³ ASB, Legal paperwork, fasc. 8. Rag. Argenziano seated on the benches of the town council in the liberal-Catholic group: BOCCHIALINI Jacopo, "Dal 'primo passo' fin quasi al congedo", in GP, 18.9.1960, p. 21.

³⁴ The various buildings and parcels of land constituting the overall factory area were purchased gradually. The sequence of transfers and several land maps of the period are in ASB.

³⁵ On these designers see CAPELLI Gianni, *Gli architetti del primo Novecento a Parma*. Parma, Battei, 1975, *passim*; IOTTI Massimo-ZILOCCHI Barbara, *Gli anni del Liberty a Parma*. Parma, Battei, 1993, *passim*.

³⁶ DELSANTE Ubaldo, *Collecchio, ville e residenze*. Parma, La Nazionale, 1979, p. 31; BANZOLA Maria Ortensia, "24 April 1900: 1^a pietra dell'edificio Missioni Estere. Dall'audace progetto alla realizzazione della sede stabile fuori Porta Nuova", in *Parma negli anni società civile e religiosa*. Book no. 5/2000, 1900: orizzonti di sangue e di speranze, Pubbliprint Grafica, Traversetolo (Pr) 2001, pp. 63 ff.

³⁷ MOLOSSI Baldassarre, *Dizionario dei Parmigiani grandi e piccini*. Parma, Tipografica Parmense, 1957, p. 10.

³⁸ DI NOTO Sergio, "Le 'giornate' sulla stampa locale", in PR, no. 15, Dec. 1972, p. 75; CASONATO Bruno, *Movimento operaio e fascismo*

nell'Emilia-Romagna 1919-1923, Deputazione Emilia-Romagna per la storia della Resistenza. Rome, Editori Riuniti, 1973, p. 322; CASSAROLI Vittorio, "Popolari e fascismo nel Parmense tra le due guerre", in PECORARI Paolo (edited by), *Chiesa, Azione Cattolica e fascismo nell'Italia settentrionale durante il pontificato di Pio XI (1922-1939)*, Milan, Vita e Pensiero, 1979, p. 973; SERENI Umberto, "Le barricate: autobiografia di una città italiana del Novecento", in MINARDI Marco (edited by), *Pro Memoria. La città, le barricate, il monumento*. Comune di Parma, Documents no. 25, Parma, Graphital, 1997, p. 42; PORTA Mariangela, PASINI Roberto, *Le guardie del fuoco a Parma e provincia*, cit., p. 139.

³⁹ MOLOSSI Baldassarre, *Dizionario dei Parmigiani grandi e piccini*, cit., pp. 26-27.

⁴⁰ *Ibid.*, p. 50.

⁴¹ A.L. (LANDINI Agostino), "Le grandi industrie italiane. Il Pastificio G.R. Fratelli Barilla di Parma", in *Aemilia*, Bologna, Nov/Dec 1929, pp. 53-56. The description of the trademark was lodged at the Office of Intellectual Property with a letter dated 17 June 1910, approved by the Chamber of Commerce and by the Prefecture of Parma and the original is preserved in the State Central Archive in Rome.

⁴² Advertising insert for the Award-Winning Ettore Vernizzi Company in PELICELLI Nestore, *Guida commerciale della città e provincia di Parma*. Parma, Zerbini & Fresching, 1914; BOLONDI Caterina, "Barilla. Da bottega artigiana a industria alimentare europea", in *Corriere di Parma*, Battei, Parma, Christmas 1987, pp. 53-55; Id., "La magia della pubblicità Barilla", in *Malacoda*, no. 24, May-June 1989, pp. 57-58; CAPELLI Gianni, "Le Corriere di Parma, Battei, Parma, Christmas 1989, pp. 71-73; CAVAZZINI Gianni, "Prima l'uovo o Barilla? Quando la pubblicità si sposa all'arte", in GP, 13.6.1993, p. 14; GONIZZI Giancarlo, "Alle origini di un'azienda: Emilio Trombara, Gualtiero Barilla e il primo marchio della Barilla", in *Malacoda*, no. 63, Nov-Dec 1995, pp. 3-12; Id., "Il primo marchio Barilla", in GP, 3.1.1996, p. 5; Id., "Un anno con Barilla. I calendari della pasta 1911-1952", in *Almanacco Parmigiano 1996-1997*, Parma, PPS ed., 1996, pp. 8 and following; LANCIONI Chiara, "Dove c'è Barilla c'è archivio", in *IBC*, 4 (1999), pp. 56-57; AMPOLLINI Lara, "Che fascino i vecchi calendari Barilla!", in GP, 30.11.1999, p. 4; VILLA Mariagrazia, "Ed è sempre domenica", in GP, 7.5.2000, p. 25, GONIZZI Giancarlo (edited by), *Barilla. Pasta da esposizione*. Parma, Graphital, 2000; VILLA Mariagrazia, "Da mangiare con gli occhi", in GP, 1.9.2000, p. 5.

⁴³ On Vincenzo Ceccanti see the entry in *Catalogo Bolaffi del manifesto italiano*, Turin, Bolaffi, 1995, p. 55 and on p. 366 of this volume.

⁴⁴ Mentions of Barilla in the features dedicated to the Verdi Celebrations in GP, 30.7.1913, 26.8.1913, 9.9.1913 and 10.9.1913. Also in ASB, O, folders - Cronologia 1913 and Stand 1913. cf. also GONIZZI Giancarlo, "Il pane di Barilla in onore di Verdi", in *Corriere di Parma*, no. 1, Summer 1997, pp. 7-9; "Parma, Palazzo Ducale. Esposizioni per il Centenario della nascita di Giuseppe Verdi. Agosto-Ottobre 1913. Il Chiosco Barilla", in *Almanacco Parmigiano 1997-98*, p. 28.

⁴⁵ A copy of the 1916 catalogue is preserved in ASB, G, 1916/I.

From parliament to the piazza: this was the style developed by Mussolini, who succeeded in galvanizing huge crowds – below, a meeting of Black Shirts in Rome, 1936 (after Italian troops entered Addis Abebà) – or setting up quite enthralling propaganda actions: below, during the Battaglia del Grano [Battle of wheat], the Duce busy threshing amidst Agro Pontino farm workers (1936 circa) [Ist. Luce].

Advertising and society between the wars

GIAN PAOLO CESERANI

The ‘Italy product’

From a communication standpoint, the quality leap from the Giolitti period to the twenty years of Fascism was decidedly brusque. The panorama of posters and the Italian roads that hosted them, changed. Naturally the artists who had rendered memorable the Art Nouveau posters were still around, Cappiello and Dudovich were still in circulation. But alongside their creations images appeared of men in black shirts who made the Fascist salute with the palm of their right hands or darkly waved coshes, whilst innocent children urinated on the symbols of Europe’s sanctions against Italy.

The first observation regarding the change is the following: Fascism was Italy’s first form of mass communication. Mussolini was interested in the masses: he set them at the center of his communicating efforts and thus opened the discussion on themes that are so important for us today: the problem of consensus, the use and exploitation of means of communication. These are Leo Longanesi’s words for defining Mussolini’s interest for the people on the street: “The piazza would replace parliament, Mussolini handled the country directly, thanks to loudspeakers, and the people ended up believing they were the stars of Italian history. ...Had anyone ever spoken to the book-keeper, the doorman, the NCO, the office-worker or the teacher in peace time in such Napoleonic terms? And the book-keeper, the doorman, the teacher finally believed they were elevated and experiencing great moments in their lives, which had been grey and monotonous and poor, so a little epic encouraged them”¹. When had a liberal MP, asked Longanesi



expressively, ever taken it into his mind to explain to ordinary folk about life in the capital? With Mussolini everything changed. The *Duce* decided that his task was to build a new image for the country under his government: an efficient, active, hardworking image. Mussolini was an instinctive adman and his intention was precisely that of selling a product, the “Italy product”: to foreigners, of course, but also to the Italians themselves. For instance, if we examine the famous “press releases” that showered down on the press, we will realize that not only were most of them written personally by Mussolini, but also that they reflected what could be termed the “minimal” aspects of life: not what would be expected from a totalitarian regime.



Regime propaganda was also generously hosted in 'traditional' advertising.

The poster [Coll. Bernardi] for the sixth national competition of the Vittoria del Grano [Wheat's victory], by Adolfo Busi – author, amongst other things, of a promotional calendar for Barilla – or the advertising for the Autotreno del Grano (1930) [Wheat road train], left, which are successful in illustrating the spirit of the era.

For years the notes issued by the infamous MinCulPop obsessed with the anti-fly campaign; the huge efforts to stop the publication of the image of the boxer Carnera knocked to the ground; annoyance voiced if troops were photographed from the back during marches; the fact that the Italians were slimming down was appreciated; it was ordered that no photos be published showing women with “hourglass figures”, because they were deemed too thin, and so on. Mussolini actually felt himself responsible for rain and hailstorms, and for monstrous children being born. This was not the direction that we would expect regime censorship to take. But the choice highlights the underlying objective: the *Duce* cared about his “product”. He wanted a specific image of Italy to be perceived, Fascist Italy as he wanted it to be, and naturally not the way it was. And if Italy was not that way, then the press had to present it that way. We feel it to be normal that a regime attacks dissidents: we are, however, surprised if the press is warned not to circulate news regarding the presence of sharks along the coast. If this was the objective, the system used by Mussolini communicator leave us somewhat perplexed: the gesture was mocking, the word plebian, the emphasis dramatic.

We know that the *Duce* listened to no one with the exception of a handful of advisors. These methods do appear more comprehensible, however, if we observe the overall scene through a historian's eyes. This is what Piero Melograni tells us: “For a long time Mussolini's propaganda machine used quite limited and clumsy means. However, in order to assess the efficacy, Italy's conditions at that time should be borne in mind. In 1921 almost 30% of Italians was illiterate. Many were semi-illiterate. 56% of the active population was still employed in agriculture. The pro-capita income hovered at very low levels. Overall, and especially in southern regions, Italian society was still a poor society. Political life necessarily reflected this backward state”².

Foreign historians have appeared astounded by the realization of how poor the propaganda offices of Fascism were. The Fascist propaganda machine,

unlike the well-oiled and complex Nazi device, was a typically Italian-style machine, driven by a man who by instinct was often able to perceive the right road to take. It was not until the 1930s, when the relations between Italy and Germany became more close-knit, that Mussolini realized just how backward his system was. During his first trip to Germany he was struck by the typical Hitlerian mass events: domestic meetings and marches must have appeared to him as country fairs. When Goebbels visited Italy in 1933 and made a report to the German department of culture on how the old press office functioned, Mussolini formally abolished it and replaced it with a new secretariat (run by Ciano) that later became a ministry. This was indicative of Mussolini's instinctive preference for the press (as we know, he had been editor-in-chief of *L'Avanti*). He was never able to understand (unlike Goebbels) how important new media, for instance the radio, were. Despite Guglielmo Marconi's personal request to the Duce for assistance with programs, the official attitude towards the radio remained lukewarm.. In 1926 there were only 26,000 subscribers; a decade later there were 800,000. Nevertheless a low number and most Italians did not own a radio.

The same thing occurred with Cinema. Just as the walls of Italian towns cohabited with regime and advertising posters, hallmarked by quite different styles, the Cinema also experienced the conflict of symbolism between the glossy film trend known as *telefoni bianchi*, representing the desire to escape, and the regime's programs like the famous (for its unintentional humour) *La battaglia del grano* [Battle of wheat].

Industry: a stop failure

For his entire life Mussolini remained a journalist, a man of the written word. We might say, without trace of irony, that he was an excellent copywriter. His talent for deformation or unusual word combinations is well-known, for instance the invention of insults, of which a very long list exists: *avariato*, *bagolista*,

Milan's Fiera Campionaria or trade show, became the most startling appointment with the industrial activity of the era – side – whilst the radio skirmishes and picture-card albums of the Four Musketeers engaged by Perugina, aroused a frenzy in consumers: below a display cabinet with Perugina competition material [Perugina Historic Archive].



podagroso, microcefalo, mezza cartuccia, partitante, demoplutocratico [stale, blabbermouth, gouty, idiot, pipsqueak, partisan, pseudo democratic]; and also: *cretinismo parlamentare, bestiame elettorale, fognosi uteri cerebrali* [parliamentary cretinism, electoral livestock, cerebral gutter wombs]; then there is the following list of linguistic inventions dedicated to the Great War and its consequences; *paci-fondaio, guer-rafondaio, pescecanesco, riformaiolo, capitolaro, pantofolaio, attendismo, arrivismo, carrierismo, presapochismo* [peace-monger, warmonger, sharkish, reformerist, defeatism, drifter, fence-sitting, social-climbing, careerisms, superficiality]. It is easy to notice that many of Mussolini's neologisms are still in circulation today.

Mussolini was decidedly 'reactionary', however, in his hostility to the industrial world, which he set against the traditional, 'pure' rural world. His war against industrialization was marked by specific stages: in 1925 there was the famous *Campagna del grano* [Wheat campaign], supported with every possible means; in 1927, in a letter to Minister Giurati, the *Duce* also said: "Urbanization in Italy is becoming increasingly disquieting... Italy must be ruralized, even if it costs billions and takes half a century".



Melograni, who quoted these words, commented thus: "Today it may seem very strange that in 1927 a government leader might think to found an empire by targeting the development of the population rather than the development of industrial production. And in effect, Mussolini, in this respect, reasoned using rather archaic models, which then ended by overwhelming him. He dreamed of founding an 'empire' in an era when colonialism had vanished, and he imagined halting the growth of industries and towns in an era in which this growth phenomenon was the consequence of inexorable economic-social laws"³.

Not even the evolution of Italian life supported this bizarre strategy. The 1936 census demonstrated only that female employment had risen in the countryside, whilst the number of men employed had fallen by 214,000 units. On the other hand, the industrial census of 1937-38 registered no less than 850,000 units more than the preceding period and significant progress in the mechanical industry compared to that of textiles. Mussolini aversion to industry did not, in actual fact, perceive what was really occurring: for instance, the wheat campaign was obviously in favor of ruralism, but one of wheat's chief products was pasta, and it was capable of emerging from the rural world to achieve industrial manufacturing levels and large-scale distribution. In 1941 Parma, Barilla's home town won the *Spiga d'oro* [Golden ear of wheat], first prize in the *Campagna del Grano*.

It is also well-known that the *Duce's* attitude to hedonism was one of clear-cut aversion: one of his most famous slogans was *Contro la vita comoda* [down with the easy life]. This strategy to fight industrialization and its methods explains why advertising in the Fascist period was fundamentally lacking in events.

Nevertheless, the world of advertising certainly and significantly took a stand in favor of 'modernity' and the rational methods in the use of communications.

In 1933 the international advertising congress was held in Milan and in Rome. On those occasions the most important newspaper involved in communications, *L'Ufficio Moderno*, whose editor was Guido Mazzali, supported a type of advertising that tended

Of the posters considered cornerstones of the new graphic image of the twenties and thirties, there was the Buitoni 'little nun' [Buitoni Historic Archive], in line with Seneca's succinct and metaphysical volumetric emphasis, Sepo ideograms for Motta – see below – and the advertising prepared by Nizzoli for Olivetti, side [Olivetti Historic Archive].

Dynamism, symbolism, a strong stroke and magnification of the subject can be deduced from European post-Cubist graphics and the Bauhaus matrix.



more towards European and especially American teaching.

Timidly Italy looked to the USA and we may find precise indications: in a Barilla poster, for instance, a figure appears that is an evident reference to Al Jolson, famous for having been the star of America's first 'talkie'.

The first to be sacrificed to the new attitude was actually the poster itself, the instrument that had given lustre to Italian advertising in previous years, and which even in the two decades of Fascism continued to be the most significant form of advertising. The finger was intended to point at the 'gratuity' of the posters of previous years, whose tone was detached from trade demands, in short everything that had made the commercial artist a real 'artist'.

The advertising executives who were involved in the

international advertising congress felt themselves to be beings of another era and they felt the bonds with commerciality not as a restrictive tie but, on the contrary, as a step in the right direction towards rationality, efficiency, surmounting of artistic disorder. Reality made it almost always impossible to achieve these aspirations. Nevertheless, some novelties on the advertising panorama began to emerge.

An embryo of sponsorship emerged at this time, in the concerts transmitted by Martini & Rossi; and it was the radio that asserted the transmission of the *Quattro Moschettieri* [Four Musketeers] which stirred another intuition: that of competitions. Perugina picture-cards became a small craze during that period and the prototype was imitated by other, important industry names. A large number of smaller brands even attempted to form a 'cartel', in an endeavor to use the



A historic campaign: 5.000 lire per un sorriso [5,000 lire for a smile], invented in 1939 by Dino Villani, one of the fathers of modern Italian advertising for Gi.Vi.Emme. despite the limits dictated by the instruments of the time, Villani studied specific arrangements: he grabbed the back cover of the magazine *Tempo*, the radio played the jingle that was soon on everyone's lips, Marcello Marchesi wrote radio sketches on the 'smile' theme. We cannot yet speak officially of 'sponsorships' because the brand name was taboo, but the dynamics introduced developed extensively with the boom that occurred after the looming war.



consortium for instigating a group competition. The big names (including Motta, Campari, Cinzano) rebelled, however, and the Minister was forced to make drastic cuts in the prizes. The picture-cards boom gradually deflated.

Another new system was the slides shown in cinemas: once again, low numbers, as there were only 600 locations for advertising. One significant date in the scant list of significant events was 1928, when Nino Caimi, a former journalist and moving force of advertising of the time, opened a subsidiary of the Erwin Wasey American advertising agency, after a sojourn in the USA. It did not last long, but that was sufficient for some interesting experiences: the Italian launch of Palmolive soap, two group campaigns (the first in Italy) for beer and bananas. In 1930 Caimi founded Enneci; other admen who led studios and small agencies were Domeneghini, Ricciardi, Balzaretto, Bellavista, Pesavento, as well as Dino Villani, whom we will discuss shortly.

Moreover, several writers dedicated their energies to preparing advertising texts: Trilussa, Fraccaroli, Falconi, Frattini, even D'Annunzio. The culture of that era was in contact with advertising: not so much the Futurist movement as the Bauhaus, whose influence could be noticed when the first editions appeared of *Casabella* (1931) and *Campo Grafico* (1933).

In the early Thirties the first Italian graphic artists were active, becoming important most of all in the post-war period: Boggeri, Max Huber, Munari, Veronesi and the young Carboni, who as early as 1922 created a Barilla calendar, which was repeated after many years, in 1939, before leaving his most important mark in the 1950s.

New men

The period between the two wars suffered a 'block', as was already mentioned, created by Mussolini's strategy; despite the difficulties, however, there are important creative designers, able to make a very evident personal mark. The most famous poster artists of earlier years, like Dudovich, were still active, but others began to appear on the scene. The most unique was Federico Seneca, who was art director at Perugia from 1920 for many years, until he opened his own studio in Milan. Seneca's work, close to modern sensibility, is immediately identifiable because of the linear, spare contours; his most famous creation was, without doubt, the strange 'beast' used as the AGIP logo.

Equally famous was Severo Pozzati, known as Sepo, who, like Cappiello, conquered Paris: in 1925 he was actually appointed manager of Dorland, France's most important agency. Of many significant works, one was outstanding: the Motta poster with the *panettone* Christmas cake with its big red 'M', which lived a long life.

There were quite a number of talented graphic artists in the thirties: we could mention Codognato, Mario Pozzati, Brunetta, Nivola; but two names are still remembered: one was Nizzoli and the other was

Boccasile. Marcello Nizzoli was born in 1887, at Boretto between Parma and Guastalla, and in the beginning was an industrial designer. His *début* as a poster artist, quite late in life, was sensational: in 1925 he created two posters for Campari that caused uproar. However, Nizzoli's real indelible stamp was in what we call design: this was the man to whom Adriano Olivetti entrusted the task of defining that 'Olivetti line' that would be a world leader, whilst Enrico Mattei employed him for Metanopoli and for Gela ANIC. His Mirella Necchi was accepted by the Museum of Modern Art in New York. Nizzoli, like Villani and Boccasile, was able to leave significant traces even after World War II.

Gino Boccasile, the great poster artist, is still remembered today for his famous *signorine Grandi Firme*, curvaceous girls who actually ended up being a concern for Fascist censorship. Boccasile was a prolific worker, highly sought after and well-paid: his vast repertoire of posters includes the memorable ones for Pirelli, Rinascente, Yomo and one of the later ones was for Paglieri, quite 'scandalous' for the era.

Dino Villani was a quite apart from the other figures discussed so far. He was the first modern adman, a real strategist: throughout his very long life (1898-1989) he had intuitions and insight well ahead of his time. For Motta, the first company to employ him, he invented – together with his friend Cesare Zavattini – the *Premio della Notte di Natale* [Christmas Night Award], the first example of creation of company image in the history of advertising.

The award swiftly became a byword, and Villani raised his sights. First he called Sepo to design the logo with the *panettone* and the 'M', then Erberto Carboni to chart out the press campaign. He hit the jackpot in the Thirties when he convinces Angelo Motta to design a giant *panettone*, actually weighing 12 kilos that was given as prize to the winner of each stage of the *Giro d'Italia* bicycle race. An enormous success: each day the newspapers published photos of the cyclists posing triumphantly close to the giant cake. But his apotheosis occurred in 1937 when the scheme was also adopted for the *Tour de France* and French weeklies dedicated their covers to the event. Villani still was not content: he decided to relaunch the *colomba* Easter cake and he succeeded by involving opinion leaders. In 1939 the indefatigable Villani was part of Gi.Vi.Emme, where he made his *début* with a competition that made history: *5.000 lire per un sorriso* [5,000 lire for a smile], with a specially thought out schedule (the back cover of *Tempo*). The song with the same title was sung everywhere and – with the methods applied at the time – sponsorship was sought: Marcello Marchesi was enrolled to write radio sketches on the theme of the 'smile', but the name of the company was severely prohibited.

Again for Gi.Vi.Emme Villani, after the war, invented the Miss Italy competition, which is still around today, and he held important roles (for instance he was a member of the voluntary controls committee) and thus becoming the ideal 'bridge' between those early attempts at new-style advertising and modern times.

Notes

¹ LONGANESI Leo, *In piedi e seduti*, Milan, Longanesi, 1980, p. 57.

² MELOGRANI Piero, *Fascismo, comunismo e rivoluzione industriale*. Rome-Bari, Laterza, 1984, p. 56.

³ MELOGRANI Piero, *Gli industriali e Mussolini*. Milan, Longanesi, 1972, p. 200.

Economy in Parma (1920-1940)

ALESSANDRO SAGUATTI

In the period we will refer to as the one ‘between the wars’, we can identify various phases on a socio-economic level. The first one, from 1918 to 1922, was characterized by the crisis of the mechanical industry as well as those connected to wartime demand. Although Parma’s economy was not tied to heavy industry, it was nevertheless affected by the generalized drop in consumption, higher fuel prices, and the return of veterans and disabled servicemen. These events, coupled with the industrial crisis, were also the reasons underlying the serious social clashes and strikes of 1920 and 1921 that led to Fascism and the rise of Mussolini, whose March on Rome (1922) marked the beginning of a twenty-year dictatorship.



This was a difficult period for Barilla as well. In 1919, at just 37 years of age, Gualtiero died of typhus and his brother Riccardo found himself alone at the helm of a company that already had 200 employees. He thus had to tackle the difficult problem of paying off his sisters and reorganizing the company. Riccardo’s wife Virginia, who assisted him in making decisions and running the company, proved to play an important role in this reorganization¹.

Between 1922 and 1925, the economy began to



Parma's economy in the Twenties: the agribusiness sector developed, buoyed by the establishment of new banks – on the facing page, the Banca Cattolica of Parma [AFA] represented by the tomato-canning industry – below, a set of 'boules' for making tomato paste – by the sugar industry – lower photograph, the Eridania sugar factory in 1937 – by the numerous cold-cut and curing industries in the hills – below, a group photograph of the Ferrari Paride cold-cut plant at Collecchio – by the pasta factory – on the opposite page, the skilled workers at Barilla in a photo by Vaghi, as they prepare for a group portrait in 1923 [ASB, AFV, Aa 103].

expand significantly thanks to the government's liberalist policies and the end of labor conflicts. However, Parma's industry and agriculture experienced a reverse trend due to the crisis in the dairy, canning and sugar industries.

After 1925, Italy's economic policy changed profoundly with the revaluation of the lire, announced by Mussolini on August 18 1926 (setting the lire-pound exchange rate at L 92.46, referred to as the '90 quota'). The objective of this line was to fight inflation, but its rigid enactment led to a dramatic drop in exports and the collapse of the Italian stock market. The first signs of recovery came in 1928-1929, and in the Parma area this was manifested by the doubled production of tomatoes and sugar beets². In 1929, there were seventy canneries in Parma and the number of cold-cut factories also increased (there were thirty large factories)³.

The mills also used updated techniques, and during that period, there were eight large cylinder-operated mills in the Parma area that processed 200,000 kg of soft wheat a day and 200 of durum wheat.

Nevertheless, the crisis that started in America when Wall Street collapsed in 1929 had spread worldwide by 1930, bringing with it the same effects: falling prices, reduced production and trade, bankruptcies and unemployment.

The recession between 1930 and 1932 threatened to overwhelm even the banking system in Italy. Consequently, the government focused on centralizing its financial institutions: in January 1933 the Institute for Industrial Reconstruction (IRI) was established for the purpose of salvaging industry and controlling the main banks⁴.

The benefits began to be reaped decisively starting in 1935, when the economic system was also spurred on by the military venture in Abyssinia. Nevertheless, this was not enough to turn the tide of the economy completely, as it was heavily penalized by the autarchic policies of the regime, which sacrificed not only imports but also exports and thus the activity levels of Italian businesses.

Also in the Parma area, the early Thirties were



extremely difficult. Industrial plants operated at half their normal output, the bankruptcy rate – even among banks – was high, as were protests for non-payment⁵. In 1933, the unemployment rate rose to 20% of the work-age population.

The recession hit the canning, dairy and glass industries, affecting the pasta industry to a lesser extent, as it benefited from military supplies as well as technological updates, particularly with the advent of the continuous press. Braibanti tested the first one in

Amos Nattini (1892-1985) strives to offer a concise image of the local economy in the oval painting – facing page – commissioned for the Meeting Hall by the local Chamber of Commerce [CACRPP]. During this period, enormous efforts were made to achieve self-sufficiency in the production of wheat. As shown below, new cultivation techniques were tested, whereas the propaganda organizes a threshing festival in the cities – side photograph, Piazza Garibaldi in Parma [AFA]. Parma won the 'Battle of wheat' in 1941 and on October 15, The Duce decorated Parma farmers with the government's Spiga d'oro [Golden ear of wheat] award (top right) [ASB, O, Grano iconografia].



1933⁶ and Barilla installed six between 1936 and 1937.

By the late thirties, Barilla employed 800 people, with a daily production of 70,000 kg of pasta and 150 of bread. In 1932-1933, young Pietro Barilla completed his business studies in Germany and began to work in sales. Quoted below is his recollection of that period.

"...In '32, our two representatives had a tough life. They called on one customer at a time, small customers, one in Colorno, two in Mantua, two in Villafranca, three in Verona.



A trip to Florence was like going to the moon. Rome was a dream.

Naples, with its 100 pasta factories, was a forbidden paradise.

They collected orders and brought them home at the end of the week. From the factory, we would ship the pasta by rail inside round baskets that came from Tuscany, known as *corbelli*. And the shopkeepers had to return them.

This was an added complication for the books, which were kept by hand...". But the technological progress and development of companies was interrupted in 1940 with the onset of World War II.

Notes

¹ PALAZZI Maura, *Nascita di un'economia agro-industriale. Città e campagna a Parma dall'Unità agli anni Trenta*. Excerpt from *Comunisti a Parma*. Convention proceedings, Parma, September 1981, "Studi e Ricerche" series, Parma, Step, 1986, p. 31.

² SAMOGGIA Cesare, *Il pomodoro e la sua industria*. in *Agricoltura Parmense*, special issue of *L'Avvenire Agricolo* edited by the Provincial Inspectorate of Agriculture and Consorzio Agrario Cooperativo 'A. Bizzozero', Parma, Fresching, 1937, p. 114; GIORGI Marco, *La coltivazione e la lavorazione del pomodoro nella provincia di Parma dalla fine dell'800 alla seconda guerra mondiale. Un contributo alla storia della industrializzazione in provincia di Parma*, degree dissertation, Parma, Department of Business and Economics, A.A. 1984-85, p. 365; SAMOGGIA Cesare, "La bietola da zucchero", in *Agricoltura Parmense*, op. cit., p. 111.

³ MASSA Eugenio, *L'almanacco parmense. Strenna per l'anno 1927*. Parma, Fresching, 1926, p. 66.

⁴ CASTRONOVO Valerio, *L'industria italiana dall'Ottocento ad oggi*, Milan, Mondadori, 1980, pp. 209-210.

⁵ CONSIGLIO PROVINCIALE DELL'ECONOMIA CORPORATIVA, *La vita economica della provincia di Parma. Relazioni e statistiche*. Parma, 1933, p. 160; SAGUATTI Alessandro, *Cento anni di attività economica e bancaria in provincia di Parma. La Cassa di Risparmio di Parma a Fidenza, Borgotaro, Busseto e Langhirano (1883-1983)*. Parma, Cassa di Risparmio di Parma, 1983, p. 108.

⁶ PORTESI Giuseppe, *L'industria della pasta alimentare*. Rome, Editrice Molini d'Italia, 1957, p. 31.

⁷ BARILLA Pietro, *Memoirs*, May 1991, ASB, O, Memoirs folder.

How could a brand be promoted if the product was sold loose and therefore could not be recognized by a consumer? This was the communications challenge of the 1920s and 1930s. The solution applied by the pasta industry, and by Barilla, was to 'brand' the point-of-purchase that offered for sale 'exclusively' just one make of pasta. Below, a 1930s store window in Reggio Emilia, totally dressed with pasta, packages, posters and promotional items during a 'Barilla week' [ASB, O, Vetrine]; below, the 1949 point-of-purchase in Cremona. [ASB, O, Vetrine].

Communications in the Fascist period

The Single-brand store

In the period between the wars, trade communications, for a food company, were something of a challenge. Barilla accepted the challenge and the solutions it came up with – in a situation quite different from today – are extremely interesting for anyone who works in the field of business communications. There was a crucial obstacle to be overcome: the pasta, like various other products, at that time was sold loose. How could a brand be rendered recognizable and memorable if it had no packaging?

These were the exact terms of the challenge. The solution lay, of course, in the point-of-purchase. Shops at that time were considered 'single-brand', since they had exclusive sales of just only one make of pasta. In





Several promotional objects used in the pre-World War II period. From the left: store calendar holder plate, in wood and aluminum, with the Barilla logo – 1929 ca. [ASB, Rla 14] – promotional thermometer with a wooden base [ASB, Rga 35/6] 1935 ca. – celluloid handbag mirrors – 1914 [ASB, Rga 14/2] – 1930s round bakelite and celluloid handbag mirrors [ASB, Rga 35/1], 1930s pencil and pencil sharpener [ASB, Rga 35/3; Rga 35/4] – promotional blue pottery ashtray and coin tray [ASB, Rga 39/1] made by Faenza Ceramics Cooperative, 1939 ca.

order to achieve a sales result it was essential to win over the point-of-purchase; in order to achieve marketing results, the store had to be used as the primary support and the storekeeper as the addressee for the message. Therefore the furnishings of the point-of-purchase became the true core for promotions. A brand played out most of its chances in the 'single-brand' shop: if it sold Barilla pasta, this would have to appear 'promotionally'. In turn, the point-of-purchase reverberated the brand message onto its customers: for this reason we find a downright merchandising system operating, targeting first the owner of the store and then the customer, who received the company's 'promotions' through the store. The list of means is surprisingly long and varied, and far denser than what we will find in the Sixties and Seventies, exploiting unthinkable means for the period we are looking at, but which – above all – could count on the support offered by packaging. This list includes wall calendars, pocket calendars, notebooks, pencils and pencil sharpeners, priced markers, catalogs, and make-up

mirrors, 3D logos, posters, postcards. The equivalent, even if there is an obvious difference in the type of objects, is not to be found until the 1980s, when mass distribution acquired increasingly greater importance and the company detached itself and the usual type of planning, and enhanced the point-of-purchase. The bond with that impressive offering was the logo, which in the Barilla story was for many years the famous boy pouring an egg, flanked in 1926 by the figure of the 'chef with wings'. The first emblem was registered in 1910 and was still covered by the specifications of legislation inherent to brands and business rights, which laid down that the logo must 'speak': that is to say it had to be sufficiently explicit and independent that it required no verbalization. This provision was inevitable due to the fact that much of the Italian population was illiterate. Nowadays we might observe that not only did the Barilla logo 'speak', but it was also advertising since it emphasized in quite a memorable fashion a distinctive ingredient, which was the egg.

Below, two images from Barilla's Rome 'penetration campaign' – billboard in Via Nazionale in 1936 [ASB, Aa 457] – and, bottom, in Genoa, again 1936, with the distribution of promotional balloons [ASB, Aa 455].

The promotional materials that are particularly interesting from a communications aspect include postcards and calendars. The postcards, as was usual at that time, reproduced not only the promotional illustrations created in large format (billboards, calendars, posters), but also photographs of the plants and staff. The calendars are a significant testimony of the culture of that time and as early as the mid-1930s contained advertising declarations: the 1935 edition depicts various scenes of consumption (not infrequent at that time) and the few packaged products available are shown, pointing to future tendencies. The other, 1938 edition, was an opus by Puppo, and includes a *Fosfina* pasta package, a brand we will discuss shortly. Important communications locations included trade fairs, exhibitions, expositions, all occasions both for contacting new storekeepers and extending the sales network, as well as for promoting familiarity with the brand. On several occasions Barilla stood out for the attention it paid to set up stands, and was awarded several prizes and gold medals.



Fosfina: a modern strategy

A real turn in communications occurred in 1937, with the launch of *Fosfina* pasta, enriched with phosphorus and termed a 'dietetic' food, recommended for enriching nutrition in a period that certainly could not be termed 'rich'. Several novelties appeared, all at the same time, preannouncing the 'new era' about to arrive with the 1950s. The novelties were signed Pietro Barilla, who had begun to take an active interest in corporate strategy as early as 1936. In particular, Pietro Barilla wanted to move away from the usual and prevalent openings for state work orders, and target the far more extensive middle-class market. *Fosfina* was a product that reached out directly to the private consumer. It was only available as a package, with a fine transparent 'window' to show the product, which separated it from the Barilla range, comprising almost completely products sold loose. To reach the private consumer, Pietro Barilla decided to apply the methods of a real campaign (small advertisements in daily newspapers) and called upon Nino Caimi and his Enneci agency to deal with it. Caimi was one of Italy's top advertising figures; he was considered 'modern', and that was certainly the reason that led to his being chosen by Pietro Barilla, and later the reason that led to the choice of Carboni. This strategy also shows ideas that years later were to form the backbone for the famous campaigns set up by Carboni: a large number of advertisements, graded target by target, so that – on the same



In 1937 Barilla launched its first completely packaged product – dietetic-type – with an advertising campaign conceived in the modern sense: the product was Fosfina pasta, promoted by the advertisements designed by Nino Caimi's Enneci agency. [ASB, Ra 1937/5, II]. See also other advertisements on page 242 and the data sheet on page 368. Right, a table by Mario Puppo for the 1938 Barilla calendar [ASB, Rla 1938/1], re-promoting Fosfina for health reasons. See also other plates on page 242.

day – different advertisements would appear in different newspapers. Nevertheless, there would be a foundation advertisement (this is also a continuing theme) that carried the campaign claim: *La Pasta Fosfina Barilla dà forza ai deboli, sostiene i forti* [Barilla Fosfina pasta gives strength to the weak and reinforces the strong]. Alongside the Fosfina campaign, in 1937, Barilla and a number of other well-known medium-size businesses, all participated in the 'Bonaventura competition', based on the famous *Corriere dei Piccoli* character, drawn by Sergio Tofano. It was a positive moment for this type of initiative, after the astounding success achieved by Perugina's 'musketeers'. The picture cards were included in the packets of Fosfina and in those of the pasta; there was an accompanying album to be completed with them that entitled purchasers to take part in a draw for popular prizes. The campaign was well laid out: there was an institutional poster flanked by the posters of all the companies taking part, advertisements in daily newspapers and radio flashes¹. The numbers are surprising as they are really very high for that period: 30,000 albums were distributed² and 16,000 100x140 posters for each participating company³. We deduce from Pietro Barilla's correspondence that enormous amount of planning went into this: in a series of letters presenting the project to Barilla's various sales agents



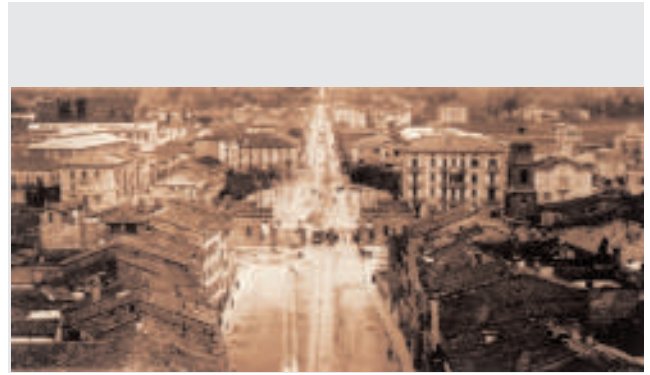
across the territory, the owner of the company indicated that the number of posters displayed in the various localities. The figures would be interesting even nowadays. Here are just a few examples drawn from the far more extensive programming: Verona 150 posters, Bergamo 125, Brescia 200, Ferrara 100, Parma 200, Bologna 300, Salsomaggiore 30, Carpi 15. On the threshold of the war, this company was showing signs of a more dynamic mentality. For instance, it was creating campaigns for the penetration of two difficult cities, Rome and Genoa, both in 1936: Rome with posters, Genoa with the promotional initiative (cyclists were to distribute balloons bearing the 'Barilla' trademark). The same strategy for expansion had also envisaged a distribution of pasta in eastern Africa. The war halted all this movement, but in the years immediately following the war Barilla moved towards the private market, communications and distribution, foreseeing the emergence of a strong Italian market.

Notes

¹ ASB, O, BARILLA Pietro 1937, Copialettere, no. 22.

² ASB, O, BARILLA Pietro 1937, Copialettere, no. 18.

³ ASB, O, BARILLA Pietro 1937, Copialettere, no. 17.



Small steps on a long journey: Barilla from 1920 to 1940

MAURIZIA BONATTI BACCHINI

Following the death of Gualtiero Barilla, his brother Riccardo, who was already running the pasta factory, took on the entire responsibility for the company, challenging the opinion of those, like his sisters, who did not attribute to him the necessary entrepreneurial talents. And he himself proudly recalls in an autograph memoir: “I continued alone, devoting all my time to it both night and day, except for a few hours for rest, and with the help of my wife Virginia I have always confronted all my commitments, thanks also to the local

banks and suppliers who, by continually increasing my credit, provided me with a spur and encouragement.”¹. Thus, at the dawn of the 1920s, began the long phase that is identified with the spirit and entrepreneurial style of Riccardo Barilla. Now that the previous Company had been dissolved and the other shareholders paid off, it was a case of setting up an efficient administrative structure, with the introduction of qualified staff. And in fact we learn from the staff ‘Enrolment-Books’ that as of 1 July 1919 Gualtiero Medioli was put in charge of directing the pasta factory with the role of procurator, evidently to compensate in part for the part played up until a month before by Gualtiero Barilla. The following year Luigi Regola was brought into the sales and customer sector, then it was the turn of Enrico Bonaccorsi, in 1921, who joined the personnel office – where he remained until 1948 – and of Elvio Pelleri in 1922, taken on in an administrative capacity². Riccardo dedicated all his energy to expand the factory, undoubtedly taking advantage of the positive trend that had been sparked off in the national



With the early death of Gualtiero Barilla in 1919, it was his brother Riccardo who took over the reins of the company.

On the left, on the facing page, in a rare photo taken from the bell-tower of the church of San Sepolcro, Via Emilia, interrupted by the city's Barriera and, on the left of the photo, the Barilla pasta factory – recognisable from the sign – surmounted by the roof of the 'mill' [Coll. Bernardi].

Below, 'all the men' employed at Barilla posing for the Group photo taken by Luigi Vaghi in 1923. In the first row, right in the centre under the large advertisement, we can recognise Riccardo Barilla flanked by his sons Pietro – on his right – and Gianni.

Next to the young Gianni is Gualtiero Medioli, the Pasta Factory's procurator [ASB, AFV Aa 1].



Virginia Barilla – on the left, in a photo by Aberto Montacchini dating back to the early Thirties [ASB, Aa 252] – helped Riccardo to run the Pasta Factory and personally supervised the packaging department – in the photo below [ASB, AFM Aa 39, 1927].



economy between 1920 and 1924, and, what is more, reassured by the first, immediate official recognitions awarded in various trade-fair contests. For Barilla, the year 1921 marked a new season of successes and the company was confirmed at local level as the leader in the production of egg pasta and was awarded the Grand Prix diploma at the Agricultural and Industrial Exhibition in Mantua, organised under the great auspices of Minister Bonomi³.

The factory

Work at the pasta factory involved more than three-hundred people and in that successful year of 1921 the entire group of workers was assembled for a souvenir photo beneath the company's great advertising sign. The same group, portrayed under the same billboard in 1923, shows remarkable progress in the image it gives of efficiency, order and organisation⁴. There is no doubt that the adoption of uniforms – the workers wore white

ones – helped to reinforce the promotional message disseminated in the form of postcards, according to a well-established advertising tradition. In the face of these documents, the testimony given by Pietro Barilla – who from childhood had grown up breathing the air of the factory and becoming familiar with that world – identifies the work done at the factory with a memory of great toil and sweat: "Ever since I was a boy I witnessed the sight of people wet with perspiration. Their toil was obvious because in those days they had to physically enter the drying rooms and everything was transported by hand, the weights, the baskets. Even the women and girls carried the frames by hand. They worked from five in the morning until eight in the evening..."⁵. Riccardo began his day alongside the workers and his first thought was for the bread. He was so scrupulous in his control of that product that at times he would even turn the already-filled baskets upside down when he wanted to check whether some badly turned-out loaf had been hidden at the bottom⁶. Signora Virginia assisted her husband at the organisational



On 14 May 1924 Father Lino Maupas, a Franciscan who undertook numerous charitable works and was a friend of the Barilla family, actually died at the factory.

Riccardo, who admired and respected him, donated the funeral transport. Here, on the left, the body of the priest watched over by Black Shirts, Catholic Explorers and his fellow brothers, and, below, a photo of the funeral, which was attended by 35,000 Parmesans [AFV].

On the facing page, the 1923 general catalogue printed by the Officina Chappuis of Bologna with expertise and refined elegance [ASB, Ga 1923/1].

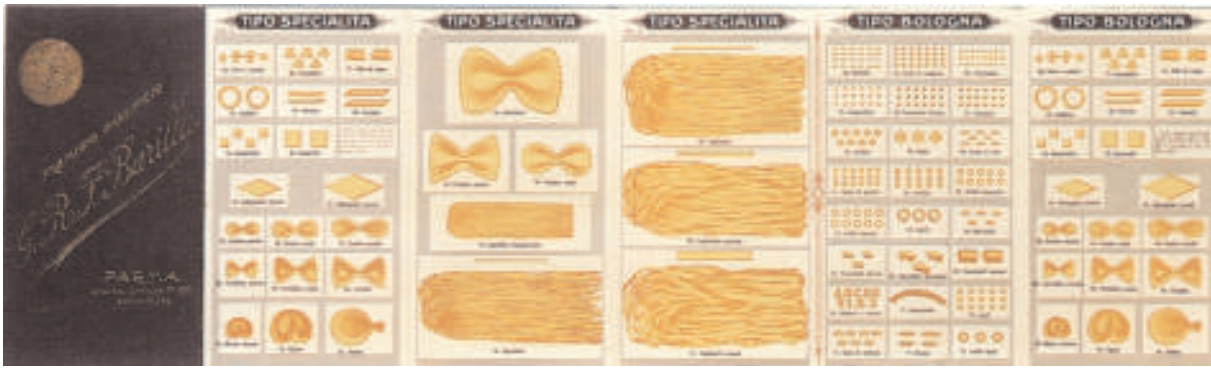


level and helped the team of female workers with the preparation of the packets of gluten pasta, the product that at the time guaranteed the largest profit margins. “Everything was done by hand – recalls Pietro in those memoirs of his, which provide the most valuable voice to reconstruct the history of the company – the label, the glue, everything. It was a great source of money at that time, on that scale. And she was there ten, twelve hours, in the evenings. There were no fixed hours there”⁷. Moreover, for a long time the factory had also been the Barilla family home and they occupied the top floor of the building used for offices. Pietro recalls that his mother “a woman of great strength and character” also supervised the taking on of staff. She was able to weigh up the girls at a first glance, but in the end her decision was mainly influenced by one particular factor: poverty. And it was always her who each Saturday would plan the ritual of paying the workers, who would line up for their weekly wage. Riccardo Barilla personally dealt with purchasing the flour and all the raw materials, ranging from those related to production to the machines. His business relations went from Genoa, one of the homes of the milling industry, to Germany, the land of mechanical technology, which he visited for the first time in 1925. “This labourer gradually developed as a businessman, not in terms of imagination or genius, but equipped with serious elementary principles. He was not a wheeler-dealer, he was not a speculator, he loved doing business. It was his job”⁸, this is how he was described by his son Pietro, who admired more than anything else about him his gifts of humanity and rectitude. In fact the best-known traits of

Riccardo’s personality, which emerge from oral and written sources, were his generosity and simplicity. Such that the factory in many respects became a place of acknowledged providence and liberality. One figure who often passed through the gates of the Barilla factory was Father Lino Maupas, the chaplain of the Prison and Reformatory. This cleric of Dalmatian origin, who had lived in the Emilian city for more than thirty years, represented for the people of Parma “charity that knows no limits”, and he was “so true that he was understood by the entire city”⁹. He died suddenly, on 14 May 1924, during one of his frequent visits to Riccardo, his preferred interlocutor for his many charitable interventions. The day after, the *Gazzetta di Parma* devoted its first page to the sad event and described it as follows: “Around 8 pm he was returning to the Charterhouse Reformatory and stopped off at the Barilla Pasta Factory, at Barriera Vittorio Emanuele, to commend to the constant and never indifferent compassion of Cav. Riccardo Barilla a labourer who wanted to work to maintain his family. Whilst Father Lino was standing there, pleading the cause of the poverty-stricken worker, he was suddenly taken ill. Cav. Barilla made him sit down and then, since his indisposition continued, had him taken to the nearest bed, in the factory caretaker’s house...”¹⁰.

He died immediately in that house, which he had entered on other occasions to greet Antonio Petaccia his good friend, the caretaker, who came from Campania and who had previously worked as a prison guard.

The body of Father Lino, laid out in the Franciscan Church of the Annunziata, was watched over by a ceaseless crowd and the funeral expenses were borne by the Barilla family, who, contravening the rule of the Franciscan order, donated first class transport, with a saloon car and footmen. Subsequently, Riccardo bore witness in other ways to his veneration; he had an epigraph placed on the factory wall with verses by the poet and man of letters Ildebrando Cocconi, and set up a committee for the creation of a bronze monument. He personally saw the project through and on 1 September 1929 the statue of Father Lino, by the Parmesan sculp-



tor Guglielmo Cacciani, was inaugurated underneath the right portico in the city cemetery at the Villetta¹¹. Riccardo's spontaneous generosity emerges from the memories of direct witnesses who recount little episodes, commonplace impulses linked to everyday life. Pietro himself recounts how many times he had witnessed the arrival of "little nuns with an invoice who asked for a discount because they were in difficulty, and he would tear up the invoice"¹². In the same way, with the same simplicity, he took care of his workforce and never let them go without fresh bread from the bakery: every morning two baskets of rolls were set aside for distribution in the factory, and on feast days a cup of chocolate and a brioche would gladden the employees who attended mass in the oratory adjacent to the factory¹³. On Sundays, on the other hand, Barilla's gates would open to let in the local inhabitants too, who were allowed to attend the liturgical services celebrated in the little church. Built at the start of the 19th century, it had been incorporated into the factory area, but continued to be at the disposal of the faithful: a confirmation of the deep, close relationship between that factory and the local community¹⁴. Above all, the factory offered hope of work. The industry, however pioneering, guaranteed a wage and as a result long queues formed of unemployed workers who aspired to be taken on. In choosing between so many applications, consideration was given to cases of greatest poverty, and in fact the 'Enrolment-Book' of 1919 reveals a distribution of labour by fractions of a week, almost as though this were a method to provide alternate help to the families most affected by the serious hardships of the post-war period¹⁵. In making these decisions Riccardo Barilla found himself to be particularly in tune with the apostolate of the bishop Guido Maria Conforti, a charismatic figure in the city's history, whom he had the opportunity to meet in person after his brother Gualtiero had left the seminary¹⁶. For Riccardo Barilla being able to help his fellow townsmen was undoubtedly a source of pride, as was the fact of seeing his company grow in autonomy and efficiency. And in fact one of the sectors in which he took the keenest interest was that of building extensions and

adjustments. As of 1920 he immediately set to work on the factory, which was raised by a storey – given that at the time production was vertically-based – and its adjacent buildings altered. "In thirty years I have always had '*mal de la pierre*' he wrote in his memoirs, recalling that he had established a fixed team of bricklayers led by the master mason Zurlini¹⁷. His right-hand expert was the architect Camillo Uccelli (1874-1942), (> I, entry, page 374) but he also took advantage of the assistance of the architect Mario Bacciocchi (1902-1974)¹⁸ (> I, entry, page 366). It was one of his firm principles to reinvest all the profits in the company, in the acquisition of new machines or in extensions to the buildings. However, there was one goal that he did not manage to reach: the activation of a mill that could have guaranteed him an autonomous and complete production cycle: although in 1919 the building intended to house it was already erected, it was never possible to install the special machinery in it due to the need for huge investments. And very soon the rooms were converted and used for the needs of the pasta factory¹⁹.

The advertising images of the early 1920s

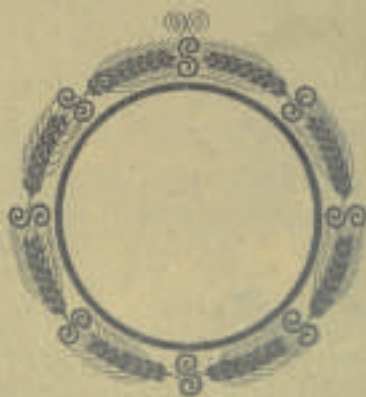
Riccardo's entrepreneurial optimism and the positive trend of the company are reflected in the advertising images of the early 1920s. This is particularly so in the 1922 and 1923 calendars, which were printed with refined care by the Officine Chappuis of Bologna, the factory that was heir to the prestigious typolithography of Edmondo Chappuis (> I, entry, page 370), which together with the Ricordi company of Milan represented the *avant-garde* of Italian poster designing between the 19th and 20th century. The few fragments that have survived of the 1920 calendar, illustrated with refined elegance by an unknown designer, feature, paired up at the head of the page, the representations of two signs of the zodiac, drawn in outline and aided by a skilful use of coloured backgrounds, from which a frame branches out that envelops the series of days. At the bottom, as well as the company's trademark, there is a series of metrical verses extolling pasta, drafted by the

BARILLA



PASTIFICIO
BARILLA
PARMA

OFF CHAPPUIS-BOLOGNA





the 1923 Barilla calendar – on the facing page – Emma Bonazzi, a Bolognese painter (> I, entry, page 367), adopted the style of Klimt and the symbolic implications of the Viennese secession, which in Parma, moreover, had already been introduced by Medardo Bocchi (1883-1976) in the Council Chamber at the Casa di Risparmio – here on the left a detail of the fresco of dance [AFA].

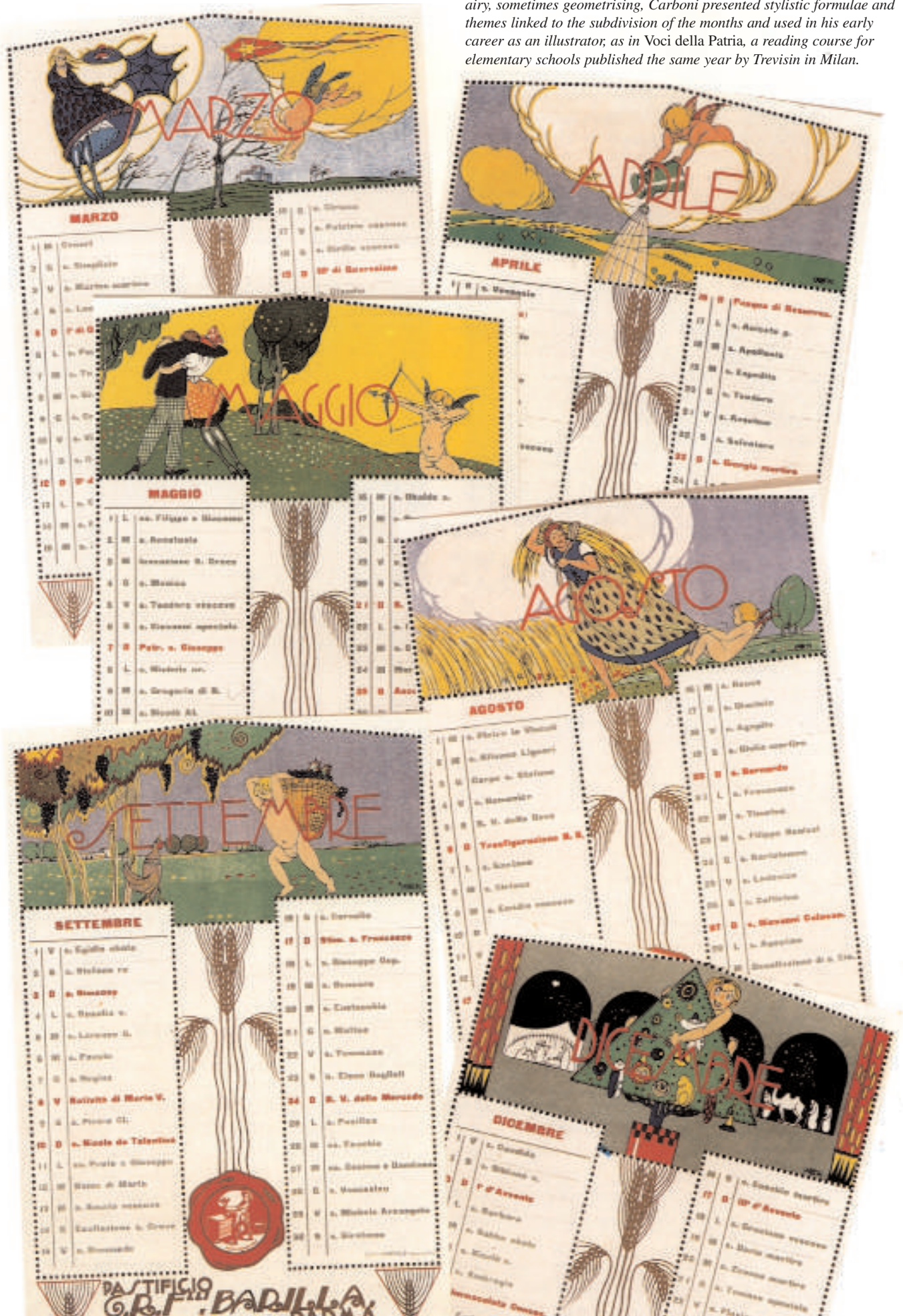
The day-by-day calendar [ASB, Rla 1923/1] – which lost the block of off pages fixed to the centre and the company's round trademark placed inside a frame of wheat ears – was printed in linolithography by the Chappius company (> I, entry, page 370). Below, several fragments of the Calendar for 1920 created by Giovanni Casalini [ASB Rla 1920/1].

pen of the pungent Parmesan poet Giovanni Casalini (1878-1969), a friend of Riccardo, whom we shall have further occasion to meet in the years to follow (> I, page 309, 312 and entry, page 369). Here, the taste for Art Nouveau is expressed in the joyful darts of the Piscean fish that enclose the March-April page or in the solemn representation of Virgo with Leo on the July-August page softening the sober and graceful elegance. A very young Erberto Carboni (1899-1984) (> I, entry, page 368) was summoned to illustrate the calendar for the year 1922. This work, which is unknown to the artist's biographers, represents a sort of *incunabulum* of his graphic production on behalf of Barilla²⁰. Behind the brown cardboard cover with gold print, twelve iconographic subjects inspired by the cyclical

succession of the seasons correspond to the monthly subdivision of the pages. It provides a pleasantly ironic interpretation of popular fables and traditions, from the three old ladies under the umbrella in the thick and fast snow of January, to the scene showing masks in February, to the shooting of Cupid's arrows in May. This example of his early period should be seen in the wider context of Carboni's collaborations as an illustrator of magazines such as *Lidel*, *La Festa*, *Il dramma*, *Emporium* and *Novella*. The company's name, with the round trademark and the symbolic references to its products, expressed by supple, calligraphic ears of wheat, become essential elements of the composition, which incorporates the text and shows a geometric crystallisation of triangles and semi-circles. The 1923



Erberto Carboni, at little more than twenty years of age, designed the 1922 Barilla calendar [ASB, Rla 1922/1], printed in the Chappuis workshops in Bologna and fixed to a larger dark cardboard support with elegant gold decorations (small image on the right). With tasteful vignettes characterised by graceful irony and light graphics, sometimes airy, sometimes geometrising, Carboni presented stylistic formulae and themes linked to the subdivision of the months and used in his early career as an illustrator, as in *Voci della Patria*, a reading course for elementary schools published the same year by Trevisin in Milan.





On the right, Barilla advertising postcards from 1920 to 1940 [ASB, Pb 52; Coll. Bernardi, ASB, Pb 32; Coll. Bernardi, Pb 24].

In the three versions of the trademark with the boy we can see in succession the evolution of the typographic characters of the logo, from curvilinear Art Nouveau and Art Déco modules to the full-bodied plasticity of the Novecento style.



day-by-day calendar is decidedly less graphic and more pictorial and was devised as a precious icon by Emma Bonazzi (1881-1959) (> I, entry, page 367). This versatile Bolognese artist, who was also involved in the advertisements for the Perugina company, signing sketches and boxes of great merit and refinement, proposed for Barilla pasta – not a typically luxury product – a cultured exaltation, with sensational Klimtian overtones²¹.

All that the two calendars have in common are the characters of the letters that make up the name Barilla: in both, the Art Nouveau curl has now become more rigid, in the sparer style of Art Déco. There is an Art Déco look about the *garçonne* who is the protagonist of the picture, perhaps Ceres fertiliser of the universe, perhaps a sensual and svelte Semele, a deity who also in etymological terms refers to the raw material of pasta-making – semolina in other words. Thus, it is fitting that this symbolic presence, the allegory of fortune and abundance, should bear the attribute of a cornucopia overflowing with gold. It is the gold of pasta, a flow of countless shapes in symmetrical correspondence to the cascade of flowers in the background; roses above all, the favourite species of the style that was consecrated at the Paris exhibition of 1925. Emma Bonazzi speaks the language of Klimt and adopts the stylistic syntax of the Viennese Secession, which in Parma had already inspired the cycle by Amedeo Bocchi dedicated to work and abundance (> I, page 215), frescoed on the walls of the Council Chamber at the Cassa di Risparmio²². The same artistic climate was responsible for the formation of Galileo Chini, an illustrious exponent of Art Nouveau and Art Deco in Italy. He was also the author of a decoration dedicated to Barilla and painted in a room at Villa Fonio in Salsomaggiore. In fact in the basement recreation room we find one of those witty *divertissements* that Galileo Chini was capable of improvising with great verve. The image dedicated to Barilla stands out in the bold allegory of good wine and good food: a pictorial text that although never aimed at advertising communication *tout court*, cannot help but be of interest both as an example of the exaltation of gastronomic pleasures, and as a *homage d'auteur* to the

supremacy of Barilla pasta (> I, page 319). Allusive and amused, this hymn to the plate of pasta, balanced with irony and nimbleness by two putti of angelic grace, could have competed with the most successful advertising exercises of the period. The painting, reserved however only for visitors to the villa and published only on the occasion of the specific studies on Art Nouveau and Art Déco in Salsomaggiore, is still a potential promotional image. Moreover, Galileo Chini, as well as being a painter, ceramist and set-designer, was an illustrator and poster artist, well-known for his posters with a theatrical subject but also with themes related to food and wine²³. The most diffuse image of Barilla was still that of the trademark-figure, the boy pouring the egg. It can be found on an enlarged scale as the company's banner sign inside the factory; but it was also printed onto postcards and moulded in three-dimensional forms for plaster or ceramic sculptures. Moreover, it was the subject used for press adverts, including the full-page insert in the *Guida Commerciale di Parma e Provincia* published in 1922²⁴. That simple and smiling, merry *puttèn* [boy in dialect], previously presented in 1911 in a Belle Époque setting (> I, page 182), is undoubtedly the most immediate, most popular image, which declares outside of metaphor the origin of the product, a mixture of eggs and flour. As though to say that the joyful ritual of kneading can be child's play if the ingredients are of the best quality. Egg and flour, whiteness and brightness, are the company's emblem. A two-colour combination that involves other aspects and other forms of the company's advertising: even Riccardo's favourite horses were white, the Belgian bred horses used to distribute



bread in the city. Those proud steeds, with their immaculate coats and studs that were always gleaming, which pulled carts painted yellow, in the collective imagination of the people of Parma were associated with the company's success and always attracted a crowd as they

expected sight. Through the symbolism of colours alluding to the craft of the baker – the white art by antonomasia – and to the yellow of the egg, the company's transport vehicles also contributed to its corporate image; a means of advertising the product on a par with the postcards, press adverts and small promotional articles. Riccardo Barilla aroused the admiration of his fellow townspeople, on account of his horses, his open and cordial generosity and the growing success of his company. In 1922 he was made a Cavaliere della Corona d'Italia, then in 1926 Ufficiale and in 1934 Grande Ufficiale of the same order; finally, in 1939, he received the honour of Cavaliere del Lavoro²⁵. On 28 April 1926 Pope Pius XI bestowed the title of Fornitore Pontificio on him with a diploma, sent by the Sacred Apostolic Palaces, which granted him the right to bear the papal coat of arms²⁶.

This was without doubt a further prestigious recognition, received after the Holy Father had already bestowed on him the title of Cavaliere dell'Ordine di San Silvestro²⁷ on 15 September 1925 because he had made a cart and horses available for the transportation of the statue of Our Lady from the Sanctuary of Fontanellato to Parma Cathedral (> I, page 308).

Man of progress

Whilst Riccardo's old-fashioned heart expressed itself in his passion for horses, the modern entrepreneur looked to technological innovations and took advantage of the most advanced experiences of German tech-



The 'Battle of wheat' promoted by the Government as an answer to the sanctions decreed by the Society of Nations on Italy, mobilised the whole of Italian society. Mussolini himself dictated a Hymn to Bread – on the facing page on the right in the graphic elaboration by Giulio Cisari dating back to 1928 [ASB, O, Pane - storia] – and the regime's propaganda emphasised work in the fields – on the left a postcard on this theme published by the Montecatini company [Coll. Bernardi]. The Barilla bakery at that time could be considered to be one of the most up-to-date and efficient, equipped as it was with three continuous ovens – on the left an image of the ovens [ASB AFM Aa 126, 1927] – and its customers in Alessandria on 28.10.1939, delighted by the visit, left as a gift for Riccardo Barilla the elegant album – top left – with the decoration of the ears of wheat in gilded bronze [ASB, Ha 36].

Below, the quick bread churned out by the Barilla Bakery, complete with the trademark in relief, in an image created by the Pizzi e Pizio company for the 1938 catalogue [ASB, Aa 156]. On the facing page, at the bottom, the cover of the general catalogue for 1929 [ASB, Ga 1929/1b], which, albeit in its formal essentiality, testifies to the search for a harmonious fusion between the rotundity of the trademark and the soft curvilinear trend of the typographic characters, printed in relief by the Industrie Zafferri of Parma (> I, entry, page 376).



Below, the tricycles, vans and lorries used for the daily distribution of bread [ASB, Aa 26]. The photo on the right, which also shows the young Gianni Barilla, was used by the Good Year company to publicise its tyres – fitted onto the lorry – in issue 48 of the *Illustrazione Italiana* of 29.11.1925 [ASB, Ra 1925].

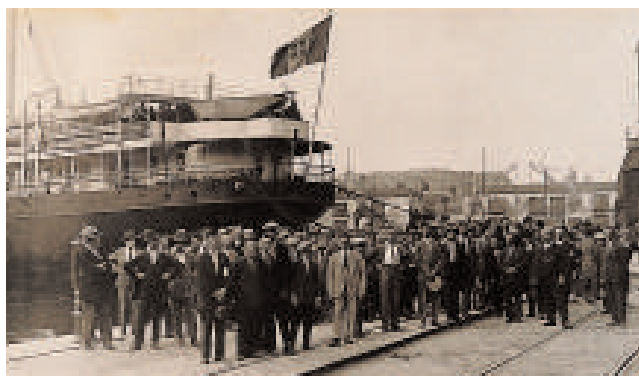
On the occasion of the Feast of the Assumption in 1927 – with the photographer Montacchini in attendance – all the workers with Riccardo Barilla went to Genoa – below – for a day's outing. At the station all the participants were offered breakfast – in the photo on the right [ASB Aa 137, 141]. On the facing page, the sign by Franz Th. Würfel [ASB, Rca 2] of 1926, later also transformed, with variations, into a postcard – here on the right [Baruffini Collection, ASB, Pb 97] – revives the advertising stereotype of the smiling children, customary subjects in food adverts.



nology. The most advanced machines, to select and purify the semolina, were purchased from German suppliers, as were the continuous ovens introduced into the bakery, in successive stages, as early as 1910²⁸. For Riccardo Barilla it was a source of great pride that he had been one of the first people in Italy to adopt the ovens manufactured by the Werner & Pfleiderer firm of Stuttgart. The same man who routinely dressed in dark clothes so that he could judge the quality of the flour and had only to put a small sample of it on his sleeve and blow: good-quality flour would leave no trace on the material. He had honed his experience to this point and in that empirical way was able to compensate for the impossibility of chemically testing the product, a process that at that time could not be carried out yet²⁹. And yet he was always well-informed in advance about new technologies and attended all the sector fairs. “A man of progress – Pietro defined him – and he was never still”³⁰. Furthermore, it is documented that Barilla between 1925 and 1926, but certainly before as well, was exporting to France where it participated

with its own stands in trade fairs. Several photos preserved at the Historical Archive³¹ testify to an exhibition of Barilla pasta in association with a brand of tomato concentrate (> I, page 281).

The staging of the exhibition complied with the French taste for show, whilst the captions report that these “*exquises et nourrissantes*” types of pasta are produced “*avec les semoules retirées des meilleurs blés de Russie*”. It may be conjectured that subsequently Barilla’s exports, too, experienced a pause on account of the monetary measures adopted by the Government in support of the lira, which was devalued following the mirage of ‘quota 90’. As a result, after interest was redirected exclusively at the domestic market and at ministerial supplies, promotional activity took place largely through international fairs and exhibitions. In this field Barilla made its debut winning eulogies from Mussolini – as well as a gold medal and a diploma of honour – at the First Wheat Exhibition organised in Rome in 1927, an important initiative that was in line with the economic policies implemented by Fascism





aimed at the increase of cereal production³². Massive imports had in fact caused imbalances in the balance of payments and the Head of Government, in a skilful move of an undoubted demagogic nature, had set in motion that 'Battle of Wheat' that emotionally, as well as economically, involved all the Italian people. The Roman exhibition foreshadowed the operation to reclaim all the marshy areas – initiated by the law passed in December 1928 – and anticipated the annual festival in celebration of bread, in further support of the huge national campaign that Mussolini was able to orchestrate with his instinctive talent for communication. For its part Barilla took part in various ways in the social initiatives, above all by collaborating with the Communal administration and with the food-rationing offices of the provincial Council for the sale of bread and pasta at a stabilised price. A shop had been opened in Piazza Filippo Corridoni for the most needy citizens: after 120 days it had sold overall more than 600 quintals of bread and 500 of pasta. This charitable action, of which – as can be read in the minutes of the session to install the council – the Head of Government was aware, received “the high honour of his approval, but was able to be rapidly implemented by means of the disinterested help of the Barilla company”³³. More than just a factory, Riccardo Barilla's plant proved to be a veritable sanctuary of bread: each day the six constant-

heat ovens and an automatic oven churned out 100 quintals of the product, including very special items, which even in the literal sense of their names evoked pleasures for divine tables – the *ciprini* for example –, or futuristic references to the myth of speed and dynamism, such as *rapidi* and *aeroplani*. These and others, French loaves, cream puffs, milk rolls, breadsticks, sweet croissants and other traditional Italian bread shapes such as *ricce* and *micche*, freshly baked every hour of the day, stocked Barilla's shops in Parma. Moreover, also the pasta factory was a source of countless types and shapes of pasta and had reached a daily production of 400 quintals, including gluten, egg, vegetable, extra-refined, short, cut or drawn varieties³⁴. The 1929 general catalogue contains a tempting range of shapes, for the most part linked to the caprices and vernacular traditions of the Po Valley area, but with a new refinement of themes and metaphors inspired by the vegetable or animal world, by aquatic or celestial life: convincing iconographic and lexical analogies appeared in shapes such as willow leaves, melon seeds, elderflowers, bird's eyes, large and small butterflies, shells, corals, stars and locks of angel's hair. And even the alphabet and numbers, the spades and clubs of the world of games, Tripolitans (little bows) and fasces, emblems of that historical epoch and of that culture³⁵. *The advertising images between the First*



Paste Alimentari

GLUTINATE
all' UOVO
RAFFINATE

Barilla



G.R.F.th BARILLA-PARMA (ITALIA)



and Second Wheat Exhibition (1927-1932)

Although the catalogue was an essential tool for commercial propaganda, for Barilla it was participating in trade fairs that proved to be the most prestigious promotional activity; they provided an opportunity to embark on or consolidate political and business relations, and were a means of communicating with the direct recipients of the company's advertising, the shopkeepers in other words, who were given a choice of products that they could sell by exclusive licence.

After the Rome exploit, in 1928 Barilla was awarded a grand prix and a diploma with a silver medal in Turin, at the international exhibition held to celebrate at one and the same time the 4th centenary of Emanuele Filiberto and the 10th anniversary of the Victory³⁶. It then won two more gold medals, in the same year, at the Trade Fair held in Milan and in 1929 at the fair in Verona³⁷. By means of the photographic documentation relating to these stands (> I, pp. 278-287) it is possible to date with some precision the new advertising images that were put into circulation between 1927 and 1932, in other words between the First and Second Wheat Exhibition. The subjects used on postcards included a drawing of the Turin stand, staged with a taste for the spectacular by the architect Mario Bacciocchi³⁸ (> I,

Barilla's advertising iconography until the threshold of the 1930s featured an abundance of allegorical representations and the best testimonials for dietetic pasta – a leading product of the period – are mothers and children, the direct recipients of the product. Contemporary adverts included the poster of the Little Boy at table [ASB, Rca 19] prior to 1927 and the postcard of Mother serving at table, both printed in Parma by the Officine Grafiche Fratelli Zafferri. These two promotional images showed a gradual evolution from the photographic and portraitistic taste of the early period, to the more graphic and sketch-based formulation of a story through images.

pp. 284-285). The job of printing these was now undertaken by the Fratelli Zafferri company of Parma, the graphic workshop which, with the Anonima Zafferri company, was already supplying the labels and boxes for packaging the pasta and which for more than a decade had a monopoly on Barilla's advertising production, introducing, moreover, the four-colour process. As far as the unknown authors of the sketches are concerned, it would seem feasible that they were collaborators of the aforementioned printing works, perhaps the artistic director Pietro Ambrosioni, whom oral sources recall as being particularly active as a graphic designer³⁹ (> I, entry, page 376).

Two new signs decorated the first Roman stand, and room was also made for photos of the workers – in a group inside the factory or at a time of recreation on a trip to Genoa to celebrate the feast of the Assumption⁴⁰ – , contributing to the enhancement of the corporate image. New characters pertaining to real life and caught at mealtime came onto the scene. A little blond boy, chubby and joyful in front of a dish of piping hot angel's hair, was used in particular to advertise gluten pasta, one of the company's leading products, manufactured for a middle-class market that was not subject to food-rationing restrictions and controlled prices⁴¹. The colours on the poster are dominated by the blue of the background, which recalled the sheets of paper used by shopkeepers for the sale of loose pasta. There is a marked chromatic contrast with the white of the tablecloth and the napkin, tied behind the child's neck in a big butterfly bow, which seems to convey a sense of wellbeing and abundance for a contented childhood. It is a reassuring message, directed to mothers and in accordance with tradition does not contradict the equation between good food and a healthy happy child. In the same way, for the pasta made using Italian durum wheat, the company's advertising introduced the figure of a mother who with great awareness prepares to pour out some delicious soup for her four little children gathered around the table⁴².

This picture of family life revives an habitual theme in food advertising: the affectionately realistic and spontaneous behaviour of children at the table, some patient

As of 1926 the image of the Flying Chef took on the role of Barilla's new character-trademark – here in a postcard version [ASB, Pa 43]: he has the joyfulness and dynamism of the characters devised by Cappiello and the playful irony of Mauzan's paradoxical figures. The theme of flight is a topos of contemporary advertising images and is well-suited to the function of the industrious chef who presents gluten pasta – thought to be particularly energy-giving. Great poster artists – from Dudovich to Cappiello – had recourse in those years to flying subjects with specific reference to pasta.

and others disconsolate and in tears, which had already been used for Barilla's advertising, albeit in other forms, in a photographic shop-window sign dating back to 1914 (> I, page 184). This domestic scene is particularly lively and accurate in the printing and drawing of the details, from the checked tablecloth to the clothes in various styles.

The female protagonist is the woman and mother, the custodian of the domestic hearth, who is able to make the common interest of the nation coincide with her particular interest in her children.

The children's range of pasta was also advertised by a shop-window sign – and the same advert appeared in a calendar version – with three children lined up in the foreground⁴³. The author of this image, who lacks the grace and verve of the family vignette exhibited in Rome, was Franz Th. Würgel, who probably came into contact with Riccardo Barilla when he was on one of his trips to Germany or at any rate through the suppliers of the German machines. The message, which is entrusted to several symbolic elements that are easily recognisable – the peasant, working-class or bourgeois family clothing – suggests that Barilla is the pasta for everybody, nourishing and affordable for all pockets.

The flying chef: a new character-trademark

The principal actor of the advertising machine on the stand at Turin was the dynamic, fanciful winged chef, who had already made an appearance at the previous French fair⁴⁴. He was a Hermes-chef, and on a par with the much-petitioned deliverer of divine messages, distributed products of superior quality. Industrious and ironically surreal, he aimed at establishing a relationship of playful complicity with the referents of the message. Moreover, he was a topos of contemporary advertising that utilised references – mythological or otherwise – to the theme of flight, from Mercury to Icarus and the many winged Victories of commemorative monuments, as well as the exaltation of aerial dynamism at the heart of Futurism. It was in those very

years that the myth of flight was identified with the conquest of the air by the pioneers of aviation. Long-distance races and transatlantic flights, from D'Annunzio to Balbo, were events that were able to catalyse national interest.

Other great poster artists, Cappiello and Dudovich in the case in point, on the same pasta theme had recourse to flying subjects. In 1921, Leonetto Cappiello, devised for Pates Baroni one of his tourbillantes figures, laden with *joyeuseté*: a character that could be identified with the product, just like the red elf used for the aperitif Campari, the green, flaming devil for Thermogène, Cinzano's Icarus on a zebra and the girl flying out of a Cirio tin, which were among the best known creations of the artist from Leghorn.

Barilla's winged chef overlapped with the previous 'boy' and fulfilled the function of a character-trademark for gluten pasta. And in fact he seems to be bouncing around a circle⁴⁵, which as well as metaphorically representing the globe of the earth, might also paraphrase the outlines of a trademark. Furthermore, in that period the combination of the winged chef and the working lad provided an ideal cover for pocket calendars. We know four versions⁴⁶, including the one dated 1926 presenting the two figures once again in symbiosis with ears of wheat.

In the 1931 edition the two subjects are isolated and devoid of other decorative themes, taking advantage of a greater communicative synthesis. Furthermore, with a delicate floral metaphor, the chef triumphantly holds up a dish, not of pasta, but topped with a bouquet of multicoloured petals: none other than the key feature left by Adolfo Busi (1891-1977) (> I, page 368) on the wall calendar of that same year. In 1932 it was the little boy at table who opened the almanac, whilst the chef featured on the back of the cover. The *putén* [boy], who was also circulated by means of postcards in several versions, complies with the gradual transformation of the graphic design of the text in the direction of the rotundities and plastic thickness of the Novecento style⁴⁷. However, the metamorphosis of the first trademark came about with the enhancement of the shape of the egg, which was promoted to the central subject: the



PASTIFICIO
BARILLA
• PARMA •
(ITALIA)

Pâte glutineuse la plus demandée



For some time, until the threshold of the Thirties, the association of the Flying Chef and the Working Boy featured on the cover of the pocket calendars, reproduced on the left.

The two trademarks, in the first version of 1926, are combined with the motif of the wheat ears; in the most refined and calligraphic variant of 1931 the chef holds up a tray with a bouquet of flowers on it, which is a reference to the iconographic figure adopted by Adolfo Busi on the wall calendar of the same year; in 1932 – below – the association of the Chef and the Little Boy at table foreshadowed the greater plastic incisiveness of the Thirties [Coll. Bernardi; ASB, Rlb 5 1926/1; 1931/2; 1932/1].



*The Egg waiter – below, in the chromatic reconstruction by the pupils at the 'Paolo Toschi' Art Institute in Parma – and the negro devouring spaghetti inspired by the first talkie *The Jazz Singer*, designed by Raoul Allegri – below [ASB, Rca 38] – were part of the cultural and pictorial climate of Second Futurism.*

egg with a serrated shell – formerly the symbol of the 'royal *tagliatelle*' – now in its turn incorporated the working lad and hallmarked the white cloth bags or gave its shape to the price tags introduced in 1926 when it became obligatory by law to put prices on goods for sale⁴⁸. Thus there was an intensification in the process of identifying the egg, namely its archetypal and symbolic essence, with the company's logo. In the meanwhile other themes were introduced, other more ephemeral images, more closely connected to contemporary history; in various advertising subjects it is possible to make out several coincidences between corporate strategy and the economic strategy of the regime. This is the case with a sign – documented only by a faded photograph dating back to 1927 – , which probably represents the nimble winged chef in the act of flying over the new residential districts that were typical of reclaimed areas⁴⁹. Barilla played a part in contemporary history to the extent that its egg pasta and biscuits featured among the supplies of provisions used by the followers of the Italian geographic expedition to Karakorum. The scientific trip led by Duke Aimone of Savoy with the collaboration of the legendary Ardito Desio (1897-2001), had been planned in Milan since 1927 to celebrate the ten-year anniversary of the Victory. It was carried out in 1929 with the financial backing of the city of Milan and the Italian Geographical Society, and with the support of the Indian government. The Parmesan company, which had undertaken an *ante litteram* sponsorship, was one of the firms that contributed to the supply of biscuits and egg pasta, which were meticulously subdivided into measured-out rations for day-by-day use: those provisions guaranteed the survival of the scientific team, which opened up unexplored routes towards the roof of the world⁵⁰. In 1930 it is probable that Barilla's production, too, had to mark time, when it felt the repercussions of the international recession: one symptom of this may have been the list of lowered prices, printed in subdued graphics that very year, for the retail sale of both its bakery and pasta products⁵¹. However, the crisis provided an incentive to review its commercial organisation and convinced Riccardo Barilla to





Electrifying characters for the 1931 Calendar

The 1931 calendar designed by Adolfo Busi [ASB, Rla 1931/1] (> I, entry, page 368) did not ignore the rounded and cylindrical compositions of the Futurist Depero, as in the small horse assembled with various pasta shapes, but used the lucid tones of the children's illustration and presented an ironically sensual and cheerful revival of the floral and zoomorphic metaphors of pasta.

The same calendar contained the subject of the Little Boy waiter astride a giant macaroni – at the top, the February illustration for the 1931 calendar and, here on the left, the advertising postcard [ASB, Pa 45] – chosen for posters and postcards, an aerodynamic and inviting subject, in theme with the anti-pasta controversies that arose in those years embraced by Futurism.

The two putti dancing in a dish of spaghetti, in the December vignette, also became advertising postcards – here on the left, at the bottom [Coll. Baruffini, ASB, Pb 96].







On the left, the poster of the Waiter, taken from the Calendar by Busi of 1931 decorated the window of a shop during a promotional week [ASB, Aa 442].

pursue a strategy of seeking out ministerial contracts and military supplies. This business trend remained unchanged until his son Pietro joined the company, who focused instead on the development of middle-class customers. In any case, Parma remained the stronghold of retail sales and between 1929 and 1930 the decor of the city's shops was renovated, to coincide with the inauguration of the new sales point in Via Cavour (> I, page 292). A beautiful vertical sign outside, with thickly modelled letters, became the banner of the 20th century taste that had been introduced in the graphic composition and images of the company's advertisements.

Macaroni and Futurism or pasta and Eros

In a new series of posters the forms became hardened and the figures grew stronger by means of the flat backgrounds of colour, which showed bright chromatic contrasts in the dominant tones of black, red and yellow. The poster that betrays hints of the American world of the sound motion picture the *Jazz Singer*, the 1927 film played by the actor Al Jolson, made up to be a coloured singer, is certainly by the hand of Raoul Allegri (1905-1969) (> I, page 366), a painter and graphic artist who trained in the Parma school. The film had been shown in Parma in 1930 with unprecedented success, given the novelty of the sound element, and it was perhaps on the wave of that event that the painter, with just a few well-arranged splashes of paint, declared his enthusiasm for the fashion of the roaring years: in the coupling with Barilla pasta, it is possible to sense not only the echo of the American myth observed with the enchanted eyes of first love, but also a homage to the modernity and to the internationality of the Parmesan company⁵². There is an evident departure from the previous images: the tranquil colloquial character of realistic representations of the family table is relinquished and the new style pursues the dynamic effect of the 'quick glance' and re-launches the supremacy of electrifying and surprising figures, with

some references to the cultural and formal influences of the second phase of Futurism, of Prampolini in the case in point, who in 1927 had been responsible for the picture 'Negro mask', which was also inspired by jazz. The Barilla advertising poster was printed by the Zafferi printing works, which probably utilised the graphic contribution of Raoul Allegri for other subjects dating back to the same period. Based on a stylistic comparison, it is possible to refer two exuberant characters of the early Thirties to the same author: a scarlet Chinaman with a pagoda hat and pigtail and a dazzling white pot-bellied egg dressed as a waiter⁵³.

On the one hand the exotic trend was pursued, by presenting the legend that pasta was said to have originated from far-off China, as a way of confirming the popularity of this food from East to West. On the other hand, the Barilla egg led to the most intriguing bourgeois and society parody when it was anthropomorphised in the jovial but impeccable guise of a high-class maître. In the same way, in a poster dating back to 1931 – taken from a drawing by Adolfo Busi – a little boy-waiter straddling a giant macaroni was no longer the good lad intent only on kneading, but an inviting and mischievous cupid, pink and chubby yet very nimble at steering his course, ready to take flight on that aerodynamic means of transport. This was an eloquent reply to the controversy that since 1930 had sparked off lively disagreements for and against dried pasta, on the wave of the gastronomic crusade proclaimed by the Futurists⁵⁴. On 28 December 1930 the *Gazzetta del Popolo* of Turin had made Marinetti's manifesto public, which called for the total renewal of the food system, banishing pasta, which was guilty of fattening the bodies of the Italian people who, on the contrary, needed to have trim figures "for new heroic efforts dictated by their race"⁵⁵. "Let us prepare for a new agility of our bodies, to make them suited to the aluminium trains that will replace the present-day heavy ones made of iron, wood and steel. Convinced that in the probable future conflagration the most agile, most svelte people, we Futurists, will conquer, after having made world literature more nimble with free words and a simultaneous style, having emptied the



theatre of ennui by means of surprise alogical syntheses and inanimate objects, having immensified plastic with antirealism, having created architectural geometric splendour without decorativism, abstract films and photography, we now establish the diet suited to an increasingly aerial and rapid life". And in the name of the cult of modernity they decreed that "pasta, ...ties with its tangles the Italians of today to the slow looms of Penelope and to somnolent sailing ships in search of wind". On this account chemistry was appealed to and they proposed "new solutions through a harmony of the tastes and colours of food, the invention of tasty plastic combinations, whose original harmony of form and colour nourishes the eyes and excites the imagination before touching the lips". They supplied various recipes, from *Carneaplastico*, the creation of the painter Fillia to *Equator-North Pole* by Enrico Prampolini, to air-food, to lunches accompanied by the art of perfumes to aid their tasting, with poetry and with music as ingredients. The abolition of pasta, an "absurd Italian gastronomic religion", "will free the Nation of costly foreign wheat and will support the Italian rice industry". Marinetti did not neglect to recall the economic advantages among his aesthetic, cultural and health-related theories either: and in fact the Futurist polemic, intervening in its way on the control of production, coincided with the launch of a national

The 1930s saw the intensification of a whole series of initiatives aimed at diffusing the brand: they included participation in fairs and exhibitions – below, the diploma with the bronze plaque won at the Tripoli Trade Fair in 1932 [ASb, Ha 8] – and the opening of the factory for official or promotional visits: on the left the album dedicated to Riccardo Barilla by Milanese bakers on 7 July 1932 [ASb, Ha 33].

campaign for the consumption of rice. This cereal had made its magnificent entrance among the fourteen courses of the first Futurist dinner officially proclaimed on 8 March 1931 at the Taverna del Santopalato, a haunt of Marinetti's in Turin. By this stage the controversy was arousing enthusiasm in people's minds and was spreading from newspaper to newspaper, from dailies to the specialist magazines, to banquets, wherever a dish of traditional pasta was served. "Finally the myth of macaroni is shattered, that vulgar food that had produced some unseemly metaphors beyond the Alps", thundered the journalist Marco Lamberti in a brilliant article that appeared in the *Ambrosiano*.

The cream of eminent clinicians had lined up on the side of the Futurists, including Nicola Pende and Antonio Riva, and even the royal family's chef had done so, who had replied in a letter to the inquest opened in the pages of *Cucina italiana*. These surveys were a great success in the press and it seemed that support of the gastronomic revolution outnumbered those who were nostalgic for pasta, despite the fact that authoritative leader writers such as Salvatore Di Giacomo and the Duke of Bovino, podesta of Naples had declared: "the angels in paradise eat nothing but vermicelli in tomato sauce".

The controversy that followed the publication of the Futurist manifesto in the Parisian daily spread like wildfire in France and from there soon reverberated in the German press by way of articles, comments and caricatures. And even the London *Times* returned repeatedly to the subject. Parma's local newssheet *La Fiamma*⁵⁶ entered the fray when on 8 June 1931 it declared itself to be on the side of macaroni; the macaroni that was provocatively emphasised and magnified in the Barilla poster – which had been circulated with some variations by means of postcards and billposting in the streets of the Capital – which confirms its special qualities in a caricatural way. In fact to counter the Futurist criticism of *anti-virile* pasta, the alliance with Eros mischievously and on the rebound triggered off an evident identification between macaroni and male seduction. The subject is drawn from the 1931 wall calendar – printed by Industrie Grafiche



The 1930s were also characterised by numerous important promotional visits to the factory: below, the souvenir photo of one hundred and fifty industrialists and shopkeepers from Genoa, invited to lunch in a room at the pasta factory – on the left – and then taken to Salsomaggiore where they posed in front of the Terme Berzieri for a souvenir photo [ASB, AFM, Aa 144; Aa 422].

Ricordi – which Adolfo Busi (> I, pp. 228-229) had designed for Barilla, risking an ironically sensual and playful language⁵⁷. Freshness of invention and witty originality underpin the twelve small impressions corresponding to the monthly intervals. From the exquisite pasta shapes the author snatches the secrets of romantic-symbolistic pleasures, infusing vitality into those formats, which in the sales catalogues are laid out in pages of effective aesthetic impact: with an intervention of fabulating animation, Busi calls together stars of all sizes to light up the firmament, butterflies both large and small, wheels and surprises to gladden impish pranksters. Botticellian shells are perfect for an infant Venus, just as an ingenious assembly of shapes gives substance, in the style of Depero, to the mount of a beardless Saint George. By mixing with joyful irony first a memory of Secessionist inflexions and Art Deco references, then the cylindrical Futurist synthesisism, the calendar prefigures a medley of themes, a harvest of anticipations that would also appear in subsequent poster art. On the one hand, the ironic games and fable-related microcosm of the refined Bolognese illustrator, on the other hand the contemporary posters, which contrast chromatic values and formal texture with the aggressive tones of the attacks on the consumption of pasta, seem to re-echo the solidity of a company that neither the economic recession nor the taunts of the Futurists had in any way damaged. This was also demonstrated at the Second Wheat Exhibition, inaugurated in Rome on 2 October 1932 as part of the initiatives to celebrate the tenth Fascist anniversary. It was opened with speeches by Mussolini and the minister of agriculture Giacomo Acerbo and was also visited by King Vittorio Emanuele and Prince Umberto. The Barilla stand staged inside the “boldly Novecento-style” pavilion outflanked the other exhibitors, who for the most part were represented by the most celebrated Neapolitan industry, and won another prestigious first prize, repeating the success it obtained in May that same year at the Tripoli Trade Fair. Above all it was a personal triumph for Riccardo Barilla: Mussolini stopped at his stand, asking for explanations and particularly liked “the symbolic homage of fragrant



bread”⁵⁸. *Il Popolo d'Italia* noted that “His Excellency the Head of Government showed a keen interest in the various divisions of the Exhibition, stopping with special interest at the stand of the Barilla pasta factory of Parma, which permanently employs 500 workers with a large daily production”⁵⁹.

The official visits

This was therefore a recognition of the guaranteed competence of the Parmesan businessman and of the organisation of his factory, which thus became an acclaimed model. This led to an increase in the number of official visits and meetings with other businessmen operating in the sector and these events took place at regular intervals throughout the 1930s. On 7 July 1932 Barilla had been visited by a group of Milanese bread-makers. As a souvenir they had left behind an album full of signatures dedicated to Riccardo, “A pioneer of bread and pasta making”⁶⁰. On 2 October 1934 the fac-



Barilla's commercial structure increased: in 1934 the new administrative offices were built – here on the left, a photo by Pizzi e Pizio for the 1938 general catalogue [ASB, Aa 151] – in 1935 an agreement was reached with the Galbani company for the parallel use of warehouses installed in East Africa.

The white bags of Barilla pasta – below in a photo of that year [ASB, Aa 233] – had no sooner reached African soil than they were 'recycled' by the local children as ante litteram sponsored T-shirts.

tory welcomed the under-secretary of the President's Office, the Onorevole Edmondo Rossoni, accompanied by the prefect Sebastiano Sacchetti and the podesta of Parma Mario Mantovani. The participants in the meeting, which concluded amicably with a reception in the company's garden, included Gino Chiari and Guido Marasini, who played a key part in the good relations that Riccardo enjoyed with the regime. Formerly president of the Provincial Federation of Farmers, in September Marasini had been appointed liquidator of the aforementioned Federation following the new trade-union regulations. The *Gazzetta di Parma*, then known as the *Corriere Emiliano*, gave a full description of Rossoni's visit, which had concluded in the afternoon at the Marasini farm in Sorbolo, where Riccardo Barilla was also present. From there the Fascist party leader set out for Salsomaggiore where he was having a holiday and taking a cure⁶¹. This spa town, just a few kilometres away from Parma, had a tremendous pull as a centre of high-society encounters for numerous representatives of the political and cultural world. For Riccardo Barilla, too, it was a place for making contacts and a place where he wished to be represented. It was not by chance that in 1923 he had bought a villa on the hills near Tabiano, which allowed him to put to interest the prestige of the fashionable spa resort and the opportunities for meeting people, of an official character or otherwise. Like many others, the visit to the factory by one hundred and fifty industrialists from Genoa, on 11 September 1934⁶², concluded with an exclusive gathering in the spa town, at the Poggio Diana, a sort of pleasure garden in whose decorations Galileo Chini had had a hand. Riccardo Barilla was at home in Salsomaggiore and he could be found there in his guise as a supporter of the concert season given by the permanent orchestra of the maestro Gino Gandolfi⁶³, just as in Parma he contributed to the performances at the Teatro Regio and even to sporting initiatives. An early example of sports 'sponsorship' was in fact the Barilla Cup, a cycle race held on 11 February 1934 at the hippodrome in Parma, which aroused a great deal of interest in the local press⁶⁴. Riccardo was not a man of culture and was not keen on



showing or laying claim to qualities that did not belong to him. When he was asked to become a member of the *Deputazione di Storia Patria*, it was said of him, who doubted that he possessed the necessary expertise, that nobody else, in a more worthy way, would have been able to represent the entrepreneurial culture of Parma⁶⁵. This entrepreneurial culture led him to take part in an economic-commercial venture in the territories of the Empire. One of the first national companies to be involved in the colonial expansion, Barilla had reached an agreement with the Galbani company of Melzo over the parallel use of the commercial network and the warehouses installed by the cheese-manufacturing company in East Africa. Various documents bear witness to this presence, but the most atmospheric photo portrays three black children wearing clothes made out of the white cloth bags used for Barilla pasta: the large egg in the centre is more eloquent than any discussion to shed light on the company's programmes and successes. This document is clearly very apt for the first letter registered in Pietro Barilla's letter book. "I assure you that we haven't thought twice about sacrificing ourselves, just to introduce our name into Africa", he wrote to his friend Angelo on 21 May 1936⁶⁶.

Pietro joins the Company

In 1936 Pietro Barilla joined the company to manage the commercial sector. He had asked if he could give up his classical studies when he was attending the high school run by the Scolopian Fathers in Cornigliano,



When Pietro Barilla joined the company, in 1936, greater focus was placed on the distribution network.

The sales representatives were equipped with new bright yellow Topolino cars – on the left in a photo by Alberto Montacchini of 25.6.1939 [ASB, AFM Aa 265] – and the same day posing with evident satisfaction alongside Pietro Barilla, in the centre in a pale jacket, in front of the brand new Fiat truck [ASB, AFM Aa 263]. 1936 was also the year that the ‘Bonaventura Contest’ was launched.

On the facing page, the album for the picture-cards [ASB, O, Concorsi] – supervised by Cesare Ricciardi according to the most advanced communication technique.



near Genoa, and at the time his father “had a brain-wave”; he humoured his inclination and sent him to study at an international college in Calw, in the Black Forest. “He sent me to study in Germany, because at that time Germany was the equivalent of America today. It was a good idea”⁶⁷. In fact that experience left in him a noticeable trace of “order and organisation”. He learnt the German method in the country where it was practised, and gradually developed his imagination, awakening to the task in hand. Pietro’s arrival provided a breath of fresh air. Little by little the horses were replaced with Fiat Topolino cars: an army of tiny motor cars all painted yellow – the first one supplied to Enrico Buzzi in 1936⁶⁸ – which became the sign of the company’s new policies. Above all, Pietro introduced competition in terms of quality to beat his competitors and stepped up sales to middle-class customers. This targeted production required a shift in the field of promotion and advertising communication. The young businessman had already been taking note of the job in hand for some years. “I began in 1932, my father

realised that I wasn’t an administrator and sent me to learn with his salesmen. The clients then consisted of grocer’s shops, of poor “salt and tobacco” outlets. The company mainly supplied the army, auctions were held, companies competed and whoever won the auction got the production contract: at that time there was a lot of military work and very little civilian work. Then I joined the company and this ratio shifted”. I began, a mere boy, seated behind the wheel of the car belonging to the travelling salesman Enrico Buzzi, who had spent his whole working life at Barilla. There were two commercial salesmen for the whole of Italy. At the end of the week we would return with twenty, thirty job orders. The goods, which were sent by rail, would arrive after a month and in their turn the customers would have to send back the packing, in other words the wooden crates, baskets and jute sacks”⁶⁹. For the young Pietro those adventurous trips were endlessly appealing and through them he learnt his trade in the field, falling into the job as it were, attracted by the great theatre of sales. “The representative would enter



his customer's premises, a few phrases suited to the occasion and then from his suitcase he would extract a cornflower blue paper bag; he would open the package, which contained all the pasta shapes mixed up haphazardly and would start his sales routine". The protagonists of the performance were the paper bag and the skill of the salesman, who had to be very persuasive to make the order "as long as possible". "I was fascinated, I liked everything about it, I liked my mother, my father who gave me a free hand and conversed with me". Having finished his education he did his military service at the *Autocentro* in Milan, in 1933 and 1934. Eighteen months later he joined the company with "an office table, a desk". "I began when the company already had a character, there were representatives as well as those two travelling salesmen who covered the whole of Italy. At that time it was my task to gradually streamline them and to support the reps in each city"⁷⁰. Thus the philosophy introduced by Pietro was one of decentralisation and development, based on the quality of the product to stave off competition from the other pasta factories, in the full knowledge that he could count on the Barilla product "that was good, there was imagination, there was reliability, there was fairness". He immediately succeeded in galvanising the sales force with his enthusiasm, passion and taste for competition". We reached Florence; even Rome had an agent but he couldn't sell. The golden zone was still around Parma. Milan was difficult, we did a bit of trade in Piacenza where there was a salesman, Felice Albera,

the one who taught me a method. The shops sold by exclusive licence but it was he who taught me not to heed it but to visit them all, selling an image and a brand that perhaps they didn't have but which was already sold". I realised that Barilla could expand in the private sector without being tied to military supplies, which I wasn't keen on"⁷¹. This was the start of Pietro's great gamble, which he tackled with the enthusiasm of his twenty years, but also with a great deal of earnestness and a huge store of humanity. This can be inferred from the letter book, in which his organisational reports are at the same time a testimony of optimism. The faith with which he systematically supervised, spurred on, stimulated, persuaded and chose his salesmen, but after putting them to the test and after repeatedly giving them the opportunity to adjust to the company's programmes, proved to be contagious. "It all grew very slowly. Milan was very difficult, Rome impossible for us; we didn't even consider Naples. Florence had all the Tuscan pasta manufacturers: it was a pioneering task, month by month, year by year, kilo by kilo"⁷².

The 'Bonaventura Contest'

Pietro was also responsible for aspects of the company's image and advertising. "There was the Christmas calendar, which was hung in the shops; the catalogue was very important: a bit muddleheaded, but it was a

The 'Bonaventura Contest', carried out in association with other firms – including Lepit, Ruffino, Würer and Zucca – was entrusted to the image of Signor Bonaventura, the bewildered and certainly extremely fortunate hero created by the pen of Sergio Tofano and published with great success in the *Corrierino dei Piccoli*. Each of the 50 characters drawn in outline by Sto – five of them are reproduced on the facing page at the top – corresponded to coloured picture-cards – 12 of them are shown on the facing page – to be stuck in the album – reproduced on the previous page [ASB, O, Concorsi].

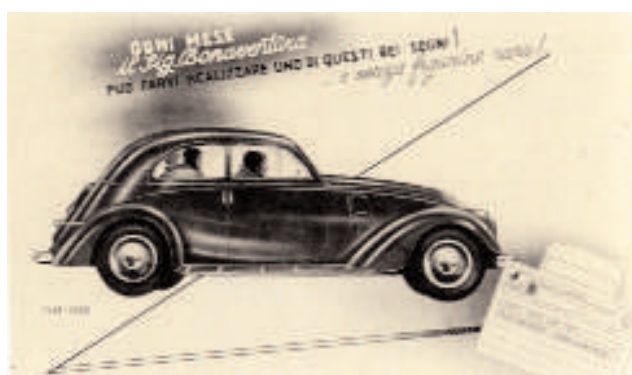


sales weapon.

There was no publicity: a few posters, the postcard, pens, small articles. There was no real thought of advertising⁷³. He immediately went in search of more advanced communicative strategies and started off in 1936 with campaigns to penetrate the major cities, such as Genoa and Rome⁷⁴, experimenting with prize contests linked to the collection of the *Italia Bella* picture-cards⁷⁵: it was the prelude to a proper advertising campaign linked to the launch of new types of pasta such as *Superba* and *Sublime*, or dietetic pasta like *Fosfina* supplemented with phosphorus; all of these were manufactured for a target market that was not subject to price controls.

For the first time the launch of new products – which corresponded to the health-conscious fashion of psycho-physical efficiency and dietetically enriched food – was entrusted to the studios of undisputed masters of the advertising world: Nino Caimi (1876-1952) (> I,

Each completed album took part in a draw of monthly prizes – below – with the prizes including a Fiat 1500, radios, men's and women's bicycles, Necchi sewing machines and crates of products manufactured by the participating companies. Below, the Barilla advertising page that appears inside the album. On the left, one of the press adverts that lists the wins for the month of July 1937 [ASB, O, Concorsi].



entry, page 368) and Cesare Ricciardi, strategists of the formulation and diffusion of the new art.

Two distant but combined actions: Caimi, owner of the Enneci agency, in 1937 was responsible for the campaign to launch *Fosfina*, whilst Ricciardi supervised the 'Bonaventura Contest', which involved various companies according to a by now well-established scheme. In the wake of the success of the Buitoni-Perugina company, which by linking its competition to the radio parody of the four musketeers had electrified



CECE IN GIALLO



LA MARCHESA PASTASCURTA



LA CUOCA DI BONAVENTURA



LA REGINA CENERENTOLA



GIGIUK, TROVATELLA NERA



IL PESCE SEGÀ



EFEF CAVALIERIZZO

(dalla Collezione dei Piccoli)



LA MOGLIE
DELL'ORCO



LA FIGGININA



CECE IN GIALLO

(dalla Collezione dei Piccoli)



OMOBOND



ROBOLIA



IL BASSOTTO

(dalla Collezione dei Piccoli)



LA SECONDA
SORELLE DI
CENERENTOLA



FINOZZO



IL RE

(dalla Collezione dei Piccoli)



BONAVENTURA E IL SUO CANE

(dalla Collezione dei Piccoli)



The great reception that the 'Bonaventura Contest' had, was due not only to the significantly substantial nature of the prizes and the lack of rare picture-cards, but also to the massive communication campaign impeccably carried out by Cesare Ricciardi.

On this page other adverts in the daily press with the list of winners and, on the facing page, the distinct advertising poster for the Contest with the Barilla trademark, the work of Alfredo Cavadini, 16,000 copies of which were posted on the walls of the major cities in North Italy [ASB, Rc 1937/1].



the Italians in their search for the picture-card of the *Feroce Saladino* [Fierce Saladin]⁷⁶, numerous other firms embarked on the new methods of promotion: from 1936 to 1937 some of the initiatives that was widely publicised in the national press were those of the Mickey Mouse, Felix the Cat and Leone picture-cards and the aforementioned 'Bonaventura Contest'⁷⁷, which began in early June, promoted not only by Barilla, but also by Ruffino, Wührer, Ballor, Lepit and Zucca. Disney themes were prevalent, but there was no lack of references to exoticism, for example in the collection of Ethiopian Folklore inspired by the delightful fable of golden empires under the African sun. Some echoes of it also recurred in the album from the Bonaventura series. The picture-cards designed by Sergio Tofano (1886-1973) presented the darling of the *Corriere dei Piccoli*, the little coloured man in felt clothes, star of the comic-strip and of parodistic language in Italy, a comic and melancholy hero, naive and bewildered, yet destined always to recover from any

misfortune and therefore a symbol of a simple, day-dreaming Italy, which desired to trust in good luck and vigilant fortune. The poster for the contest, designed by Alfredo Cavadini (1905-1996) (> I, entry, page 370), featured the merry figure of the character invented by Sergio Tofano, professionally known as "Sto", on a monochrome blue background. In the album, among the picture-card subjects, Tofano had included the *Marchesa Pastasciutta* and the *Cuoca di Bonaventura*, in an evident reference to Barilla products. Each completed album gave the collector the right to participate in a monthly draw with fantastic prizes, including a first prize of a Fiat 1500 car, and Radiomarelli equipment, bicycles, sewing machines and a great many packets of the products manufactured by the participating companies. The advertising communication took advantage of various media: sixteen thousand posters displayed for thirty days in the nation's cities and towns, and thirty thousand albums – and those were just the ones handed out by Barilla⁷⁸ – a radio publici-

al CONCORSO *Bonaventura*



PARTECIPA

LA PASTA

Barilla





ty campaign and weekly publications in the national dailies, and in local papers and periodicals. First of all to announce the contest, then to make public the names of the winners. And at the same time it entailed the themed fitting out of shop windows. “The name Barilla will be pounded out more than a few million times and in the most diverse ways” wrote Pietro to the Rome representative Guglielmo Berger⁷⁹, informing him about the billposting programme. Then on his return from Milan on 9 June he hurried to convey his satisfaction to his agents at having found the city plastered wall to wall with Bonaventura posters: “Since many of them bear our name I am sure that this circulation will allow us to make a magnificent impression” he wrote to Luigi Manzi⁸⁰; and to Enrico Buzzi he declared: “For the first time in the history of the Pasta Factory we have Radio bulletins and... walls that want to tell the whole of Milan that a new, so to speak, company is presenting the best in our field and at truly competitive prices”⁸¹. “I have dropped a somewhat ‘familial’ line to our producers in Milan to point out to them the rather interesting phase our company is going through”, he communicated to Felice Albera⁸², and meanwhile, on the same day, he informed all his representatives of the billposting programme, city by city, province by province. He asked all of them to take to heart the introduction of *Fosfina*, appealing to their collaboration and to their “impassioned good offices”. In fact the contest took place at the same time as the advertising campaign for the new dietetic pasta with adverts on the

radio and in the press – including *Ambrosiano*, *Corriere della Sera*, *Illustrazione Italiana*, *Sera* and the women’s magazine *Lei*⁸³. Using exceptionally concise and sonorous slogans, the adverts devised by Nino Caimi complied with measured elegance with the behavioural models of the Italian middle class, the only real mass market in that period. The category of physical and intellectual strength adopted as a lifestyle and an emblem of a political method, aimed at reinforcing the strength of the stock, was actually represented by a soldier, in colonial uniform of course. The whole family is gathered together at table, with the father figure at the head. The pasta with added phosphorus was in fact said to benefit everyone: the young student for his intellectual contribution to the growth of society; the woman, affected as the mother of a family but also on her own account, for the first time committed to doing something for her own self. A woman who dresses fashionably and sits talking with her girlfriends in a well-designed sitting room. Whilst the ‘Bonaventura Contest’ was of short duration, since on 10 November 1937 a decree from the Ministry of Finance intervened to block the expansion of those means of publicity that boosted consumer goods to excess, the *Fosfina* advert persisted in 1938 and favoured the medical sector. It appeared in specialised magazines, for example the *Annuario Medico* published by the Società delle Terme di Salsomaggiore, which at the time numbered among its consultants the most important Italian clinicians and had a direct line to all those who were enrolled in the

The 'Bonaventura Contest' had been linked to a meticulous promotional drive at the point of sale, which entailed the distribution of the albums in shops – more than 30,000 of them – and the fitting out of promotional windows – at the side, the Fratelli Rizza bakery at Santa Margherita di Portogruaro (VE) in 1937, ASB A 486 – with posters, strips and offers.

On the right, a promotional poster by Erberto Carboni – [ASB, Rc 1936/1] – and some picture-cards from the 'Italia Bella Contest' of 1936 [ASB, O, Concorsi], which had preceded the Bonaventura initiative, opening the way for the launch of the new pasta types, Superba and Sublime.

Association⁸⁴. It is obvious that Pietro, as well as updating visual advertising, intended to raise its tone. For the traditional calendar, too, he placed his trust in the creativity of Erberto Carboni, who had already developed a highly personal, in certain respects revolutionary, style. And for the 1939 version he asked him for something really elegant, "for the new times"⁸⁵.

The 'new times' of advertising

In that period the calendar, more than any other promotional tool, by presenting itself as a cyclical account of a year of social life, faithfully reflected the fashions and echoes of the most immediate historical-cultural events. Previously, it had been possible to observe a decisive evolution between the almanacs inspired by generic themes and the 1931 calendar, by Adolfo Busi (> I, page 368), which was expressly given over to the theme of pasta shapes. Then the 1933 calendar, once again, the work of an anonymous designer at Grafiche Zafferri (> I, page 376) featured anonymous landscapes, probably inspired by the rising fashion for vacations. It is no coincidence that the only known page, relating to the month of November, illustrates a mountainous landscape and refers to the style of Franz Lenhart (1898-1992), the illustrator of the beauties of the Dolomites and the designer responsible for Merano's advertising image.

And whereas in 1934 the subjects of the calendar signed by Luciano Bonacini (1908-1981) (> I, page 367) ranged from the most distant populations on earth, from the Tuareg to the Eskimos, from American Indians to the Chinese, all involved in the pleasant ritual of the table to crown the 'universal' dish of pasta, in the 1935 subjects the monthly subdivision tackled a comparison between social classes, between the bourgeois and peasant world, between rich and poor. Printed, like the previous one, by Gros-Monti of Turin and designed once again by Luciano Bonacini, the 1935 calendar brought together in the same idyllic and optimistic atmosphere – partly inspired by the Disney language of the story of Snow White – the luxurious



exuberance of trips and cruises and the temperate and frugal life of country and mountain dwellers. For each social category, an easily recognisable Barilla product was proposed⁸⁶. In 1936 Alfredo Cavadini (> I, page 370) presented regional popular dances in the editorial production by Pizzi & Pizio. The 1937 calendar pursued the echo of the colonial campaigns⁸⁷; in 1938 there was a prevalence of references to competitive vitalism and concern with efficiency – in sport and at

The advertisements for Fosfina pasta, – below – published between May and September 1937, contemporaneously in the major newspapers of the day, had been designed by the Enneci agency belonging to Nino Caimi and were scheduled to appear in rotation in the various papers. Caimi combined concise slogans and sonorous images of confident graphic elegance, which were effective above all in describing the social and behavioural models of the bourgeoisie. A special radio campaign assisted the launch of this new product – the first one for Barilla to be created and marketed entirely in packaged form – which in 1938 was promoted by means of medical journals with an exclusively graphic advert – in the box at the centre [ASB, Rab 1937; Rab 1938].

The 1930s witnessed the gradual enhancement of the Calendar as a tool of communication, which was essential for 'branding' the sales point. On the facing page, at the top, the cover with four vignettes by Alfredo Cavadini for the 1936 calendar printed by Pizzi & Pizio with the illustration of regional popular customs and dances [ASB, RI 1936/1]; bottom left, a page of the 1933 calendar, printed by Litografia Zafferrì of Parma and characterised by simple rural landscapes [ASB RI 1933/1] and, on the right, a complete page and the remaining vignettes of the 1934 edition [ASB RI 1934/1], the work of Luciano Bonacini and printed in Turin by Gros-Monti, with the ingenuous representation of 'universal pasta', eaten by all the most far-flung peoples on the earth: from the Tuareg to the Eskimos, from the American Indians to the Chinese.

Difendiamo la resistenza della razza

Il disprezzo vince l'uomo. La resistenza vince la razza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

IL DISPREZZO VINCE L'UOMO.

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

NUTRITIVO OGGI PER LA VITA DI DOMANI

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

Non è una gioia prendere medicina.

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

Un vero consiglio da amico.

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

La minestra per le persone deboli, affaticate, convalescenti, bimbi, ecc.

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

PROMETEIA ANCHE TU

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

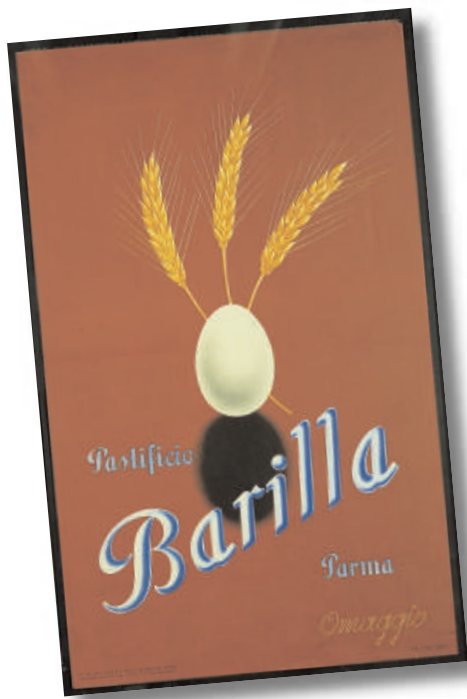
PREPARIAMOLI A UNA VITA SANA E FORTE

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

Giovani tutti mangiano pasta Fosfina Barilla

La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza. La Fosfina Barilla è la pasta che dà forza e resistenza.

La PASTA FOSFINA BARILLA "dà forza ai deboli, sostiene i forti"



The Barilla calendar for 1935 – below, six vignettes and at the side, the cover [ASB, Rla 1935/1] – also printed by the Gros-Monti company of Turin and also devised by Luciano Bonacini, in a joyful and dreamy atmosphere, with shades of Disney's Snow White, ranges from the luminous exuberance of voyages and cruises, to the temperate and frugal life of the rural classes. The graphic style is characterised by decorative and narrative quality with references to Seneca's nuns and to the Art Deco fashion.



work – interpreted by the lean dry trait of Mario Puppo (1905-1996) (> I, page 373), an advertising graphic designer active in Chiavari in the 1930s, the prolific author of posters for tourist promotion⁸⁸. Erberto Carboni was undoubtedly the artist most suited to freeing Barilla's image from provincialism, projecting it onto the field of art, and combining painting and architecture in association with photography. The photomontage technique, which was graphically supervised by Pizzi, had been powerfully used in the 1938

catalogue printed in Parma by Zafferri⁸⁹; photos of the factory had been used for the cover, all of whose rooms had been studied with an artist's eye: machines, presses, moulds, pasta types, raw materials and the products revisited as truly unusual glimpses of powerful graphic and architectonic efficacy. Engaging images that combine aesthetic pleasure with productivity, artistic production with industrial production, according to typologies experimented with by Bauhaus. For the cover of his calendar⁹⁰ Carboni chose the photographic

In 1937 Barilla sponsored the calendar for the Institute of Foreign Trade – below [ASB, Rla 1937/1] – characterised by images of Italian ‘civilisation’ in Eritrea: scholastic instruction, new agricultural techniques, the building of new roads and the liberation of slaves characterise the monthly illustrations, a long way from the style of Barilla’s advertising. However, the calendar was used as a loyalty-building tool: at the side, the advertisement “Un augurio, un cestino, un calendario” published in the *Gazzetta di Parma* on Christmas Eve 1937 [ASB Ra 37/2] and related to the promotion held in the Barilla shops (> I, pp. 288-299).

The ‘colonial adventure’ was also represented in a sketch - facing page - designed by Giovannino Guareschi (1908-1968) in 1935 but never realised, where the pasta Barilla is loaded on a camel [Archivio Guareschi].



re-examination of an expanse of white eggs, by now the totemic symbol of the company, superimposed with a laughing female figure, a beautiful blooming countrywoman who represented the other half of Italy which was fighting battles over wheat and autarkic independence. The combined use of photography, the recourse to great artistic texts of the Renaissance, the echoes of magic realism and, what is more, the enchantment of the colour, the distinct and aristocratic outlines, accentuate the rhythms and harmonies of Carboni’s graphic style. From month to month Barilla’s homage to women – this is the theme of the calendar – is a perfect amalgamation of refined formal elegance and narrative content. A homage in tune with

the historical and social events of that period, in which the regime looked to women with great admiration, who always featured in the speeches made by Mussolini and who flocked to vast rallies held in his presence. The archaeological museum of Capua⁹¹ was even consecrated to the female figure. The Pizzi and Pizio printing works of Milan, which had already printed the albums for the ‘Bonaventura Contest’ and in 1936 had been responsible for the catalogue for the first national exhibition of advertising graphics, also printed Carboni’s calendar. In fact by this time Pietro turned exclusively to professionals in the Lombard metropolis. For his part he constantly intervened to suggest texts⁹² and to control the quality of the print



The 1938 calendar – on the left below – designed by Mario Puppo, having abandoned the previous dreamy and lucid tones, with its dry and realistic style exalted man's commitment at work and to military exercises [ASB, Rla 1938/1]. The winds of war had now begun to blow.

On the facing page, at the bottom, the cover with a photographic collage produced by Pizzi e Pizio for the 1938 Barilla general catalogue [ASB, Ga 1938/1], where the theme of industrial production is combined with the aesthetic effect and with the architectural frame, according to typologies experimented with by Bauhaus.



and the rendering of the colours⁹³. He was also meticulous and pressing with Giuseppe Venturini (1913-1979) (> I, page 375), a graphic designer, like Carboni, or Parmesan origin who had moved to Milan. Pietro turned to him for many of the traditional advertising objects and commissioned sketches from him for transfers, for press adverts on Bread-Making, for the new boxes, as well as the sales catalogue of 1940⁹⁴. Venturini was responsible for the poster that appeared for the first time in a photo of 1938⁹⁵. *Cartelli azzurri musicali* [Musical blue signs] Pietro defined them⁹⁶, and in fact the composition of horizontal stripes refers to the pentagram where macaroni and pasta butterflies dance instead of notes. A symphony of pasta, but with the shapes alluding to the male and female essence, man and woman. The macaroni tube was the symbol of pasta tout court, but it was also Eros applied to food; as for the woman-butterfly allegory, the advertising and art of the period offered various versions, starting with the gentle and mysterious examples by the painter Alberto Martini. 1938 was a year of new investments and hopes, whilst great clouds were massing on the horizon: “We are experiencing periods of difficulty in relation to supplies and limitations such as to eliminate any encouragement for the study of advertising matters” he had replied to Nino Caimi on 1 September⁹⁷. “We absolutely have to increase our work with the private sector because we are sacrificing not indifferent amounts to it”, he wrote to Enrico Buzzi⁹⁸ to whom he had previously confided that he wished to help Barilla on its first steps towards national production⁹⁹, as well as wishing to turn Milan into the best market¹⁰⁰. In 1938 the pasta factory had installed the state-of-the-art Braibanti presses and although in the name of autarky no longer bought machinery in Germany, Pietro still continued to keep himself directly up-to-date with what was happening in Europe. We know of a trip he made to Germany in December 1936. “Very interesting visit to the Schram factories. I had the pleasure of spending half a day with an industrialist who has a lot to teach with regard to pasta. Lufthansa behaved very well and in this field, too, which is new to me, I had the opportunity to get to know a proper

In 1938 Barilla collaborated with the Würer company of Brescia, an established manufacturer of beer and stock cubes, with which it had become acquainted on the occasion of the 'Bonaventura Contest' in the previous year, for the launch of the Minestrina all'americana Oro Express with small egg pasta, ready in just 7 minutes.

It was sufficient to pour the contents of the sachet – on the right [ASB, N, Confezioni] – into a saucepan full of water to obtain a ready-to-eat soup, thanks to the granular stock cube.

The production – which was ahead of its time – was interrupted by the outbreak of war and was abandoned.

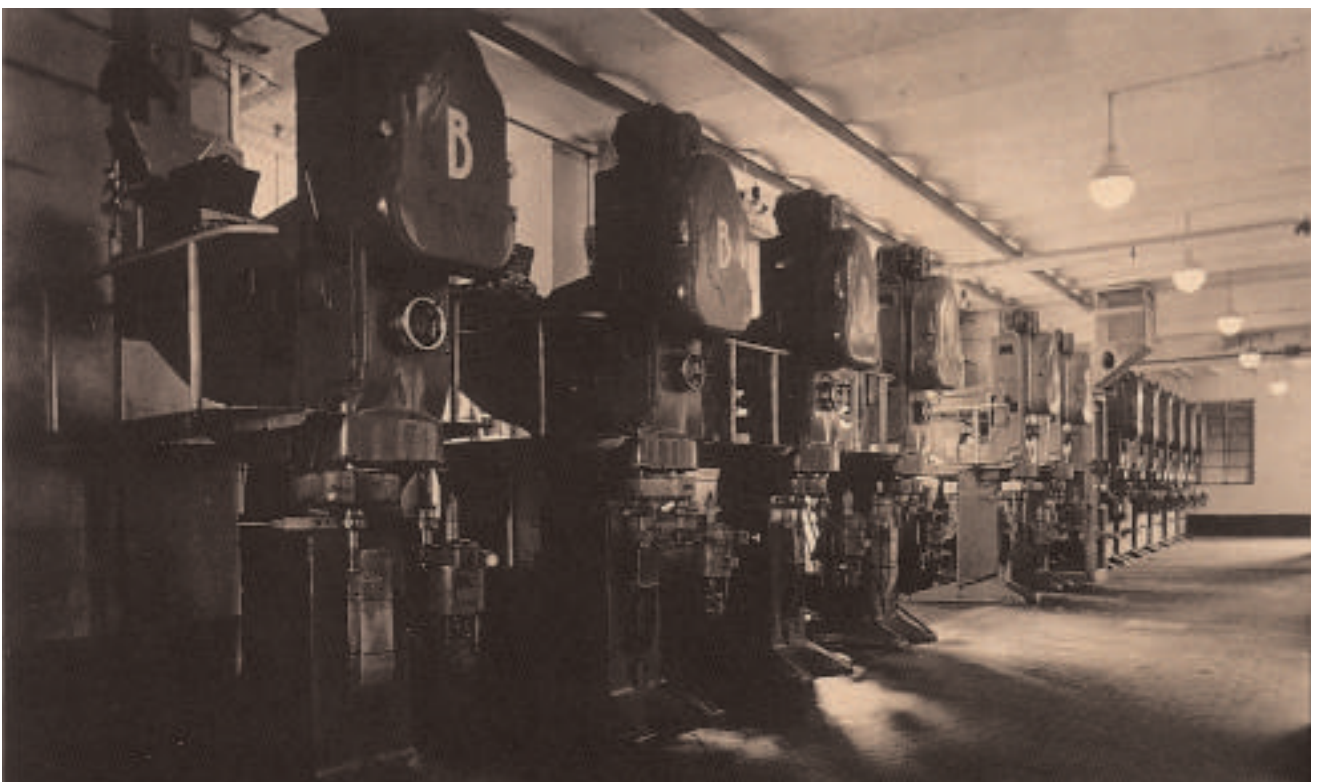


organisation”¹⁰¹. In April 1938 he went to France to visit various pasta factories¹⁰² and in 1939 was already organising an itinerary in the United States for the month of September, when he was unexpectedly called up. On 6 August 1939¹⁰³ he asked Giuseppe Braibanti (> I, page 126) – owner of the machine-manufacturing company of the same name that for some time had also been exporting to the United States – for the favour of being introduced to some of his American acquaintances. On 25 August he announced: “I’ve been called up”. In the first stages Pietro continued to oversee the work with great enthusiasm and at the usual pace. In May 1939 the old question of price controls had come to an end and Barilla had as a result undertaken new promotional initiatives. It was intended to produce twenty new pasta shapes and in June of 1939 Pietro had given confirmation to his agent Armando Sonaglio

of Genoa of the dispatch of two thousand circular letters to be distributed to families “together with free sachets of egg pasta”¹⁰⁴. On 25 June of the same year a rendez-vous had been organised of the ‘glorious’ yellow Topolino cars used by Barilla’s representatives throughout Italy. The gathering in Salsomaggiore had turned into a highly successful event¹⁰⁵. It was a great idea to put on parade the many little cars “which increase from month to month – Pietro had written – because it is our intention to distinguish the salesmen of our products from the countless ‘road-hoppers’ who unfortunately circulate daily”¹⁰⁶. Perhaps Pietro was also able to attend the official visit made to the factory on 11 November 1939 by the city authorities, including the Prefect and the Podesta of Parma. A day that concluded with a joyful lunch that had brought together all the Barilla workers as well as a large number of sup-

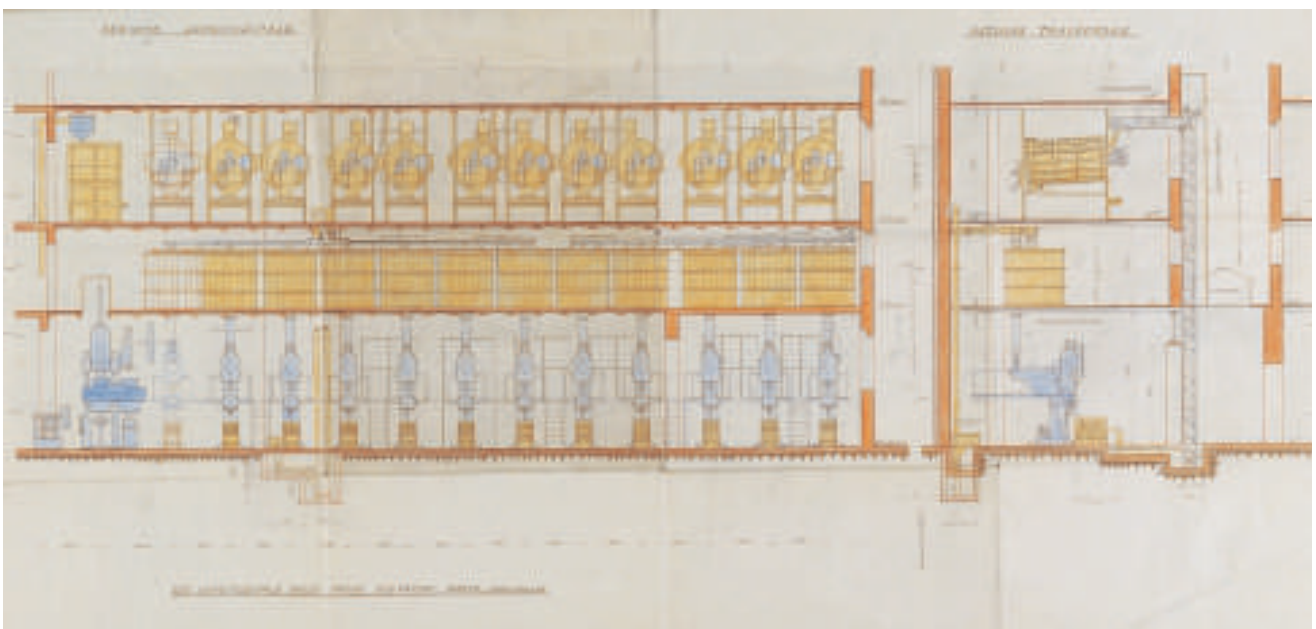


1938 was a year of big investments for Barilla: a new series of Braibanti continuous presses joined the first press, installed in 1936 – in the photo at the bottom [ASB, Aa 397] and in the technical drawing on the facing page, at the bottom [ASB, O, Macchinario]. The market required an ever larger percentage of packaged products – below, the packing department. Also in 1938, Giuseppe Venturini created the poster *Pasta on the pentagram* – on the facing page in a colour reconstruction by the pupils of the 'Paolo Toschi' Art Institute in Parma – displayed with pride by the Veronese shopkeepers – here on the right – on a visit to Parma [ASB, Aa 77].





pliers: about a thousand workers were gathered around the guests in the immense hall adorned with tricolour flags¹⁰⁷. Writing to Guglielmo Fazi on 21 November he declared: "There is no need to fear for the future because there's a good wind blowing in our favour. Improvements, expansions and new programmes are following one another at a record pace"¹⁰⁸. The advertising subjects included postcards with a view of the factory drawn from a 'bird's eye view' by Studio Borghi of Como, based on typological forms that had been in use since the early part of the century¹⁰⁹. And the original pasta shapes included in the catalogues of the period¹¹⁰ – gears, pulleys, wheels, star-shaped rings – confirm the company's faith in the progress of automated techniques and of industry in general. In January 1940 Pietro still managed to dress the window in the office of the daily newspaper *La Stampa* of Turin, for the period from 1 to 10 February¹¹¹. He personally supervised the preparation of a meeting of one hundred and fifty shopkeepers on a visit to the factory on 27 May¹¹², and was also responsible for redefining the exclusive contract with the Galbani company for sales in Eritrea in 1940¹¹³. He kept up contacts to increase exports to France¹¹⁴ and as for advertising, on 4 May 1940 he responded to a radio offer as follows: "I told







Erberto Carboni, summoned by Pietro Barilla after his early experience in 1922, designed the calendar for 1939, adopting – as Pizzi e Pizio had already done – the photomontage technique, but in a new way and with the inclusion of lifelike elements, according to his personal style, which he consolidated from the 1930s onwards.

The aristocratic tone of the calendar – [ASB, Rla 1939/1] reproduced on the facing page with all six of the illustrations in order and, on the left, on a small scale, the cover – is highlighted by the reference to various great pieces of art history, symbolically connected to the succession of the months – as had formerly been done in 1922 – and dedicated to the female figure.

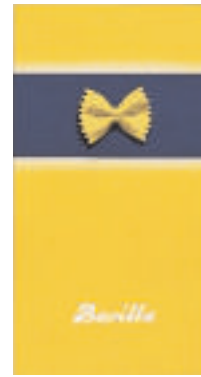
Ommaggio alla donna italiana [Homage to the Italian woman] is in fact the Leitmotiv of the inside pages, as is declared on the cover, where the graphic, as well as symbolic, effect of a bed of white eggs stands out.

In January 1940, Barilla fitted out a promotional window at the premises of La Stampa in Turin – below [ASB, Aa 394].

the SIPRA representative that it is not our present intention to advertise, but we are always interested in a successful idea”.¹¹⁵ As far as the graphic side of things was concerned he hired Giuseppe Venturini, whom he had asked on 10 February 1940 to review “our trademark with the beautiful boy, which has been asleep for years and we would in fact like to look at the opportune possibility of reviving it as an, I would say, almost historic trademark”¹¹⁶. On 15 May he urgently requested various sketches that would testify to a certain corporate vitality: “I’m waiting for the label showing five eggs,... the new *tagliatelle* packaging and the black-and-white ordered some time ago”¹¹⁷. “We shall also have to produce the well-known poster”¹¹⁸ he had reminded Venturini in early April and the reference led to the identification of it with a subject that, although paraphrasing the cover of Carboni’s ’39 calendar, was, however, neither dazzling nor sensational like the latter. Framed by an embroidered motif that emulates the pages of women’s magazines, a sober figure of a woman, with a bundle of wheat ears in her lap, testifies against her will to the austere and autarkic climate of the time¹¹⁹. In his May letter, Pietro had anticipated his intention of having a new catalogue prepared for the following year, but on 11 June – the day after Italy entered the war – he abruptly cancelled the project: “The great recent events prevent the continuation of the study of the new catalogue. ... I have received all the beautiful versions that you have worked on! It is only a pity not to adopt them immediately...”¹²⁰. On 30 September he asked his commander at the 97th motorised unit in service in Portogruaro, if he could avail himself of an extension of the licence in his capacity as general procurator of the company, which then numbered eight hundred members of staff¹²¹. He still continued to concern himself with the pasta factory’s problems from Carmagnola, where he spent Christmas 1940¹²². Whilst still in Carmagnola, on 3 February 1941, he declared himself to be happy that his father had recovered and fully approved his decisions to take on the production of large supplies, leaving the middle-class orders to take second place. He agreed that his father’s spirit of initiative “allows the



ship to sail, even in the storm”¹²³. On 10 August he found himself in the Ukraine and sensed that work at the factory had trailed off, but did not lose hope and begged his family not to worry. He received photographs of the new machines installed in the pasta factory and rejoiced at them¹²⁴. It was also by means of a letter that he received reports of the visit made by Mussolini to Parma on 8 October 1941, when the Duce was welcomed by the decorated city for the award of the *Spiga d’Oro* [Golden wheat ear] to the local farmers, who had won the annual ‘Battle of wheat’. That day the itinerary of the official procession scheduled a visit to the Barilla factory, where the orderly workers were waiting. At the last minute the visit did not take place, for reasons of time. Mussolini stopped at the Barriera, however, and got out of his car to reply to the greeting given to him by Riccardo, who had come to meet him¹²⁵. The terrible days of winter and the war on the Russian front followed for Pietro, which he mentions in letters of great dignity despite his suffering: his thoughts were always for his father and his family; he discovered that he had lost his passion for the job and



long silences in the post increased his anxieties (> I, pp. 256-276)¹²⁶. Having returned from the front in early 1943, he sent his correspondence from Rome. There, Pietro attempted little by little to resume his business relations. Meanwhile, the ovens at the factory had been requisitioned first by the Germans then by the Americans and in 1943 the company had liabilities of more than 14,000,000 liras¹²⁷. Riccardo Barilla, however, was able to boast that he had never allowed his workers to go without their wages, and in addition he helped their families with free packets of pasta. In 1944 he still had 298 members of staff, 147 of whom were heads of a family¹²⁸. And when Pietro was arrested, after the Liberation, 600 workers signed a document of solidarity for him¹²⁹. It was partly this fact that spurred him on, once the war was over, to resume his work with his former enthusiasm. The poster with the image of the hot-air balloon designed by Venturini in 1947 (> II, page 28) was the most appropriate sign of the desire to fly high, to forget the tragedies of the war and to resume projects that had already been in the works in the 1930s.



With a markedly Novecento impulse, the 1938 poster dedicated to gluten pasta – on the left, known of only through a reproduction in the corporate magazine of 21 July 1963 – marked an adhesion to the graphic research of Second Futurism, not without some assonances with the playful rotundities of Depero.



Notes

- ¹ BARILLA Riccardo, *La storia della mia vita dal giorno che sono nato*, ms. n.d. (but, 1946) ASB, O, Memoirs folder.
- ² ASB, O, Staff Book-List folder, 1919-1922.
- ³ Agricultural and Industrial Exhibition in Mantua, 1921. Grand Prix diploma. ASB, Ha 2.
- ⁴ ZAMBINI Egidio and Enrico, *Group photo of clerical staff and workers at the Barilla company*. Parma, 1921. ASB, Aa 2; VAGHI Luigi, *Photo of hands at the Barilla factory*. Parma, 1923. ASB, Aa 1.
- ⁵ BARILLA Pietro, *Memoirs*. May 1991. ASB, O, Memoirs folder.
- ⁶ Oral recollection by Erminio Barbuti, formerly head of the Personnel Office at Barilla from 1948 to 1981.
- ⁷ BARILLA Pietro, *Memoirs*, *passim*.
- ⁸ BARILLA Pietro, *Memoirs*, *passim*.
- ⁹ BARILLA Pietro, *Memoirs*, *passim*.
- ¹⁰ “La morte improvvisa di Padre Lino di Maupas”, in the *Gazzetta di Parma* 1924, 15 May p. 1; “per la morte di Padre Lino”, in GP 1924, 17 May.
- ¹¹ “Pubblica Sottoscrizione”, in *Gazzetta di Parma* 1929, 20 September p. 3.
- ¹² BARILLA Pietro, *Memoirs*. *Passim*.
- ¹³ Oral recollection by Erminio Barbuti, formerly head of the Personnel Office at Barilla from 1948 to 1981 and by Ada Bensi, engaged by Barilla in 1927.
- ¹⁴ SCHIAVI, Antonio, *La Diocesi di Parma*, II. Parma, Fresching, 1940. p. 394.
- ¹⁵ ASB, O, Staff Book-List folder, 1919-1922.
- ¹⁶ BARILLA Gualtiero, Letter to Guido Maria Conforti of 13.IX.1904. Copy in ASB, O, Gualtiero Barilla folder.
- ¹⁷ BARILLA Riccardo, *La storia della mia vita dal giorno che sono nato*, *passim*.
- ¹⁸ Cf. in relation to this the series of Building Licences issued by the Commune of Parma to the Barilla Pasta Factory: ASCPR, Building Licences. Copy in ASB, O, Building Licences folder 1900-1945.
- ¹⁹ BARILLA Riccardo, *La storia della mia vita dal giorno che sono nato*, *passim*.
- ²⁰ 1920 Barilla calendar. Wall calendar. Parma, 1919. ASB, Rla 38. Mutilated. The find is due to research by Domenico Romanazzi. CARBONI Erberto, 1922 Barilla calendar. Bologna, Chappuis, 1921. ASB, Rla 15. Gift of Licia Carboni to the Archivio Storico Barilla, 1994.
- ²¹ BONAZZI Emma, 1923 Barilla calendar. Bologna, Chappuis, 1922. ASB, Rla 1. ASB preserves two examples of it, both without the round seal with the trademark.
- ²² TASSI Roberto, *Magnani, Bocchi, De Strobel*. Parma, Cassa di Risparmio, 1974, pp. 43-95.
- ²³ BONATTI BACCHINI Maurizia, “Galileo Chini, in *Tra Liberty e Déco: Salsomaggiore*. Parma, Cassa di Risparmio di Parma, 1986. pp. 148, 154.
- ²⁴ TROMBARA Emilio, *Little boy with egg*. Factory sign: ASB, Aa 2, Pa 1, Pa 2, Pa 3, Pb 35, Pa 44, Pa 47. Postcards: ASB, Pb 28, Pb 36, Pa 51, Pa 52. Scagliola sculpture: ASB, Rga 1. PELICELLI Nestore, *Guida commerciale di Parma*. Parma, Fresching, 1922. p. 163. ASB, C 91.
- ²⁵ VITTORIO EMANUELE III, *Appointment of Riccardo Barilla to ‘Cavaliere della Corona’*, 1922: ASB, Ha 39.

New shapes were created – on the facing page at the top, pulleys and gears – illustrated in the 1938 catalogue [ASB, Ga 1938/1], which confirm the company’s faith in progress.

Venturini uses graphic frames to surround the photo of a blonde girl holding a bundle of wheat ears in her hands: this was the shop sign for 1940 [ASB, Rca 39/2], which although paraphrasing the theme proposed by Carboni the previous year, has a more subdued tone and testifies to the austere and autarkic climate of the time. Here on the left, Riccardo Barilla greets Mussolini on a visit to Parma on the occasion of the awarding of the Spiga d’oro [Golden wheat ear] [ASB, O, Battaglia del Grano].

At the bottom, on the facing page, an aerial view of the factory in its phase of greatest expansion before the war [CSAC].

VITTORIO EMANUELE III, *Appointment of Riccardo Barilla to ‘Ufficiale della Corona’*, 1926: ASB, Ha 38.

VITTORIO EMANUELE III, *Appointment of Riccardo Barilla to ‘Grande Ufficiale della Corona’*, 1934: ASB, Ha 40.

VITTORIO EMANUELE III, “Nomina di Riccardo Barilla a Cavaliere del Lavoro”, in GP *Corriere Emiliano*, 1939, 1 November, p. 3.

²⁶ PIO XI PAPA, *Sacred Apostolic Palaces*. ‘Fornitore Pontificio’ diploma. ASB, Ha 4.

²⁷ PIO XI PAPA, *Dilecte Fili*. Papal brief. ASB, Ha 35. Details are also reported in: *Voce Amica*, February 1926. Photo album testifying to the event is preserved in ASB, A, Album Madonna Fontanellato. (> I, pp. 308-309).

²⁸ “Un nuovo forno”, in GP, 1910, 14. II. p. 2.

²⁹ Oral recollection by Erminio Barbuti, formerly head of the Personnel Office at Barilla from 1948 to 1981.

³⁰ BARILLA Pietro, *Memoirs*, *passim*.

³¹ Photos of Barilla stand. France ca 1926. ASB, Aa 324-325. These are vintage copies, made by the photographer Alberto Montacchini from originals taken in loco, which were already ruined and have unfortunately been lost. The advertisement with the flying chef is datable from 1923, the clothing and inscriptions allow us to suppose – thanks to Roberto Spocci’s indication – that the image refers to the International Exhibition in Amsterdam in 1924, in the course of which the 2nd International Congress of the City (30 June-2 July) was organised, in which the city of Parma also took part. Despite much research we have been unable to trace the Exhibition catalogue, which could have confirmed our theories. We would like to thank those who pointed it out to us.

³² BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*. ASB, O, Memoirs folder; A.L. (LANDINI Agostino), “Le grandi industrie italiane. Il Pastificio G.R. Fratelli Barilla di Parma”, in *Aemilia*. Bologna, 1929 Nov/Dec, pp. 54.

³³ Extract of the minutes from the session on 3 March 1928 on the occasion of the installation of the Council. Parma, Fresching, 1928. p. 18.

³⁴ G.R. F.lli Barilla, 1931. Pocket calendar. ASB, Rlb 16.

³⁵ *Prize-winning Barilla Pasta Factory*. General catalogue 1929. Catalogue. ASB, Ga 29/1.

³⁶ Turin, National and international Exhibition, 1928. *Silver Medal Diploma*. ASB, Ha 5; *Grand Prix Diploma*. ASB, Ha 6; *Plaque Grand Prix*. ASB, Ha 57. The plaque also features on display in the Barilla shop in Via Cavour. (> I, pp. 285, 295).

³⁷ A.L. (LANDINI Agostino), “Le grandi industrie italiane. Il Pastificio G.R. Fratelli Barilla di Parma”, in *Aemilia*. Bologna, 1929 Nov/Dec, pp. 54-55.

³⁸ BACCIOCCHI Mario, *Barilla Parma stand*. Postcard. ASB, Pb 30.

³⁹ Oral testimony by Bruno Pelagatti, employee since 1937, from 1961 in the firm’s Management Company.

⁴⁰ MONTACCHINI Alberto, *Barilla workers on an outing to Genoa*. Genoa, 15 August 1927. Eight photos fixed onto a cardboard hoarding. ASB, Aa 135-142.

⁴¹ *Child at table*. Poster. Parma, F.lli Zafferri, ca 1927. Chromolithography 55x44 cm. ASB, Rca 19.

⁴² *Mother with children at table*. Postcard. Parma, F.lli Zafferri, ca 1927. ASB, Pb 56.

⁴³ WÜRGEL Franz Th., *Three children*. Sign/Calendar. 1923-1925.

Chromolithography fixed onto a cardboard support printed in relief 34.4 x 48.6 cm. ASB, Rla 2. On the bottom edge, the backing board had a block of day-by-day pages attached by means of two fine brass chains.

⁴⁴ Photo of Barilla Stand. France ca 1926. ASB, Aa 325. It is a vintage copy, made by the photographer Alberto Montacchini from an original taken in loco, which had already been ruined and unfortunately has been lost. See note 31 in this same chapter.

⁴⁵ *Flying chef*. Postcard. Parma, F.lli Zafferri, ca 1926. ASB, Pa 43. The subject also appears as an advertising stamp on the envelopes of the company's stationery, on small calendars, catalogues and punched price tags.

⁴⁶ *Year 1926. G. R. F.lli Barilla Pasta Factory*. Pocket calendar. Parma, F.lli Zafferri, 1926. ASB, Rlb 5; *Almanac 1930. G.R. F.lli Barilla Pasta Factory*. Pocket calendar. Parma, F.lli Zafferri, 1930. ASB, Rlb 6; *G.R. F.lli Barilla 1931*. Pocket calendar. Parma, F.lli Zafferri, 1931. ASB, Rlb 16; *Barilla Pasta Factory, Parma, 1932*. Pocket calendar. Parma, F.lli Zafferri, 1932. ASB, Rla 7.

⁴⁷ *Little boy with egg*. Postcard. Parma, F.lli Zafferri, 1910-1930. ASB, Pb 28, Pb 36, Pb 51, Pb 52.

⁴⁸ *Barilla egg pasta*. Punched price tag. Parma, F.lli Zafferri, c. 1929. ASB, Rg 2; *Egg tagliatelle reali*. Sign/Calendar (?). Parma, F.lli Zafferri, 192. ASB, Rca 36; *Barilla egg pasta. 5 kg bag*. Colour-printed cotton cloth. G. Corazza Bag-Makers - Padua c. 1929. ASB, Nb 12.

⁴⁹ *Winged chef over the city*. Detail of the photo Aa 94. ASB, Rcb 18.

⁵⁰ SAVOIA Aimone, DESIO Ardito, *La spedizione geografica italiana al Karakoram*, 1929. Milan-Rome, Arti Grafiche Bertarelli, 1936; A.L. (LANDINI Agostino), "Le grandi industrie italiane. Il Pastificio G.R. Fratelli Barilla di Parma", in *Aemilia*. Bologna, 1929 Nov/Dec, pp. 54.

⁵¹ *Barilla Pasta Factory. List of Lowered Prices*. Price List. Parma, F.lli Zafferri, 1930. ASB, G 30/1. See also *Almanac 1930. G.R. F.lli Barilla Pasta Factory*. Pocket calendar. Parma, F.lli Zafferri, 1930. ASB, Rlb 6.

⁵² ALLEGRI Raoul, *The best Barilla pasta*. Flier. Parma, F.lli Zafferri, 1930. Painted chromolithograph 33 x 24 cm. ASB, Rca 38. The film *The Jazz Singer* was given huge coverage in the columns of the local press.

⁵³ ALLEGRI Raoul (?), *Egg waiter*. Poster. Detail of the photo Aa 89. ASB, Rcb 13; ALLEGRI Raoul (?), *Chinaman with gluten pasta*. Poster. Detail of the photo Aa 89. ASB, Rcb 12.

⁵⁴ MARINETTI Filippo Tommaso and FILLIA, *La cucina futurista*. Milano, Longanesi, 1986.

⁵⁵ MARINETTI Filippo Tommaso, "Manifesto della cucina futurista", in *Gazzetta del Popolo*, (Turin), 1930, 28 December.

⁵⁶ DARDAN, S.E. Marinetti, "La pastasciutta ed i napoletani", in *La Fiamma*, (Parma), 1931, 8 June p. 2.

⁵⁷ BUSI Adolfo, 1931 *Barilla calendar*. Milan, Industrie Grafiche Ricordi, 1930. ASB, Rla 16. BUSI Adolfo, *Waiter astride a macaroni*. Poster. Detail of the photos Aa 84 and Aa 89. ASB, Rcb 14. Note, in the original, only the postcard version: ASB, Pa 55 and the February page of the 1931 calendar: ASB, Rla 16. See also ASB, O, Busi folder.

⁵⁸ "Le manifestazioni del decennale: la partecipazione delle industrie molitorie e della pastificazione alla II Mostra Nazionale del Grano", in *Le industrie dei cereali*, 1932, no. 10 October p. 266.

⁵⁹ "La visita di S.E. il Capo del Governo", in *Il Popolo d'Italia*, 1932,

4 October.

⁶⁰ *To the pioneer of bread and pasta-making Grande Ufficiale Riccardo Barilla*. Album with cardboard cover printed in relief and gold decorations. ASB, Hb 33.

⁶¹ "S.E. Edmondo Rossoni visita lo stabilimento Barilla e l'Azienda Agricola Marasini", in *GP Corriere Emiliano*, 1934, 3 X, p. 2.

⁶² MONTACCHINI Alberto, *Visit of Genoese industrialists and shopkeepers to the Barilla factory*. Photo feature. ASB, Aa 83, 84, 144, 169, 272, 273, 302, 303, 422. See also: "150 industriali e commercianti di Genova in visita allo Stabilimento Barilla", in *GP Corriere Emiliano*, 1934, 12, IX, p. 3.

⁶³ *Salsomaggiore. Terme Berzieri*, Evening Orchestral Programme. October 1926. ASB, Rba 1926; *Permanent Orchestra of the R. Terme Berzieri*, Classical Friday Programme. October 1926. ASB, Rba 1926.

⁶⁴ "Coppa Barilla" in *La voce sportiva*, in *GP Corriere Emiliano*, 1934, 5.II.

⁶⁵ Oral testimony by Giuseppina Allegri Tassoni, at the time Secretary of the *Deputazione di Storia Patria* for the Parmesan Provinces.

⁶⁶ *Barilla pasta in East Africa*, Photographic feature. ASB, Aa 215, 216, 231, 232, 233, 234, 235, 236, 237, 238, 239; See also BARILLA Pietro, *Letter to Angelo* (?), 21.V.1936. ASB, O, Copialettere P.B. 1936, n. 1.

⁶⁷ BARILLA Pietro, *Memoirs, passim*.

⁶⁸ BARILLA Pietro, *Letter to Enrico Buzzi*, 23.VII.1936. ASB, O, Copialettere P.B. 1936, no. 17

⁶⁹ BARILLA Pietro, *Memoirs, passim*.

⁷⁰ BARILLA Pietro, *Memoirs, passim*.

⁷¹ BARILLA Pietro, *Memoirs, passim*.

⁷² BARILLA Pietro, *Memoirs, passim*.

⁷³ BARILLA Pietro, *Memoirs, passim*.

⁷⁴ Photographic receipts of promotional campaigns: Rome ASB, Aa 457; Genoa ASB, Aa 455, 456, 484, 485, 500.

⁷⁵ BARILLA Pietro, Letter to Pizzi e Pizio, 25.IX.1936. ASB, O, Copialettere P.B. 1936, no. 25.

⁷⁶ GALLO Gian Paolo (edited by), *Sulla bocca di tutti. Buitoni - Perugina una storia in breve*. Milan, Electa, 1990. pp. 73-76.

⁷⁷ *Bonaventura Contest*, Picture-card Album, Milan, Pizzi e Pizio, 1937. ASB, O, Bonaventura folder. CAVADINI Alfredo, *Bonaventura Contest, Poster*. Milan, Pizzi e Pizio, 1937. ASB, Rc 1937/1.

⁷⁸ BARILLA Pietro, Letter to Cav. Capezza, 15.V.1937. ASB, O, Copialettere P.B. 1937, no. 17.

⁷⁹ BARILLA Pietro, Letter to Guglielmo Berger, 7.V.1937. ASB, O, Copialettere P.B. 1937 no. 16

⁸⁰ BARILLA Pietro, Letter to Luigi Manzi, 9.VI.1937. ASB, O, Copialettere P.B. 1937, no. 22.

⁸¹ BARILLA Pietro, Letter to Enrico Buzzi, 9.VI.1937. ASB, O, Copialettere P.B. 1937, no. 23.

⁸² BARILLA Pietro, Letter to Felice Albera, 9.VI.1937. ASB, O, Copialettere P.B. 1937, no. 25.

⁸³ ENNECI, Fosfina *Advertising Campaign*, Press adverts. June-July 1937 ASB, Rba 1937. The name of Pasta Fosfina had been registered and deposited at the Ministry of Corporations on 30.VI.1937 and later renewed on 14.IV.1948. Copy in ASB, O, Cartella Marchi.

⁸⁴ REGIE TERME DI SALSOMAGGIORE, *Spa Year Book*. Vol. II, 1938. Press adverts for Pasta Fosfina, pp. 54, 185, 230, 288.

⁸⁵ BARILLA Pietro, Letter to Erberto Carboni, 18.VII.1938. ASB, O, Copialettere P.B. 1938, no. 177.

- ⁸⁶ CAVADINI Alfredo, *1930 Barilla calendar*. Wall calendar. [Milan], 1929. ASB, Rla 27. 1933 *Barilla calendar*. Wall calendar. Parma, Grafiche Zafferri, 1932. ASB, Rla 18. Mutilated. It was found thanks to research by Luca and Luigi Guidetti. BONACINI Luciano, *Barilla calendar 1934*. Wall calendar. Turin, Gros Monti, 1933. ASB, Rla 29. It was found thanks to research by Domenico Romanazzi. BONACINI Luciano, *Barilla calendar 1935*. Wall calendar. Turin, Gros Monti, 1934. ASB, Rla 8.
- ⁸⁷ *Colonial calendar 1937*. Rome 1936. ASB, Rla, 9.
- ⁸⁸ PUPPO Mario, *Barilla calendar 1938*. Wall calendar. Milan, Pizzi e Pizio, 1937. ASB, Rla 10.
- ⁸⁹ *1938 Barilla general catalogue*. Parma, F.lli Zafferri 1938. (But cover Milan, Pizzi e Pizio, 1938). ASB, Ga 38/1 a-c.
- ⁹⁰ CARBONI Erberto, *Homage to the Italian woman. 1939 Barilla calendar*. Wall calendar. Milan, Pizzi e Pizio, 1938. ASB, Rla 11.
- ⁹¹ CECCHI Emilio, "Il Museo delle Mamme", in *Corriere della Sera* 1936, 14.VI. p. 3.
- ⁹² BARILLA Pietro, Letters to Erberto Carboni, 15.IX.1938 and 28.XI.1938. ASB, O, Copialettere P.B. 1938 no. 213, 271.
- ⁹³ BARILLA Pietro, Letters to Erberto Carboni, 17.VIII.1938 and 16.IX.1938. ASB, O, Copialettere P.B. 1938 no. 199, 215.
- ⁹⁴ BARILLA Pietro, Letter to Giuseppe Venturini, 15.V.1940. ASB, O, Copialettere P.B. 1940 no. 470.
- ⁹⁵ VENTURINI Giuseppe, *Pasta on the pentagram*. Poster. Detail of the photo Aa 77. ASB, Rcb 15.
- ⁹⁶ BARILLA Pietro, Letter to Giuseppe Venturini, 19.VI.1939. ASB, O, Copialettere P.B. 1939 no. 373.
- ⁹⁷ BARILLA Pietro, Letter to Nino Caimi, 1.IX.1938. ASB, O, Copialettere P.B. 1938 no. 203.
- ⁹⁸ BARILLA Pietro, Letter to Enrico Buzzi, 7.II.1938. ASB, O, Copialettere P.B. 1938 no. 102.
- ⁹⁹ BARILLA Pietro, Letter to Felice Albera, 7.II.1938. ASB, O, Copialettere P.B. 1938 no. 104.
- ¹⁰⁰ BARILLA Pietro, Letter to Enrico Buzzi, 23.X.1937. ASB, O, Copialettere P.B. 1937 no. 66.
- ¹⁰¹ BARILLA Pietro, Letter to Adolfo Gassmann, 12.XII.1936. ASB, O, Copialettere P.B. 1936 no. 36.
- ¹⁰² BARILLA Pietro, Letters of thanks to hosts, 25.IV.1938. ASB, O, Copialettere P.B. 1938 no. 138, 139, 140, 141. In Grenoble he had visited the Truc and Millon pasta factories and in Valance the Gilbert pasta factory.
- ¹⁰³ BARILLA Pietro, Letter to Giuseppe Braibanti, 16.VIII.1939. ASB, O, Copialettere P.B. 1939 no. 400.
- ¹⁰⁴ BARILLA Pietro, Letter to Armando Sonaglio, 15.VI.1939. ASB, O, Copialettere P.B. 1939 no. 369.
- ¹⁰⁵ MONTACCHINI Alberto, *Photo feature of the Sales-force meeting. Trip to Salsomaggiore 25.VI. 1939*. ASB, Aa 258, 265, 266, 274, 275, 279, 281.
- ¹⁰⁶ BARILLA Pietro, Letter to Cesare Guinetti, 16.VI.1939. ASB, O, Copialettere P.B. 1939 no. 370.
- ¹⁰⁷ "S.E. il Prefetto e il Federale visitano lo stabilimento Barilla tra l'entusiasmo delle maestranze", in *GP Corriere Emiliano*, 1939, 12 November, p. 2. MONTACCHINI Alberto, Photo Feature for the Prefect's visit, ASB, Aa 180 - 185.
- ¹⁰⁸ BARILLA Pietro, Letter to Guglielmo Fazi, 21.XI.1939. ASB, O, Copialettere P.B. 1939 no. 430.
- ¹⁰⁹ FOTOSTUDIO BORGHI, *Bird's eye view of Barilla Pasta Factory*. Postcard. Various versions were produced, in monochrome and in colour: ASB, Pa 6, Pa 21, Pa 32, Pa 54; *General view*. Illustration. ASB, Rcb 35.
- ¹¹⁰ *1938 Barilla general catalogue*. Parma, F.lli Zafferri 1938. (But cover Milan, Pizzi e Pizio, 1938). ASB, Ga 38/1 a-c. pp 26, 28.
- ¹¹¹ BARILLA Pietro, Letter to Alberto Marchesini, 2.II.1940. ASB, O, Copialettere P.B. 1940 no. 460. See window photo in ASB, Aa 394, 404.
- ¹¹² BARILLA Pietro, Letter to Felice Albera, 25.V.1940. ASB, O, Copialettere P.B. 1940 no. 515.
- ¹¹³ BARILLA Pietro, Letter to Alfonso Mogna - Galbani, 17.VIII.1939. ASB, O, Copialettere P.B. 1939 no. 404.
- ¹¹⁴ BARILLA Pietro, Letter to Alberto Marchesini, 9.V.1940. ASB, O, Copialettere P.B. 1940 no. 505.
- ¹¹⁵ BARILLA Pietro, Letter to Alberto Marchesini, 4.V.1940. ASB, O, Copialettere P.B. 1940 no. 497.
- ¹¹⁶ BARILLA Pietro, Letter to Giuseppe Venturini, 10.II.1940. ASB, O, Copialettere P.B. 1940 no. 463.
- ¹¹⁷ BARILLA Pietro, Letter to Giuseppe Venturini, 15.V.1940. ASB, O, Copialettere P.B. 1940 no. 510.
- ¹¹⁸ BARILLA Pietro, Letter to Giuseppe Venturini, 12.IV.1940. ASB, O, Copialettere P.B. 1940 no. 484.
- ¹¹⁹ VENTURINI Giuseppe, Girl with wheat ears. Shop sign. Milan, Pizzi e Pizio, 1940. ASB Rcb 56.
- ¹²⁰ BARILLA Pietro, Letter to Giuseppe Venturini, 11.VI.1940. ASB, O, Copialettere P.B. 1940 no. 519.
- ¹²¹ BARILLA Pietro, Letter to Captain Antonio Milanese, 30.IX.1940. ASB, O, Copialettere P.B. 1940 no. 532.
- ¹²² BARILLA Pietro, Letter to Giuseppina Rivola, 20.XII.1940. ASB, O, Carteggio Rivola.
- ¹²³ BARILLA Pietro, Letter to Giuseppina Rivola, 23.II.1941. ASB, O, Carteggio Rivola.
- ¹²⁴ BARILLA Pietro, Letter to Giuseppina Rivola, 10.VIII.1941. ASB, O, Carteggio Rivola; MONTACCHINI Alberto, *New Braibanti presses*. Photographic feature, 1941. ASB, Aa.267, 268, 269 On the back there are annotations on the equipment written by Riccardo Barilla and addressed to his son Pietro.
- ¹²⁵ BARILLA Pietro, Letter to Giuseppina Rivola, 10.X.1941. ASB, O, Carteggio Rivola; Cf. "Il popolo di Parma ha gridato al Duce la sua incrollabile certezza nella vittoria", in *GP Corriere Emiliano*, 1941, 9.X. pp 1-2.
- ¹²⁶ BARILLA Pietro, Letters to Giuseppina Rivola, 1941 and 1942. ASB, O, Carteggio Rivola.
- ¹²⁷ PELLERI Elvio, Accounts situation on 31.XII.1943. ASB, O, Legal Files folder 1911-1945. no. 25.
- ¹²⁸ ASB, O, Staff Book-List folder, 1944.
- ¹²⁹ Oral recollection by Erminio Barbuti, former head of the Personnel Office at Barilla from 1948 to 1981. In order to have a better understanding of the climate in those days see also BARILLA Pietro, *Memoirs, passim*, and CURTI Aldo, MOLOSSI Baldassarre, *Parma anno zero*. Parma, Step, 1982.

In 1940 Pietro Barilla was called up and set off for Portogruaro, to join the 97th Motor Corps, to which he had been assigned. As far as was possible he continued to observe what was happening in the distant pasta factory, thanks to the intense correspondence with his trusted secretary, that has fortunately survived and today can be found in the company's historic archives. Below, Pietro in military uniform, in front of the Biagini restaurant in Turin [ASB, Aa 508]; side, with his comrades at arms, at Bastia d'Albenga, in July 1940, shaking hands with Lt Col. Ninchi [ASB, Aa 515].

The war years. Pietro Barilla's letters from the Front

MAURIZIA BONATTI BACCHINI – GIANCARLO GONIZZI

Pietro was called upon to serve his country as a soldier of the 97th Motor Corps, but he continued to keep track of his company by frequent exchanges of letters that fortunately survive. We offer a reasoned anthology of the correspondence, which will make it possible to cast the right light on the war years.

Above all, however, the personal growth of a man – Pietro – called upon to measure up in a war that was increasingly difficult to comprehend, thousands of kilometers from his home and family. The text itself is a commentary and in italics there is a transcription of the original letters, kept in Barilla's Historic Archive.

The letters that make up the correspondence known as the *Carteggio Rivola*, and which fill in the gaps left by the company's letter-copier, were returned to Pietro Barilla on 18 December 1991, several years after the death of Giuseppina Rivola, Riccardo Barilla's trusted secretary. Giuseppina Rivola was born in Imola on 13 October 1903, but she lived in Parma, at 1, Borgo degli Studi and later at 40, Via Vittorio Emanuele. She began her employment with Barilla on 6 November 1933. The letters that Pietro sent directly to the secretary's home address cover the 1939-1946 period, including the entire war. This uniform collection of correspondence includes a core of more than eighty letters and notes sent by Pietro to his trusted assistant, as well as several missives from Riccardo Barilla and correspondence with Gianna Allegro, Pietro's sister who lived in Holland. The documents of the early years speak prevalently of company business, cadenced with thoughts and personal confidences. Later, however, Pietro opened his heart and spoke of the cruelty of war – as far as censorship allowed – and confided of his suf-



fering during the terrible months spent in Russia. The correspondence began on 2 January 1939, with a postcard sent from Asmara and addressed to *Miss Rivola and Ladies of the Office* at the Barilla pasta factory. Then, on 9 January, Pietro thanked the secretary for a letter sent to him in Ethiopia, where he was undertaking commercial tasks in the Italian colony. The first letter was sent from Milan, on 29 September 1939. Pietro had already organized everything for his long-awaited trip to the United States when he was unexpectedly called up. At that moment in time Giuseppina Rivola proved to be a precious correspondent for continuing coordination of company commitments, but also a go-between for information regarding life at home and for



his father's state of health. In fact, when thanking her for information relative to the business and for news regarding his father, Riccardo, the young man concluded the first letter of the collection with a significant sentence: "*Perhaps it may be possible for me to return to my place of work, which even in just a few years has become very dear to me*". This regret for his work continued to emerge throughout the correspondence in this period, where his devoted secretary acted as a sounding board, the link that connected him to the company and to his distant homeland. The collection of letters also allows us to reconstruct the movements of the military detachment to which Pietro was assigned, initially sent to Albenga, in July 1940. With increasing gratitude for the letters arriving from Parma, he replied:

Portogruaro, 24 August 1940

Dear Miss Rivola,
Thank you again for the precious and extremely welcome news.

I have very little to say and I cannot equal the many interesting things you tell me. I have written to my father of my morale (excellent) and I hope it will be adequately comforting for him. We are still here and to be honest we know nothing. We hope and want to start soon so we can finish soon, as we all feel the need to return to our own little niche in the world and continue with our even smaller mission in life. Gianni has written to me. I have sent Gianna news and photographs. By the way, did you receive (I mean my father) my photographs?

I agree with your recommendation and I have sent the

reasons for my promotion to corporal (laughable really, make no mistake about it) purely to make my father happy. The civilian orders¹ are rather slow, aren't they? Please ask Calestani² to send me data for each agent at the beginning of September. Remember me to all staff and please tell me of any problems or measures taken with regard to anyone. With much gratitude and much warm friendship to you.

Pietro

In the meantime, the secretary sent Pietro the symbolic gift of a small cross and anchor medal, a lucky charm that for Giuseppina Rivola was a dear family memento and which Pietro regularly mentioned in subsequent correspondence, as if it were a small anchor with city and his home. On 11 September 1940, he sent her this message from Portogruaro: "*I am sorry for the delay in replying to your letters of the 3rd and 9th of this month. First of all, they are always extremely welcome and precious to me; so, when you find a few minutes, do send me news. I will be so grateful!*" There follows a long list of work instructions, since Pietro was evidently still handling the company's business relations and he concluded: "*Do not stop writing to me, please, and my very best wishes to you*". On 17 September he announced that a short leave would allow him to go to Parma on the 24th and 25th of the month. The correspondence resumed on 16 November from Portogruaro. Then Pietro authorised the secretary to open his mail to avoid wasting time when dealing with business matters on hand. He mentions the "*notes*" he left in Parma, evidently during his leave, and asked to be informed of the name "*of the poor pasta factory worker who has died*".

Again, Pietro Barilla in military uniform, in photos taken by comrades at arms: below at Bastia d'Albenga, with his fellow soldiers Biasetti and Baistrocchi [ASB, Aa 514] and, right, with his fellow-citizen Maurizio Alpi, physician and opera enthusiast [ASB, Aa 529].



He mentions that he met old companions “and we help each other to keep going” and describes his rather monotonous life in Portogruaro, which is “*damp and is quite like a mountain village*”. Four days later he once again mentioned his concern about being kept informed of what was happening at home, but at the same time he worried that he was creating extra work for his industrious secretary: “*Don’t worry about having to write me long letters. If you are busy or tired, postpone writing to me. I am never in a hurry, but I must not be fall behind with the information I need. Your last two letters, dated 15 and 17 November, brought me up-to-date on everything. Many thanks!*”

She was his go-between with a world and what attracted him most. After a long list of instructions for the office, he brought her up-to-date with the other correspondence he kept with his sister, Gianna (“*Tomorrow, I will write her a longer letter*”) and with his father (“*Now that I know how anxious he was as he waited for my first letter, I will never leave him waiting for news from me*”). He closed: “*Remember me to our dear office staff. I write regularly to Pelleri, Regola, Melandri*”.

On 22 November 1940, in a postcard sent from Portogruaro, he expressed great concern for his father’s health and also asked after his mother. He announced departure from Portogruaro for a transfer “*that should not be cause for concern, because it would be in another northern Italian locality*”. From the same place, on 25 November he sent one reply to letters dated 21st, 22nd and 23rd.

He confirmed that he was satisfied with the informa-

tion received and confided that he was still worried about his father’s health, which was his overwhelming preoccupation. Finally, he informed her that his detachment was leaving Portogruaro for Piedmont: “*This new destination is inexplicable. I am pleased that at least in Turin it will be possible to take better care of the business since the agents are closer to me*”. This was the last message from Portogruaro, on 1 December 1940, and written on a postcard: “*I received your numerous letters, which brought me up-to-date on everything. I cannot say thank you again, or I shall be repeating myself for the thousandth time. After this interruption, due to my transfer, I will now be able to correspond at once more, since being aware of what is happening at home is my only joy*”.

The subsequent letter, from Carmagnola, dated 10 December, obviously followed a short leave. Pietro actually complained about the too few hours he had been able to enjoy at home and informed that he had gone back contented, after seeing an extraordinary rate of work: “*above all, and I noticed new energies in my father, which spur him on continuously to useful initiatives of enthusiasm and heavy commitment. Now I can set off again suffering the nostalgia that only arises when work is rooted in the soul and is a life mission*”. Once again from Carmagnola, on 16 December, he described a life that was now rather busier since he was able to visit the nearby city of Turin and undertake some business there. He wrote that he would not be able to spend Christmas at home: “*as I have the responsibility for packing and distributing meals, and those are the*

In January 1943, during Pietro's absence, the company inaugurated its canteen for employees.

Below a prospect of the premises in a shot by Alberto Montacchini [ASB, Aa 186] and two images from a service by Arduini and Rouby [ASB, Aa 187, 207], taken during the first meal served there.



days when many comrades will be far from home, so I would like to make an effort to render the separation from their loved ones sweeter and less painful”.

On 20 December a postcard arrived, confirming that Pietro would not be home for Christmas and that he expected “*some decent leave*” for New Year’s Day;

in the meantime, there had been pleasant surprise: “*Mori³ and the other bakery worker have arrived here... they were depressed because they found it extremely cold; but in a while they will also settle in and become used to it*”.

On his part, Pietro followed war bulletins with trepidation segue and hoped more comforting news would soon be heard. He was still active and interested in work, but now his greatest worry was for dismissal of workers and the clouds of war looming over the business and its employees. These are the letters in which the part dealing strictly with business matters indications and instructions regarding office commitments is cadenced by human involvement in the misfortune of his fellows, as well as continuing trepidation for the health of his father. On 3 February, still in Carmagnola, he wrote: “*I fear for him, although I know his fiber is strong, in consideration of his heavy workload*”. Pietro dearly wanted to lighten this workload and the fact that he was not able to do so, anguished him. Miss Rivola’s reports clearly were written daily and Pietro, on 23 February, making reference to a previous group of letters, replied thus, demonstrating that he had not lost his courage and optimism: “*I see that business proceeds well, despite circumstances, and that my father’s activity and spirit of initiative*



ensure that the ship stays afloat despite the storm”.

On 1 March he confirmed to “*Dear Miss Rivola*” that he had had excellent news from home, from his agent Marchesini – whom Pietro had evidently met in Turin – and asked for further information regarding the work both in the pasta factory and in the bakery, with the dismissal situation for them in the December. As often occurred in his letters, his thoughts were for all the



workers: *"Fine, excellent news about the supply work! It has saved the life of our business and that of our employees, of whom we are all fond and with whom we have shared years of life that were not only active but happy also"*. He mentioned Carnival (*"I celebrated it with gusto, sleeping heartily"*) and his departure (*"It is approaching but it is pointless to indicate the destination. It appears, as usual, but they are not distant shores. Say nothing and I will tell you when I am in no doubt"*). The last letter from Carmagnola, on 23 March, transmitted Pietro's optimism (*"I live with serenity and great trust in the future"*) but was followed by a telegram: *"I am leaving. Stop correspondence. I will write soon"*. A postcard from Redipuglia, dated 1 April, then the letter that announced the arrival at the new residence, Tolmino, a stage in the journey that was taking him away from *"his world"*.

Tolmino, 4 April 1941

Dear Miss Rivola, here I am in my new residence, Tolmino, in magnificent sunshine and surrounded by snow-capped mountains. After days of flurried travel we reached the new base and we are truly enthusiastic. The thought of being so near the Yugoslav border (6-7 km as the crow flies) does not trouble us in the least, in fact I would say that it is the greatest factor of excitement for these overgrown, 30-year-old boys, almost all fathers and almost all excellent sons. We take these days, of such intense events, as if nothing unique was about to happen. Better discipline increases the chances of the detachment and if the war with Yugoslavia does break out, we will do honor to the

drivers and to the detachment. I will not ask you for much information, as I am now so distant from my old world. Tell me if everyone, especially my family, is well and if work proceeds as well as can be expected! The Almighty will take care of the rest. Remember me with affection and warmth to all, and remember that you are in my thoughts, as the most perfect assistant and a friend in life.

97th Heavy Motor Corps Tolmino

On 20 April he sent a postcard from Lubjana as he passed through briefly and on 9 May, in another card from Zagreb, he was unable to disguise his exhaustion: *"a lengthy pilgrimage has even brought me here!"*

Pietro's letters crossed with several from his sister, Gianna, who also kept a friendly correspondence with Miss Rivola. Of course, her brother was foremost in her thoughts and she sent the secretary messages to be passed on from her to Pietro. She worried about conditions and morale, but consoled herself saying: *"My brother is like me! If things are good, all is well, if things are not good, one does not suffer, and does not feel the lack. Let's hope that he received the warm clothing"*.

There followed two letters that Pietro sent from Lusak, the first on 30 April, the second dated 13 May, in which the young man described an episode that had brought some apprehension to the family. A misunderstanding generated when he had declared the loss of the camera followed by investigation by the police. In particular, the second letter showed that company matters were no longer foremost in his mind. Nevertheless, family affections and his attention to the conditions of his staff and workers are foremost in his mind. *"You must be*

On the facing page Pietro Barilla, on a motorcycle, precedes the column of Italian vehicles along the coast of Dalmatia in 1941 [ASB, Aa 531]. On the right [ASB, Aa 530], still in Yugoslavia, during a pause in the transfer trip.



aware by now that my serenity depends on the news regarding my father. Thus, Miss Rivola, set aside all doubts and continue, as you have done in the past, to dedicate a few moments to writing news and family life to me, or anything that is part of my existence. Now, after your advice, I will write more often to my family and I am very pleased because I think that in this way I can make their hard days a little more serene. You see that I not only read but also heed! The most recent news about work was most welcome, and how unpleasant it is for me to learn of dismissals! What would I not give to hear, on the other hand, that more staff was required! Oh well! The good old days will soon be back”.

Then Giuseppina Rivola unexpectedly took ill and at Prato allo Stelvio received letters from Riccardo and Pietro Barilla. Riccardo Barilla told her: “Here we are at a standstill. Who knows when we will be able to resume work?” and he begged her to take plenty of rest. This was followed by a postcard from Pietro, sent on 22 June: “Dear Miss Rivola, I received both your letters and the postcards from Stelvio. I have been there too and remember its snow with nostalgia”.

He forewarned her that he might get leave for July and concluded: “I have little to tell you about myself! I live out of doors always, day and night, but there is little else that is attractive”. The leave was never granted because in July, with an undated postcard – such was the hurry with which it was posted – he announced: “as the train speeds towards the most distant destination, I remember you and send you all my friendship and warmest best wishes. It may be a few days before I can send you my address, so explain this to my father! They say the journey should only last seven days. Remember me to all. From the train - Friday morning”. On 22 July, a postcard with a laconic: “Here I am at my new address and here is my best news for you. Cordially. Pietro”. On 27 July, he wrote from the Ukraine: “Dear Miss Rivola, pass on the best news about me to my father and tell him that I hope soon to have letters from home once again”.

Mail arrived with great difficulty and slowly, and letters became precious sustenance for the morale of the soldiers, as Pietro himself explained these heartfelt words.

From the banks of the Dnieper, 28 August 1941

If only you knew, my dear, good Miss Rivola, how your letters add to all that is interesting and expected. I have always deemed them precious but now, I confess, more than ever! Just think, apart from the personal correspondence we keep, we soldiers know nothing of what is happening in the world and nothing of the very war we are part of. There is silence; the news that filters through to us is sometimes false and sometimes true, we quench our thirst only when the post arrives. Many of your letters arrive bundled together with the news that interests me most, that you are so generous in sending me and succeeds in giving me some relief. I reread this morning your indications about some spa treatment for my father at Tabiano, your youthful enthusiasm, your sojourn at Solda and the ideas you nurture for future holidays, your ecstatic admiration for our Italy that becomes more beautiful and more charming, the deep satisfaction you find in the correspondence with Gianna, who really is a good, dear creature; I reread the recollections of Rome, I greeted our friend Ugolotti, who responds with some surprise for the attention: I smiled at the thought of Father on his bicycle and I felt pleased when I read of the office boys who envy me these days! Tell the dear office boys that they are right to wish for such days as these, because they undoubtedly have a new essence, they send the loveliest vibrations to our souls and to our hearts, the most generous life beats: days of life and death never to be forgotten, far from everyone in this elephantine Russia, with only one desire: to win and to return home! But before winning, whatever the sacrifice, whatever the risks, as in the last few days when we drivers were in the front line with the glorious infantry (we accompany the foot soldiers, take them everywhere: they are the reason for our movement and life) we experienced moments of exaltation and trepidation. It is a strange war in our sector, a war of encircling the enemy, in truly strategic maneuvers and with the most tremendous aerial battles. But there is nothing frightening, nothing unexpected, because arriving here we certainly could not have expected a pleasant, comfort-

More moments of military life away from the front. Left, Pietro with his fellow soldiers Lavezzini, Andreoli, Galvanelli and Mutti during a pause in Yugoslavia [ASB, Aa 509], whilst on the right he poses for a snapshot with two comrades of arms [ASB, Aa 532].



able time. There is the inevitable discomfort that it is pointless to describe but which will one day certainly fill us with pride. Alice is a primitive life, spending months on end in the vehicle cabin, hundreds of kilometers along roads that do not deserve to be called such, but in reality are no more than impracticable, muddy strips. But this is the war; we must get through it and the Italians will get through it, as will our allies. The Germans are brothers for us; we see it every day from how they greet us, help us and welcome our conversation. The climate defies description: in my own, private diary, my close confidant, my best friend, I seek to describe it as realistically as possible. Russia! History's biggest bluff and the Universe's biggest lie! [...] we who see, will say that here life is still of a century ago, that the inhabitants have been kept away from civilization, that it is a lie when the distribution of wealth is mentioned, while the truth is that poverty is distributed! Poverty in homes, barefooted people, desperation in sad eyes and beautiful expressions. Oh! Lovely Italy! Great and victorious Duce! Here we learn to love ourselves even more and to appreciate the Latinity of our race, to rejoice just at the thought of returning home. I am well, very well, my morale is becoming almost unassailable and I spend hour after

hour thinking in particular of the office, my work, but I have never forgotten to love. I remember everyone with great comradeship; I hope to return soon (in a few months) and to return to my past activities and multiply them successfully. I know my letters are rare, the form unpresentable (*c'est la guerre!*), accept my very best wishes and affectionate greetings.

Pietro

From the Dnieper, 20 September 1941

My dear Miss Rivola, in front of me I have four of your letters to reread with satisfaction and joy. Good news has the power of bringing with it peace and tranquility to those who are far away in the last round, those who are living in a primitive faction, and no longer distinguish dawn from dusk, Thursday from Sunday, what is happening in the world and what is happening at home. The trust in God, in a good and a generous God, who loves soldiers and supports them with trust in tomorrow, with the hope of peace between all people in future. As for me, I am well, as always. I am now 'armed' against everything, no more discomfort because everything becomes a habit and all I wish for



is that the day be serene, possibly with a star-lit sky. The most important event? The post! It takes about 20 days and reaches us when we are driving kilometers and kilometers, it brings back dear feelings to us, it moves us and we find ourselves for a few minutes back home with our friends and loved ones. Like that seems so lovely to us that we desire it more than ever. I write little? I know, forgive the frequent tiredness and apathy that overwhelms me in some stops, when not even in aircraft succeed in shaking us. I will try to write more often, especially to my father, whom I adore, and to whom I wish to be close. Send me news of him, if you will, for me it is a parenthesis of happiness. And are you well? The people in the office and? I remember you and think of you during the day, ever zealous, always so patient and good. Thank you Miss Rivola! I send you my most sincere and warmest greetings.

Pietro

Dnieperowka towards Stalin, 17 October 1941

Dear Miss Rivola, in front of me I have your letters dated 1-10-12-17-28 September, to which I reply late but with remarkable satisfaction. I always count on your letters a great deal and when I return to the detachment after ten or fifteen days on the road I 'lap' them up, together with those from my father and those from my dear ones. From you I receive specific news and your correspondence tells me the exact temperature at home and, above all, fills me with tranquility. Yes, because at times the family will conceal unpleasant truths, while we who are so far away want to know everything, the good and the bad.

I was truly overjoyed to hear that my father was moved to the depth of his soul by the letter I sent in August. I told him what the soul feels in all the sentiments that risk and cannon can give, in unforgettable days, in days when life may truly have some meaning (moments that cannot be forgotten and that is when many of life's hidden meanings come to light. Then the pride of having experienced them, as well as the new outlook, the forging of character!). Then there are the good works

that he insists on undertaking and that you tell me he multiplies at the thought of his soldier son. Then the Duce asking about him and sending his greetings to him. All the gifts and presents are most welcome; prizes for me when I reread them, perhaps filthy and unkempt, but with tears in my eyes. I think I have written to my parents rather more often lately because I assure you that it is a great pleasure to withdraw to a corner, with a case on my knees, forsaking conversations that are now monotonous and lacking in meaning. I pretend that I am once again in my house or my office and I feel as if I am a man once more. Now, you know, I am a number, one of thousands and thousands of other drivers, confused and hidden; it would really be very little for someone with a personality, unless the idea of being faithful to one's duty were not sufficient to compensate for all that is lacking. I also feel that you really appreciated one of my letters, I read the fine words voiced by Gazza⁴, the joy of Mrs Vallisneri⁵ (give her my very best wishes), whom I recall mentioning to my father one day, the company outing group who remember me so kindly. I see these people and things as if I was today with them and I feel a pleasant nostalgia. The months go by and finally events have begun to move at the diabolical speed that characterizes our times. We await the 'finale', we await the end of this part of fire and we also await our departure! We should be back for Christmas, surely? Just the thought is moving; coming home, seeing our country again, our loved ones, and returning to work, back amongst our workers, amongst our people! You have mentioned that rotation⁶ will occur; no one knows when! My father has not yet said anything to me though and I think that perhaps he does not wish to mention something unpleasant like this to me. However, I do hope, we hope, we believe in an imminent and happy ending and homecoming! God willing, because to remain here in winter, inactive (this is the main problem) and so lost, would really not be cheerful at all! I have received many parcels: I have enough clothing, I always appreciate food like jam, chocolate, sweets, cheese, which I have already written to Giovanni and to my father. Still no newspapers: shame, but I haven't given up hope. I receive the news



of my brother Gianni's forthcoming wedding, perhaps letters with more news and details are on their way, but in the meantime I am hungry for news of him, because I dearly love that good, kind boy! I know he is happy and this is enough for me, together with the most affectionate wishes for him. Write to me about it and I will be happy as I will know much more than today. Sometimes the letters are delayed; sometimes the more recent ones arrive before the earlier ones! And when will the four Braibanti⁷ machines be set up? Where? What has happened to Pelleri, the bookkeeper?⁸ Is there something I don't know? A lot of work for the military? How much a month? Payment and prices? A lot or a little with public bodies? How many workers present? Bakery production?

Did you know that the dangerous phase is over? The enemy in our sector has been beaten now and there are no further doubts regarding our return safe and sound! Do you know that I still have with me the 'small cross and anchor' that you sent to me in Yugoslavia; I keep them with me alongside a few religious mementos and the 'Father Lino'⁹ that my father venerates and that he sent me. I will be pleased to give them back to you after such intense months and after the blessings of your poor mother have also fallen into my turbulent life. I assure you that I always carry them with me!

I remember you always and I send you my best wishes for your health and for every satisfaction.

Pietro

Please do not take notice of these quite rude erasures! If you could see... the kind of office I write from and the briefcase! Here is the paper you sent me! It has been very useful!

In a letter card dated 18 November 1941, with no initial greetings, he got straight to the point of the story, almost as if he felt any preamble to be useless: *"Recent times have been busy, even if insistently counteracted by bad weather. I have written often to my father and I hope that you too have received my good news. The cold did not catch me unprepared and thus I was able to face it patiently. All in all, things are going quite well, even though the post takes its time. So far not a single newspaper is to be had and it will be better to send them in sealed parcels. I continue to look out for food that is not meat or sweets etc and as I know it is on its way, I await open-mouthed. We find hospitality in peasant homes and we eat pumpkin and potatoes apart from our rations, which are always plentiful. Thank you for news of Gianni, for the description of the Duce's visit¹⁰ and for the other news. Give my regards to Miss Lina Brianti¹¹. Your last letter is dated 18 October. I hope you have received a letter from me, sent at least 15-20 days ago. You are in my thoughts and I send you my best regards".*

Pietro B.

Pietro Barilla posing with fellow soldiers for a group photo [ASB, Aa 510]. The increasing distance from home did not stop him taking part in the city's events: on 30 November 1941 the great tenor, Beniamino Gigli – on the right when he arrived in Parma [CP] – sang free at the Teatro Regio for soldiers and workers. The enormous number of people who attended meant that the large group of Barilla employees was only able to watch the performance by sitting on the stage. Pietro was greatly moved by the gesture when he heard of it and on 13 December wrote from the Russian front: "I would like to send him lots of lovely flowers for Christmas. But how can I?"



Letter card dated 19 November 1941¹²

... Sometimes inexplicable and damaging gossip circulates that worries our friends and those who care about us. I have transported to hospital with my old vehicle, but I have never, thank goodness, needed medical care myself and I am in excellent physical and spiritual condition. So I deny any gossip that may arise. I will be back in one or two months, or later, but the point is that I will be back and that my desk will be mine again for a long while. I am pained by the understandable sadness that afflicts my parents at this time and I would like to do something. But even the postal service is against me and manages to make my letters disappear ... Now, I repeat, everything is going well and with a steady tranquility. Nothing more to fear, I expect the crate sent by my dear father and I will enjoy all the bounty it contains. Tell Giovanni not to tire of dispatching or ordering dispatch every two days. I received the first of the newspapers last evening. Well, thank you for everything.

Pietro

Letter card dated 4 December 1941

The postal service really is too capricious! I have had no news from you for fifty days, excluding your letter dated 20 October, together with one from my father. I cannot wait to receive a tall pack to read and read over again in the now quiet hours of our days here. Now I am far north of Stalin (Orłowska) and the snow is falling gently, with the seeming intention of staying. We are well set up in a warm place and there is plenty of coal because we are close to a mine. My health is excellent and my mood is good, always calm and serene. I do feel homesick, sometimes quite strongly. I receive newspapers and they give me much pleasure because they create a link with our world. No sign of the famous crate sent to me, I think on 15 October, but it will arrive with the other parcels! You will have had news from at least two of my companions (precisely two of my detachment) about our past and future life.

Perhaps we may well meet again soon! As soon as I receive your letters, which I imagine to be numerous, I will write at greater length. Many best wishes and many regards.

Pietro

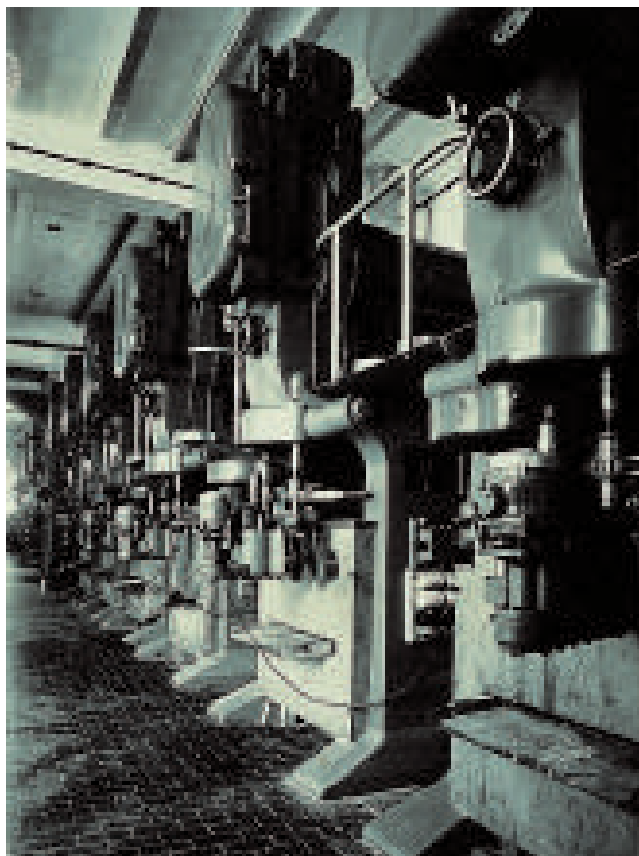
Letter card dated 13 December 1941

Dear Miss Rivola, your letters of 20 October and 11-20-30 November arrived almost altogether. Prof. Braga's¹³ checkups of you and of my father put my mind at rest. You are cured and my father still safe and sound! If you only knew what joy, I was so worried for a day. Then the precious 'photograph' and the noble, generous 'offers'. But what dear, good news, it fills the soul with joy and gives strength for facing a further six months here. The visits from my comrades are interspaced with my letters so now there will be no lack of news from me to you. But how generous you were with the biscuits! I wait for them but I fear they will arrive too late, because I see that here large parcels take time. For me, the most uncomplicated parcels are those that weigh one kilo! They all arrive and quite regularly (the famous crate of 15 October I have yet to see). I receive the newspapers and I enjoy them immensely, add Corriere Emiliano!¹⁴ Hoorah for Gigli¹⁵ that great Italian. I would like to send him some lovely flowers for Christmas. But how can I do that?

Yours Pietro

Letter card dated 15 December 1941

Dear Miss Rivola, your letter dated 16 November was a garden of beautiful flowers! The trepidation for my father because of the lack of news (ah! the post) and the positive result of the examination, Gianni and Gabriella's¹⁶ new life in their love nest where I will soon become an uncle, Gianna's attention in writing to me always and sending me chocolate to keep me sweet, like a small child, the reorganization of the plant, new presses and old presses, the visit to the office from a



At the end of 1941 and in the early months of 1942, five new Braibanti continuous presses were installed in the Via Veneto pasta factory, ordered by Riccardo to fulfill the public work orders brought by rationing of foodstuffs. The photographer Alberto Montacchini took a number of shots, shown here [ASB, Aa 425, 269, 411, 270] and overleaf, which give an idea of the extensive modernization measures taken.



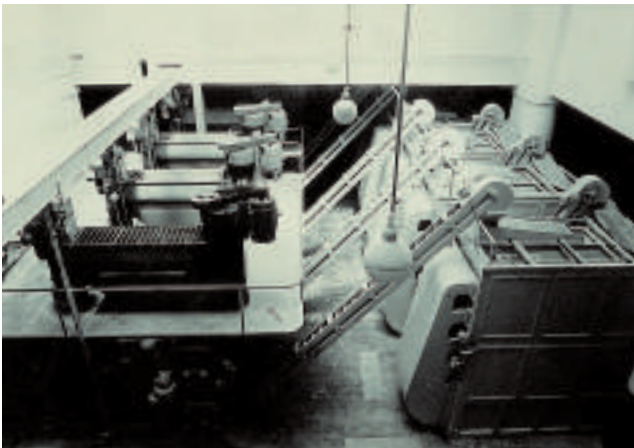
comrade (Ghisani). I feel better when I read this big letter, full of my world and the reality of the people and the things that are dear to me! The newspapers are arriving. Continue. I have not received the chocolate or the pastries since they were sent in large packs that take their time, too much time... The crate sent on 15 October has not yet arrived, while one kilogram parcels arrive without difficulty, but I am very patient and I don't day complain... nevertheless... Thank you again for the cross and anchor! I will try in Parma, when everything is over, to return them to their rightful owner. Thank you, thank you.

Pietro

North of Stalin, 29 December 1941

Miss Rivola, all the post arrived together and all at Christmas. You can imagine what joy. Letters from everyone and everywhere. There were also your letters of 16-19-24 October, 3 November, 8 December and, lastly, the most recent of 18 December, with all that information, all good news, to keep at least ten soldiers happy. This event, I shall call it a postal one, made this one of the best Christmases! Christmas Eve was dramatic and sentimental due to events of a military nature (I refer to our detachment of about one hundred men) and the truly enchanting atmosphere of the Holy Mass we attended. So much the better, then! Yet again yesterday, one of my companions was asked from

Parma if I was missing! What a lot of nonsense! I am fine, we are all fine, also because we are well-settled here and although the front is quite close there is nothing to fear. So there are many untruths being spread about the fate of myself and of others, and no credence should be given to them. Again, your letter of 18 December quenched my thirst for knowing what was happening at home, how my family is keeping, news etc. I was especially pleased to hear the news regarding the new supply and the new Braibanti-Ducato-Rado etc equipment. Very good! With regard to my leave, parcels that are not sent and therefore don't arrive, I don't understand anything any more! Over the last few days I have given up hope of seeing anything, because there is a misunderstanding that forces me to make series accusations with regard to the October/November postal service. I receive the newspaper packs normally, I receive parcels from other senders, but from my own home, with the excuse of the special dispatches, I have not had the benefit of a single sweet, let alone anything else. And I am sorry because I live by scrounging a lot (which by nature I hate doing) from friends who receive bounteous packs. Well so be it; it would have been a little sweetness amidst much homesickness and gloomy days. Do not mention these things to my father, but tell Giovanni that if he had continued to send in the same manner as the woolen garments, the eight bars of chocolate, the rolls of film, I would now have everything, or at least I would not have risked, as I do now, having everything



in a famous crate that could be anywhere. I've stopped thinking about the biscuits and fifty kilograms of jam, because in any case, as far as March-May... Parcels, parcels, parcels of one kilo and now, perhaps, two! Excuse me the unpleasant and 'material' interlude, but as I know I damage no one...

I have no illusions regarding leave (I am morally and physically prepared, combined with a deep-rooted and precious conviction) and I am shipshape for staying here more months on end. The post does work well now and will allow for more organized correspondence, safeguarding from the emotions my poor parents suffered previously. Morale is high always! A radio keeps us informed of all the events and we listen with our hearts skipping a beat, for what Japan is doing is sensational, just as what we are doing, Germany included, reflects the full intention of pushing forward and moving on to other points. Certainly, things can't always be rosy. It would not even be an enormous conflict! Always trust and calm! Remember me to all and accept my own, always warm, best wishes!

Pietro

I was given this paper yesterday as a favor. Thank goodness, I was so depressed! Tell Giovanni to send everything that was in the list I sent to my father. Only what I write. The fountain pen ink, writing paper, rolls of film and camera etc are very important. You say that my friends have been given books and rations for me! So I do hope to see a triumphal arrival soon. I got your

telegram with greetings this evening. Thank you. Mario Gavazzoli has written to me twice already. Which department does he work in, is he young?

4 January 1942

Poor, dear father! So he is declining again, day after day, as happened before; so my presence really is required, especially to try and force him to follow the way of life that doctors continue to recommend. And you know that this is a difficult topic, which he refuses to discuss. I will do – we will do – all that our consciences dictate, which the love and affection that those of us who are around him will assure with loving insistence. I would dearly love some leave and have felt the need for some weeks. I only wrote to my father that a month was insignificant because there would not be enough time to conclude anything positive; now even thirty days would be welcome, then we'll see. I will not conceal from you that I am preoccupied, and more than before, because I have always worried. If it had not been for my sense of patriotism, nothing would have taken me from his side, because I secretly adore him, even though this is not always shown in a way that is easy to understand. Now you are already aware of this and it is pointless me saying one hundred things. Write to me always, Miss Rivola, each day a simple postcard: tell me how he is and what his mood is. Fear nothing, especially the monotony that in this aspect really does

On 4 January 1942, Riccardo Barilla sent to Pietro, on the Russian front, together with a letter, several photos of the Montacchini service [ASB, Aa 268], opportunely completed with handwritten captions – like that below [ASB, Aa 267] – and with an explanatory diagram – shown here [ASB, Aa 267, verso] – that reached his son in February, and which gave him great satisfaction. Work continued with the construction of a new silos for storing semolina – facing page [ASB, O Building permits] – and flours [ASB, Aa 71].



not exist, may God protect and keep him well for many, many years to come. The news of Gianna and Mino¹⁷ being home is sensational! I am pleased because I am sure they will be useful and precious for my father's morale. They may well have already been and gone, so when will we ever be able to be all together? Who knows when! I have good news from Gianni and Gabriella, and this pleases me a great deal. I feel that this will be a happy marriage and Gianni deserves a good, kind and intelligent companion. Many parcels sent? Fine! I await them together with the two companions, together with the crate (that of 15 October is turning into a scandal! Have you started querying it? Press on for the biscuit dispatch as ... I am concerned). Send the newspapers, until I get leave, in the parcels with the other things or get subscriptions for me. I await the books, I await everything, but I also await the occasion of embracing my father and all my dear ones. With cordial best wishes

Pietro

and fill this empty silence. I have little else to say except that I have had an excellent winter and lately the sun has shown it loves us. And we are grateful for this. I have little news about my father's health, but I am optimistic and I feel quite confident about him. As far as leave is concerned, I should say that the subject has been set aside for months now and I no longer waste time deluding myself. We are now so tempered here that six months more or less will make little difference. What counts is the result for which human lives are sacrificed and for which deserving populations will be restored with life, work and glory. I am too distracted to talk of work with you or of things so far away from here. Perhaps soon, when a 'gust of post' arrives, my brain will also be stimulated from its current immersion in the stark deadness of these places embalmed by the war. A cordial greeting. Best wishes.

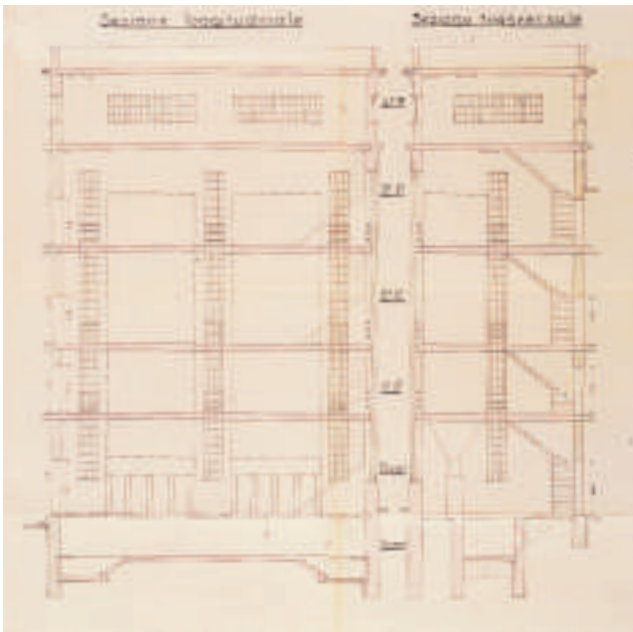
Pietro

Gorlowka, 4 March 1942

Gorlowka, 3 marzo 1942

I am always well, my dear Miss Rivola, even if my letters are infrequent. I, too, have been away for a while and this detracts greatly from concrete intention. I hope to receive something consistent in the next few days and I am certain that I shall recover somewhat

Dear Miss Rivola, I wrote in haste the other day so that one of my companions could take the letter to the post in time; but now I am re-reading your last three letters (24-30 December- 4 January) and I realized that I have other things to say. I am behind on correspondence but not as much as the postal service is in my debt; in fact, this is the longest time we have been without news. A



few telegrams tell me that all is well at home, but that is not enough to quench the thirst of news. I hope to hit the jackpot soon (two months backlog in a single delivery) and then I will catch up on everything. I know of Christmas in Italy from Gianna and Mino, and I await their letters on the subject. I laughed at the order for prams and highchairs¹⁸, and I laughed because I imagined my kind father already in the unerring gentleness of his role of 'grandpa'. The changes and enhancement of the plant were great gifts for me because I rejoice at the mere thought of the organization becoming increasingly wrought, tempered, taking on a resolute and precise shape, looking to the future. As I already mentioned to you, I no longer hope in leave and I consider this a 'closed book'. On the other hand I am well and I spend calm, tranquil days, even though the front is very close and even if the Russians have tried every possible alley for achieving something. There is nothing to do! The sun is now all ours. Last evening I received three parcels (you will know that crates, cases, biscuits have finally arrived). One from Salso and two from Parma, with much appreciated printed sheets. Continue in the same manner; perhaps with a few books (Gianni will choose!). I also hope to receive soon the famous guns that will be given to one of my

companions. Forgive me if I rarely write but to be honest I'm not always in the mood, also because there is little inspiration. My best wishes.

Pietro

I have a different number for the address: write to 102 instead of 88.

Still in Gorlowka, 11 March 1942

There was a great celebration last night, Miss Rivola, when so much post arrived for all of us. Fifty days waiting can erode anyone's morale if they are connected to the land of the living only through the fine wire of correspondence. And we had good news, generous words from lovely friends too; all in all a real gala evening, a white tie affair. Your letters dated 15-22-26-30 January, 1-4-8-11 February arrived. Overall they illustrated how things are at home, at work, with staff. You caused me some sleepless hours, last night in my 'camp bed', with the visions and dreams of my small, distant world. I experienced a few of Gianna and Mino's days in father's house and I was cheered by the joy of the entire family gathered together around a long table, where we will soon have 'highchairs' and the happy charm of tender children. What emotion for my dear father! Prof. Braga¹⁹ wrote to me of him, with affectionate and friendly clarity. God willing the need for my father to modify the intense rhythm of work will be understood so he can enjoy many more years surrounded by children and grandchildren. What else can a son wish for? With regard to my leave, I have written repeatedly and I have even described my frame of mind. I hope and no longer hope. I hope for it as, in conscience, I am aware of the needs at home, but I cannot build up too many illusions and count on it or I will once again be disappointed. And then things are not so bad here, so I march on like a good little soldier. At this time Melandri will be in the office and I'm pleased about that. Perhaps I may even be an uncle by now²⁰ and I expect a telegram to confirm that! What progress Gianni has made! Give my

Images from the Russian front: Pietro Barilla, in uniform at Gorlowska, in April 1942, "an immense plain interrupted only by chimneys and industrial buildings" [ASB, Aa 511].

best wishes to everyone and accept my cordial regards for yourself.

Pietro

(The empty spaces on the sheet are filled with the usual advice: always put newspapers in the packs, and books. News about work is always cheering to me!)

Letter card dated 20 March [1942]

The Gazzetta di Parma has been arriving for some time now. Naturally the Corriere would be much appreciated but do not neglect Oggi – Tempo – Illustrazione Italiana, which you can continue to include in the parcels. They are too precious as they allow me to pass a few Italian hours and I would not like to be deprived of them. I wrote to you a few days ago. Today I will reply to my father.

Cordially.

Pietro

No date [postmarked 28 May 1942]

Dear Miss Rivola, how boring my life is over the last few months and this has tamed me a little, without giving me any inspiration for 'vibrating', as I would say. This is one reason why I write less on the whole, because there is little news to tell, with much serenity around. Perhaps you will be astounded to hear of serenity precisely in this 'explosion site', but what else can I say? Perhaps we are now so used to it that we no longer notice what is near, very near, with vicious fighting? I am not sure myself. On the other hand I had the happiest time with my father, an exchange of viewpoints, affectionate comprehension overall that spiritually already bears fruit that will later extend to working life. I know that he is again confined to his bed and I understand that he is not as well as he was before. I follow these months step by step and I really do not find them too much for me since, thank goodness, I am well and I lack for nothing, but it is precisely for this possi-

bility of being close once more, that contact with my family has resumed, with work, with future life. And that day will be truly welcome!

A letter on headed writing paper leads us to suppose that Pietro had received the precious sheets for writing:

Gorlowka, 25 April [1942]

What events, Miss Rivola, what wonderful, terrible news! The grandson is a joy for the family, precious and matchless to liven up the house and tell old Riccardo how someone, his son's son, will advance to carry on his name, his work. And at the same time, how sad to learn of the death of our lawyer, Artoni!²¹ You know, I realize that I cared more for him than I had known! And how in these days of idleness and waiting, he appeared to me with his kind wisdom to give me advice, suggest the right way to resolve and to clarify. This is the way of the world, pressing, unforgivable, even unjust I might add! I had your letters a while ago (18-26-30 March) and now I wait for news of baby Riccardo. You know that all the requests for leave have met with negative response (here no one has said anything to me, what am I supposed to think?) So I was right not to fool myself and, instead, to have prepared myself for another half dozen months. Certainly, the idea of coming home is enticing but what can I do if the need for this for industrial reasons is not recognized. No, I really do not want and I would not even know how to act sick, especially if I would have to pay compliments and 'badger' someone. I would be ashamed. I closed the subject some while ago and I follow fate, which till now has cast a kindly glance on me. The parcels are arriving. Giovanni ensures I lack for nothing, only the big newspapers²² are not inside the packs, whilst they could well be placed in those parcels that are a few hundred grams short. I receive the Corriere Emiliano regularly, and also La Stampa, that a friend kindly subscribed for me. Here, it is sunny and I can stretch my legs so that I can recover some shape for my twenty nine years. From the window



I see the steppe and an immense plain, interrupted only by chimneys and industrial buildings, which would be ideal for a game of football (so I wrote and asked for a ball). Marchesini sends me parcels every now and again. Here everything is fine. I am sure I will soon be reading your letters. Many best wishes.

Pietro

I am about to close the letter and they have brought me yours dated 9 April. Truly welcome! I will reply soon.

10 May [1942]

Dear Miss Rivola, the spring has speeded up the Postal Service and we consider this the best gift. In fact, here are your letters dated 7, 13, 27, 30 April, and I am replying to them with some delay. My father often writes to me and you know what pleasure this gives him. So I am aware of the chief events especially those regarding the family. Then you yourself bring me up-to-date even better with details and news that you know will interest me and so I consider myself well-informed on everything. I am especially happy to see that everything proceeds well for my father, for my nephew, for a decidedly significant amount of work. My only disappointment is that I am not able to be present in person in this period that is so interesting at home, but what else could be done about it? This military duty is above

all else today and it must be done with commitment. But the months pass and soon even that day will come; now it is sunny here and I think that at least for October we will come home (we can never be sure, but we can count on those who have spent the winter here not having to spend a second one). Then I will either be near the plant or I will certainly be given leave far more easily. So it is a matter of months! The world moves, moving faster each day, with good news alternating with sad. Now it is the turn of our poor engineer, Uccelli!²³ God rest the soul of a true gentleman. I hear that the amount of work for April was noteworthy, even record-breaking! I must once again congratulate the ability of those who sail our 'ship' so confidently. I am told that my nephew grows well: he is the flower of our house and he must be taken care of, brought up with every attention. When he is bigger even Uncle Pietro will be involved as he wants his nephew to be just so... – Giovanni sent me a silly Garibaldi book for junior school children and two boring and quite useless small books on ancient history. I am sorry that my brother does not pay more attention to this detail as I care so much about it. I need interesting, useful books, not pastimes, the newspapers serve that purpose. I assure you that they do not open parcels and you can always include those famous magazines! Please take notice, please, and pardon me if I insist. My very best wishes to you.

Pietro

A column of Italian vehicles near Gorlowska are the backdrop to the FIAT Topolino bogged down without fuel (at the side, in the wine keg) in the steppe when the snow was melting, with Pietro Barilla wearing a hood-cap [ASB, Aa 512].

Pietro Barilla in person sketched out the story of his war experiences in an interview given to Maurizio Chierici in 1991: *"We set off. We knew nothing, the propaganda fooled us. 'It will be a quick war...,' assured our generals. We were so convinced we would stroll through to a victory that in Udine, and later in Warsaw – a lovely summer – we thought we would not even get to combat. Before us the Germans were steaming through to Moscow. Their machine seemed perfect to me. Then came winter. We were trapped at Stalin, it trailed behind us as far as Gorlovka, where we were stuck for five months.*

We had nothing to eat: a loaf of bread made with who knows what, coffee that was only hot water, a few tins. I was prepared for death. I drove a Lancia truck, solid tires that stuck in the mud, the column would grind to a halt. Standing targets. Russian aircraft would arrive, drop bomb, luckily not carpet-bombing, otherwise that would have been the end of us. To get warm we would drink the water from the radiator. We slept wrapped in our overcoats, with our hood-caps; full of lice. Instead of side windows the truck had a plastic curtain that was cracked by the ice. I don't know how many times I said 'I can't stand any more'.

Then they changed the troops at the front and I was given leave. I went home. When I got to Parma, I insisted on walking through the city, I didn't care how I was dressed and how I looked. I wanted to see normal people in a normal place. It was the end of May. A gentle rain was falling and it seemed warm to me, I was happy... In the meantime, in Russia the troops began to withdraw".

At the end of May 1942, in fact, Pietro was granted the much-desired leave, and having joined his family he was able to spend the summer at home, by tagging on extensions. Come September, Pietro prepared to return to Russia *"whence I would never have returned"*, he confided once more to Chierici. In Udine, on the route back to his detachment, he met a friend who was a medical officer and who took him into the local military hospital, judging him unfit to return to the front. Pietro Barilla continued his service, but he was assigned office duty in Rome, where he was able to keep contact

with the Commissary Office for State procurement and in this way he was once more of use to his family.

As early as 1941 – this can be understood from a letter dated May of that year – the plant was suffering upheaval and problems for the forced subjection of production to military supplies. The market was governed by rationing of basic necessities. To ensure the factory could continue to run, good relationships were necessary with the regime, but also clarity for more long-term planning and conditions.

Rome, 15 February [1943]

Dear Miss Rivola, all goes well and I see positive cooperation with the Roman services in the next few months. During my next brief leave we will conclude the agreements required to define details. I am pleased to hear that my father is better. UCEFAP²⁴ (Dr Del Negro) should already have explained about the Catania payments to you and about the insurance. The day after tomorrow I'll go and find out. The atmosphere is favorable, as was already said, since they need reliable and powerful production plants. I hope that at least for a few months it will not be necessary for my father to return to Rome. This time there were things to clear up, here on the spot, and above all, to get things started. I would like to return in time to greet dear Gianna and Mino, of course, but I don't know if they will give me leave. Greetings to you.

Pietro B.

[Rome], March [1943]

Dear Miss Rivola, I am more tranquil after hearing the new about my father. Keep me informed. In any case "silence will confirm that everything proceeds as normal", this is the rule. If anyone asks about me, you can tell them openly as is our custom. Then if some angel-female decides to write to me, let her do so. That is not the type of enemy I fear!... I think that as your wounded relative is now home²⁵, you will be calmer. What



about his sight? He hasn't lost it has he? Poor boy, you'll see he will improve with time. I have little news, but it is good. I saw Adolfo Cecchi²⁶ the other day and I found him the good boy he always was. I also know where Zanolin is, but I am not in need of anything for the time being. I will write a separate letter for work. I will explain to my father the personal concept that is guiding my progress in UCEFAP. I am ever the optimist and I feel it necessary to define a specific arrangement to be clear about the future. And you know that. You are in my thoughts.

Pietro B.

Urgent correspondence should always be addressed to the boarding house. I will be moving soon and will inform you when.

Rome, 17 March [1943]

Dear Miss Rivola, we will be able to speak more frequently by phone so we can keep in touch with regard to all subjects and I will be quicker in answering you. I have your letter of the 9th, with news about my father. You worry always but I don't know what I can do. I hope I will not need to ask him to come back to Rome because I see that slowly I am finding my feet. I am quite pleased with the first two months. Everything is fine for the canteen²⁷! What a charming initiative and very interesting for you all, given the moment! I am glad to hear that there is even wine for the men. The good news regarding your wounded relative cheered me and I hope with all my heart that his health improves quickly so that he can return to normal life despite his serious handicap. My own life is returning to normality. I work quite a few hours in the military

office, where I am quite happy. For the rest, I am adequately set up. I have a base where I spend a few quiet hours. I hope to come to Parma soon. Warmest best wishes.

Pietro B.

Always send letters to Via Kircher. I am sure the post arrives there sooner.

Rome, 16 June [1943]

Dear Miss Rivola, how are things? Are you well? Tell me some personal news. I hope all goes well in Parma and that there is no significant news. Times are changing and are becoming more difficult! I have little free time here now and I do what I can to keep up with our work. It is also a period of doldrums. You see, I am keeping abreast of things. That is well and I thank you for it. Send me a word about you! I would be pleased to hear from you. Many best wishes and a cordial, friendly greeting to you.

Pietro

After 8 September 1943, when Italy declared its armistice with the Allied powers, the army broke up, the Republic of Salò was formed and the Resistance began.

Pietro Barilla was in Parma helping his father, who by this time was very ill, and his brother to run the bakery and the pasta factory, which were still subject to war restrictions. The occupying German presence made itself felt. It was also a depressing time for production, with the factory in decay due to lack of maintenance, as Pietro himself recalled: *"The war had changed*

In the spring of 1942 and the rotation of troops at the front, Pietro went back to Italy and, in September, continued his service in the capital. After 8 September he returned to Parma and here, at the end of the war, however, with the liberation, he was accused of having collaborated with the Germans – the pasta factory has been occupied – and he was taken to the San Francesco prison – on the right a brief article in Gazzetta di Parma of 10 May 1945 [ASB, B 1945/1] – where he was kept only a few days thanks to a petition signed by his workers.

many things. First of all, my father. He had begun to have heart problems. A wounded man: 'his' factory was not really his any more, in the sense that a businessman plans, works with his imagination, risks winning and losing. Now it was impossible to decide anything. We were remote controlled. Rationing cadenced production. We were sent enough raw materials to produce a specific amount of bread and pasta to be distributed in areas established by Rome. And then the Bologna office, during the Republic of Salò. No more hunting out customers, as I had been taught in my first, youthful journeys, by Felice Albera, our Piacenza salesman. No longer sole agency of one shop per town, and two or three for the cities: total coverage for distribution, the system that had allowed Barilla to grow. From 1940 onwards we were working badly.

The raw materials that were sent to us were poor quality because the mills added more bran than was laid down for the mixes ordered by the government: the white flour was then sold on the black market. There was a network of clandestine trade. Those who had money could find anything, but ordinary people, namely those consumers that we had sought to embrace in the previous decade, could only afford to buy whole-wheat pasta. Then there were the raids, long hours in the shelters. There were also financial problems. In happier days we had set aside a few million lire. We bled ourselves dry to keep the factory ticking over. But then things got worse. Parma was a divided city. Half red, half black. A businessman's equilibrium depended on walking the tightrope above ferociously fighting realities. One morning the Gestapo arrived. My father and I, alongside the city's other businessmen found ourselves facing Himmler's police force over an interrogation table. They were accusing us of giving financial support to the partisans.

As I knew some German, I was able to defend myself. They freed me after making me sign a statement: I swore not to help anyone fighting in the mountains, otherwise the penalty was death. They kept my father for three days. He came back distraught. He was interrogated and threatened. They demanded he confess invented crimes otherwise he would be sent to a

German concentration camp to go on trial.

At that time nothing was known of the Holocaust, but the words 'Germany' and 'concentration camp' were sufficient to make even the boldest tremble. And my father was a sick man. His anguish led him to be fool-hardy. He went beyond Langhirano to visit relatives with whom he did not get on. He had the impression that they were feeding the fascists strange stories. That day he ended up in a partisan trap. They took him to Tizzano, in the Apennines. They kept him in a private home of people who knew him well: they did him no harm. However he sends the message from Tizzano. The partisans needed plenty of money. I had to take it. It was sheer wickedness. I had just signed a document that condemned me to death if our assistance were to be proved. They wanted money? Someone would have to come to town to pick up. Nevertheless, I set off on my bicycle with several million in a holdall, and headed for the mountains".

Finally, the war ended in 1945. "Finally, but our troubles continued. Immediately after the liberation I was told that the city was carpeted with posters; demanding my arrest. I turned myself in before they came for me. What had happened? The poster showed a Christmas card I had sent to the German commander in charge of distributing rations to civilians.

He was from Stuttgart and he was not a Nazi: our controller, the contact required for obtaining more raw materials, petrol coupons, permits for distributing bread and pasta. At the end of the year I had sent him the usual gifts that are sent to the authorities: some spumante, some torrone. And a Christmas card. The card was used by extremists to prove my presumed collaborationism. I presented myself: 'Here I am...'. So they shut me in San Francesco, the city jail. In those days I was able to observe the spectacle of life. The same people who had been so cordial, bent over to reach almost the obsequious in happy days, in the police station pretended they did not know me. But there were those who knew me well enough: those were the Barilla workers. I knew nothing as I was cut off in

my cell. I lived with Fascists who had killed and poor bureaucrats overwhelmed by the end of the regime. In the meantime the Barilla workforce got organized.

During the war, I had done as much as was possible for the staff. I had friends in Biella: I sent for blankets and many other things for them. I undertook to distribute items to avoid the hardships of a very difficult life for everyone. We also gave pasta to families we did not know, but whom we were told were in difficulty. The workers knew this. They collected about 600 signatures. They protested. They bore witness to how the owners of Barilla had behaved.

So, one morning, they came to get me in my cell. In an office six people awaited me. The lawyer, Primo Savani (1897-1967), a partisan and old Socialist, wanted to know: 'Tell me about your life in these last few months...'. So I told him. At one point another of the six interrupted me: I did not know him. 'It's true. He sent me pasta too...'. I went home".

The country was on its knees as it made its transition towards democracy, with huge uncertainties and tension. Again Pietro recalled: "In the meantime, the Partisans had arrived. A command was set up at Barilla: they lived where we had our general and management offices. We were visited by political delegations. Once, even Nilde Iotti (1920-1999) came. They asked us nothing. They watched and spoke amongst themselves. Terrible words were bandied, above all for my father: 'requisition', 'collectivization'. I got the impression that they did not really know what they were doing.

Then they left and we desperately sought to return to normality. The workers who had been taken from us by the war began to trickle back. We had hired new ones. We could not dismiss anyone. Quite the opposite: the law forced us to employ a specific number of veterans and amputees. Moreover, the plants had become old; no effective maintenance was possible. Spare parts were lacking. We gritted our teeth and carried on, using our imagination".

The correspondence that had been so friendly with Miss Rivola, his trusted confidante of the tragedies witnessed at the Front, terminated with two sad letters.



Something serious, but we do not know what, occurred to disturb the relationship and mutual trust. We do know, however, that in April 1946, Giuseppina Rivola was elected city councilor in Parma, as a member of the Socialist party and she was congratulated "by former comrades at work and of persuasion"²⁸. Perhaps her choice of party may have been the cause – or the effect – of the coolness that arose between Pietro and his secretary.

Whatever the case, Pietro wrote: "I would like this unpleasant episode to be closed", but the brief, short letter – the last of the correspondence – dated 12 April 1946, leads us to believe that the misunderstanding was never resolved.

Parma, 24 September 1945

Dear Miss Rivola, I have to confirm that I do not understand some of your considerations and even less some of your preoccupations. I already told you my thoughts, in the presence of good Mr. Pelleri, and I would like to hope that you do not consider me a two-faced person. Apart from what we have said to one another with extreme and appreciable loyalty, I conceal nothing. Moreover, I would like you to believe me, under some aspects, your friend. What does it matter if the many complications of a working environment give rise to small differences of opinion or errors? Who can say they have nothing to blame themselves for, or has no need for comprehension? Everybody, of course! So let us see the good, human side of one another, the ones you displayed as my father's trusted and intelligent assistant and now so affectionately



Barilla pasta factory staff during a shift change, in a photo taken by Alberto Montacchini, after the Liberation [ASB, Aa 560].

Parma 12 April 1946

Dear Miss Rivola,
Forgive me if I feel that a memento left to you by your mother years ago should not remain in my hands. The two symbols brought me good fortune²⁹ and I wish you the same and even more.

Pietro Barilla

ready to help us in this tough battle that we face with composure! I would like this unpleasant episode to be closed! Because I feel it makes you suffer whilst, I assure you, there is no need for that. So, return to your tranquil existence, believe in this life, however hard and bitter its wounds may be, for there is a noble side, almost as a mission for the triumph of so much proclaimed justice and freedom. I have only one, single jewel: my conscience! I live in the immense joy of never hating or wishing ill to anyone, not even my enemies, and I breathe a far better air for it, I can assure you. And I remain detached from events; even those that make me rather shudder and suffer!

The terrible fight we are facing with a smile, as smiling we may succumb to it. But the sense of human justice will never be suffocated, the compassion for those who suffer and fight. I say this despite those who want to paint us as contemptible and vulgar beings. The news you send me, with such generous dedication, is not new to me. It was recent for me too and, I confess, it does not disturb me. It is what I expected for some time and you know it.

We will see how things evolve and let us hope that we do not suffer bitter disappointment over the soul of human beings who adopt, strangely, such terrible attitudes in such circumstances. Let us battle on and one day the truth will out!...

Pietro

1947 was a key year for the transition towards some semblance of normality. Again, Pietro recalled: "Emergency and rationing finished in 1947, the year my father died. We did not have to start from scratch, but pretty close to it. He died of the despair for the total mess he had made. The plant was shaky, political prospects seemed obscure. Such bitterness. How sad that he was not able to see Barilla as it is today". True normality returned with the political elections of 1948. Did Pietro Barilla fear the advent of communist power? This is what he told Maurizio Chierici: "As an entrepreneur, that was only natural. Considering how things went, even the workers should have been worried in April 1948; Togliatti³⁰ and Nenni³¹ maneuvered well-organized structures. A very efficient network of cells. The impression was that De Gasperi³² would not be successful. There was no television at that time, and newspapers counted less than they do today: just the radio. He won because people understood that he was an honest man. He really thought the things that he said and he said things of plain common sense. For me it was a pleasant surprise. I knew people who awaited the results in Switzerland. Perhaps even someone in Parma did the same. I stayed where I was. We had behaved justly with the people and with the workers. I felt that I had nothing to fear. When I learned the result of the elections, I understood that the country had really begun to change.

It was possible to work and to plan in tranquility. Without shadow war and fears. Who knows - I thought - perhaps we are beginning to become America ..."³³.

Notes

¹ Pietro had made a heavy commitment to developing the sales network for the company in order to increase market demand and civilian orders – which he called ‘plain-clothes’ orders – thereby progressively cutting down public work orders – community, hospital, Armed Forces – to which Barilla was closely bound in those years. In reality, the objective was only achieved after the end of the war.

² Ivo Calestani was in charge of coordinating contacts within Barilla’s sales network.

³ Emilio Mori (Parma, 1910-), worker at the Barilla bakery from 2 August 1937 and Pietro’s comrade at arms. Cf. ASB, O, Employee Statements File.

⁴ Walter Gazza, employee in the Barilla personnel department.

⁵ Mafalda Vallisneri, employee in the Barilla accounts department.

⁶ Pietro refers to replacement of military detachments on the Russian front, which was his only chance of obtaining leave and being able to go back to Parma.

⁷ Pietro refers to new continuous presses for pasta production made by Braibanti, installed at that time and of which he received two photographs [Aa 269 - Aa 270], taken by Alberto Montacchini and with notes on the back made by Riccardo, notably found in the Barilla Historic Archive(> I, pp. 266-269).

⁸ Elvio Pelleri (Parma, 1897-1995) joined the company on 1 October 1922 and was Barilla’s executive officer.

⁹ This is a holy picture of Father Lino Maupas, a minor brother of Dalmatian origin, active in Parma from 1893 to 1924, Chaplain of the ‘Lambruschini’ Reformatory (1910) and for 24 years of the San Francesco prison, who was extremely popular for his unbridled charity towards the needy, he was a friend of Riccardo Barilla and he actually died in the pasta factory, where he had gone to request work for a former prison inmate (> I, page 212).

¹⁰ The head of government had come to Parma on 8 October 1941 to award the *Spiga d’oro* [Golden ear of corn] to local farmers who had won the annual *Battaglia del grano* [Battle of wheat]. On that occasion, he had also met Riccardo Barilla – whom he already knew from Rome – near the pasta factory, at Barriera Vittorio Emanuele (> I, page 253).

¹¹ The Barilla employee, Elvio Pelleri’s secretarial office.

¹² The missive comprised two letter cards, the first of which was lost.

¹³ Angelo Braga (Busseto, 1883 - Parma, 1958) was a well-known doctor in Parma, chief consultant of the institute of medical pathology in Parma’s Ospedale Maggiore. He was a well-respected and well-loved figure in the city, to the point that they dedicated a road to him in 1970. He was the Barilla family physician: he had taken care of Pietro when he was small and followed the developments of Riccardo’s cardiac disease.

¹⁴ *Gazzetta di Parma*, the city’s historic daily paper, founded in 1735, between 1926 and 1942 renamed *Corriere Emiliano*.

¹⁵ Beniamino Gigli (Recanati, 1890 - Roma, 1957), the famous tenor, had sung in *Ballo in Maschera* at Parma’s Teatro Regio on 29 November 1941. On the afternoon of the following day, Gigli had taken part in a concert, once again at the Teatro Regio, organized by the Fascist Federation as a closure to the Verdi Celebrations, alongside the singers Clara Petrella, Lyana Grani, Irma Colasanti, directed by the Maestro Antonio Votto. On that occasion the box subscribers had made their boxes available to the Armed Forces and to the people of Parma, but there were so many in attendance that a large group of Barilla workers was able to listen to the concert only by sitting on the stage. Gigli

was applauded several times over by an enthusiastic audience, as described by the local paper. Pietro was referring to this fact in his letter, pleased that the famous tenor had performed for the military. Cf. “Una significativa iniziativa”, in GP 1941, 30 November, p. 5; “Festa di soldati e di popolo al concerto offerto dalla Federazione Fascista”, in GP 1941, 31 November, p. 5.

¹⁶ His brother Gianni (Parma, 1917) and Gabriella Dalcò (Firenze, 1920) were married on 16 October 1941.

¹⁷ His sister Gianna and her husband Mino Allegro, resident in Holland, went to Parma to spend Christmas 1941 with the family.

¹⁸ Pietro refers to the preparations of his brother Gianni and his wife Gabriella, who was expecting a baby.

¹⁹ See note 13.

²⁰ Riccardo Barilla Jr., Gianni and Gabriella’s first child was born on 29 March 1942.

²¹ Gaetano Artoni, the family’s legal counsel, died in Parma on 29 March 1942.

²² This refers to *Illustrazione Italiana*.

²³ Camillo Uccelli (Parma, 1874-1942), the architect, who trained with Edoardo Collamarini, linked his designs to the neo-gothic tendency. For over twenty years he was a trusted Barilla consultant and he designed extensions and transformations of the plant (> I, pp. 354-359). He was especially active in the design of villas and religious buildings (Church of San Leonardo, minor diocesan seminary), preferring the use of exposed red brick in all his creations (> data sheet, I, page 374).

²⁴ UCEFAP – office for distribution of cereals, flours and pasta - Rome, set up by inter-ministerial decree no. 2497-1 dated 6 November 1940 and which remained active until the early 1950s. It was the government agency that managed allotment of raw materials and distribution of bread and pasta during rationing, and had continuing contact with Barilla throughout the war. In the Barilla Historic Archive there is a dossier called *Guerra - UCEFAP* [War - UCEFAP] containing the correspondence exchanged.

²⁵ A relative of Giuseppina Rivola was seriously injured at the Front. He is also mentioned again in the next letter, dated 17 March 1943.

²⁶ A young bookkeeper hired by Barilla in 1941.

²⁷ In early 1943 the company inaugurated a canteen for its employees. The event was also documented with photographs [Aa186 - Aa 207] taken by Arduini and Rouby, kept in the Barilla Historic Archive (see photo on page 259).

²⁸ ASB, O, Trade Unions Dossier, Letter dated 24 April 1946 from the Nucleus of Socialist Employees of the Barilla company. Giuseppina Rivola was a councillor in the Savani administration from April 1946 to June 1951.

²⁹ The small medal with cross and anchor that was sent to him in 1939 and is mentioned several times in correspondence with from the Russian Front.

³⁰ Palmiro Togliatti, (1893-1964), Secretary of the Italian Communist Party from 1927 to 1964, beaten by Alcide De Gasperi in the elections held on 18 April 1948.

³¹ Pietro Nenni (1891-1980), Secretary of the Italian Socialist Party.

³² Alcide De Gasperi, (1881-1954), founder and leader of the Italian Christian Democrat Party, which won the in the elections held on 18 April 1948, and Italy’s prime minister from 1945 to 1953.

³³ CHERICI Maurizio, “La pasta nera della repubblica di Mussolini”, in *Gente Barilla*, 3, November 1991, pp. 12-14.

The exhibitions have an ancient spirit

GIANNI CAPELLI

An exposition – or expo – is an unusual organization that, in terms of construction, lasts ‘the wink of an eye’.

It is temporary architecture that is not usually subject to ordinary economic considerations and it is created as the brief expression of the vitality of an idea.

The first expos were viewed as entertainment, propaganda and cultural exhibitions. Later, however, they took another route and they began to focus on achieving different objectives, in order to maximize business in a minimum amount of space in the shortest amount of time and at the lowest cost.

Strictly from an architectural standpoint, during the second half of the 19th and 20th century, exhibition undertakings rapidly became the symbol of the sweeping and fast integration of interests, activities and experimentation typical of the contemporary world.

Those installations, which were rapidly organized and set up, played an important role in facilitating the evolution of taste and architectural thought, as they stimulated the public to approach new construction themes. At the same time, they promoted the contact, comparison and cultural exchange among technicians and artists of different schools. Based on this brief overview, it is clear that the construction mechanism of the expos is significantly different from that of conventional architecture, and as a result it has its own set of ‘stylistic’ and structural features.

The specialized exhibits, shows and commercial museums developed in the late 19th century, going hand in hand with the great universal expos. However, it must be noted that the characteristics of these events are different on a national or supranational scale, as they could be connoted as either specialized trade shows or simply as vehicles for cultur-



al and even political propaganda. Although we cannot summarize their contents here, we would like to list the great expos that were part of the history of international civilization: London 1851, Paris 1855, Kensington 1862, Paris 1867, Vienna 1873, Philadelphia 1876, Paris 1878 and 1889, the Columbian Expositions (Genoa 1892 – Chicago 1893), Lyon 1894, and Paris 1900, referred to as the *l'Exposition du siècle*. This marked the pinnacle of the great universal expos and it was a high point that, in terms of enthusiasm, breadth, public and organizational commitment, would never be reached again.

Italy also became involved in these events and the series of national expos started in Florence in 1861. The one held in Milan twenty years later offered a praiseworthy example of organization. Likewise, the area selected in the Piermarini Gardens influenced the choices made for the Parma exhibition, held to celebrate the Verdi Centennial in 1913 in the shady areas of the Ducal Park.

Over the years, there was a series of other great expos in Italy and around the world, including the International Expo in Rome in 1911 and the one in Turin, in which Barilla also participated.

We have mentioned the major exhibitions. At the same time, however, there were also other specific shows that can be defined as ‘minor’ but that nevertheless illustrate the evolution of industry and commerce. Among the latter are the Barilla pavilions and stands that are detailed in these pages. It is also

As part of its specific corporate strategy, in 1908 Barilla began to participate in the main trade fairs and exhibitions. Below are two certificates won at the 1921 Agricultural Industrial Expo in Mantua, held in 1921 [ASB, Ha 2] and – facing – at the Food and Hygiene Trade Fair held in Massa in 1913 [ASB, Ha 1].



important to note that the wide range of exhibitions organized by the industries of Parma constantly adopted a strict exhibit method. By constructing a simple internal space that could be intimate or split up into a number of parts, created as a single unit or subdivided, connected to the outside or fully enclosed, the designers hired for the different stands would limit their work to ‘commenting’ on the ‘things’ on display, in order to provide the visitor or audience packages or ideas worth remembering.

It is also helpful to emphasize that Barilla participated in the trade fairs in particular to satisfy the expectations of operators working in the pasta sector. During the first two decades of the twentieth century, shops would be supplied with bulk pasta and the only guarantee of genuine products and hygiene came from the professionalism of the ‘brand’, during a period in which ‘industrial’ production had not reached the standards that distinguish it today. Consequently, it was extremely important for each company to ‘demonstrate’ – with its products, installations and facilities – its asserted progress in technology and production.

The resourcefulness of the Parma company was also manifested through its precocious initiatives. In 1908, when the company was known only for its shop in the historic district of Parma, it nevertheless managed to participate in the International Expo of Modern Industry in Rome, winning a gold plaque in the ‘pasta’ category. Barilla won similar prestigious

awards at the Food and Hygiene Trade Fair held in Massa in 1913 and at the Agricultural Industrial Expo held in Mantua in 1921.

Here, we will briefly reconstruct the stand design activities of Barilla – which paid enormous attention to the quality of its proposals – from the turn of the 20th century to the thirties.

Parma, Ducal Park. Exhibitions for the centennial of the birth of Giuseppe Verdi – August-October 1913.

The Barilla stand

As this date dear to the people of Parma approached, a full calendar of events was drawn up, as a worthy commemoration of one of the most illustrious figures from the area of Parma.

Intellectuals, artists, musicians, workers, farmers and industrialists from all production sectors worked with uncommon enthusiasm on a difficult, time-consuming and – in certain respects – unpopular undertaking. Nevertheless, everything was handled with a sense of harmony that proved to be rare among the people of Parma in other similar circumstances.

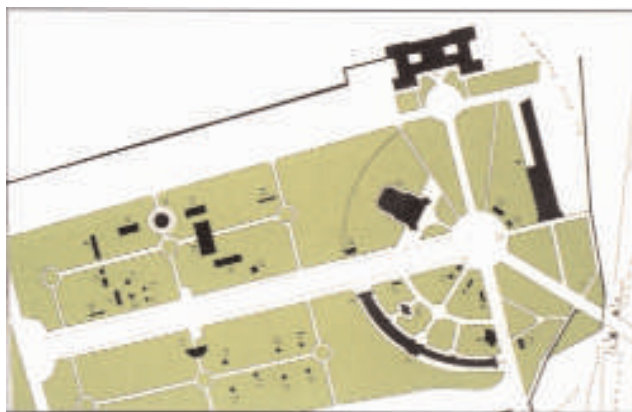
To be sure, at that time all the most dynamic and hardworking forces of the city were mobilized in order to come up with a systematic plan to create a major expo – without leaving anything to chance – that would convey an objective image of the technical, agricultural, commercial, industrial, cultural and artistic progress made in Parma in the early 20th century.

The exhibition, which revolved around three main subjects (Agriculture, History of Theater, Fine Arts and Music) got underway, organized in the name of the great musician. The Ducal Park was chosen as the exhibition site, and a team of qualified technicians and artists such as Moderanno Chiavelli, Alfredo Provinciali (who had already designed the first expansion of the Barilla shop on Via Vittorio Emanuele), Giuseppe Mancini, Guido Albertelli, Guido Tedeschi, Raimondo Biondi, Marco Landonio and Paolo Baratta skillfully ‘urbanized’ the gardens,



Barilla participates in the Verdi Centennial of 1913, held inside the Ducal Park – below, in the middle of the entrance [Coll. Fiori] – with a characteristic stand: an arbor-style pavilion – below, in a period postcard [ASB, Pa 50], located along the main avenue in the garden.

Left, the poster with a calendar of events commemorating Giuseppe Verdi [ASCPR] and, below, the map with the location of the pavilions and the park attractions. The Barilla stand is number 13 [ASCPR].



making the most of the area available.

Thus, in the harmonious setting of a classic ambience in terms of size and aesthetic features, various sets of equipment and building structures were installed. Despite their temporary nature, they documented the important contribution that the builders of Parma made to the history of Italian architecture in the early 20th century. It is easy to verify that the most significant production of the national modernist period did not belong to permanent architecture but to the world of temporary works, most of which were built outside the interests of speculative building.

The temporary buildings that were constructed in the large entry ‘fan’ of the park followed the curve of the pedestrian paths. In the layout designed by the exhibit organizers, the Barilla stand was located in a space that was easily accessible to this area. It was located next to a monumental building devoted to the Historic Exhibit of Italian Theater, set on a tangent to the broad main avenue of the park and marked on the map as n. 13. Sized to serve as a display, bakery and bread shop, the Barilla stand emerging from the greenery around it was open throughout the entire exhibition. This is how the journalist from the *Gazzetta di Parma* described it in an article the paper published on August 26, 1913. “All the exhibits and all the attractions were a great success on Monday, but the rolls sold by the stand of the Barilla Brothers were an enormous sensation, and the electric oven continued to turn out these rolls in great numbers. The warm, fragrant, delicious rolls that the public



A picture of a Barilla stand in France during the Twenties [ASB, Aa 325]: a clown holds the round trademark of the company, while a sandwich-man shaped like a pack of tomato salsa portrays the 'flying cook'.



bought, crowding before the stand and then eating them as they strolled along the avenues. On Sunday, 6,742 rolls were made and sold as they came out of the oven: in just twelve minutes the electric oven bakes the rolls, which are put in through two openings, at a temperature of 300 degrees. This oven is the first model that the Ing. Benedetti Company of Milan built for bakeries and the Parma one represents the second test conducted on this oven.

And this is a very important test that is observed keenly not only by the public in general but by technicians in particular. The Barilla rolls are produced in full view of the public by expert workers, which the public follows, noting how with absolute cleanliness, precision, promptness it is possible to perform an enormous amount of work and respond to all the requests – sometimes pressing – from the sales counter”. The architecture of this stand has highly original features, not in the cubic form of the structural setup but in the covering used for the wooden box, decorated with branches cut lengthwise and fastened to the walls with invisible hooks. The portals, which obviously had no doors, were defined by tree trunks and a tall architrave connecting the front of the stand and the entrances on the sides. The stand was enriched by two closed-block windows, set on the sides of the front portion and detached from the main body, between which the sales counter was positioned. The roof, in wooden tiles, was supported by wood rafters and jutted out far from the walls. The large Barilla sign, dotted with light bulbs, was set on the roof and at the very top – resembling an ancient gable – was the company’s three-dimensional logo, the famous ceramic sculpture with the baker’s boy putting an egg in the kneading trough.

An imaginative Barilla stand in France during the twenties

The most original and, in many respects, the most ‘Disney-like’ Barilla stand, by an unknown designer, was the one presented in France during the mid-twen-

ties. Barilla, which had constant contact outside Italian borders since 1908, had its own export office and during the Twenties it drew up catalogs and advertising postcards written in French, pointing to its great attention to the market across the Alps.

This intriguing stand, set in a box delimited by three fixed walls and an open one towards the path through the exhibition, has a line of closely spaced large posters illustrating the many qualities of Barilla pasta. Against the background of the central wall, the company logo was depicted by the most famous posters – the baker’s boy putting the egg in the kneading trough, the flying cook with a silver platter bearing a package of pasta – but in its elaborate composition, the scene was unusually animated. As can be seen from period photographs, one of the posters is held up by a clown, and a nanny is pushing a carriage overflowing with pasta.

The Barilla sign, set at a distance from the back wall, is reminiscent of the lighted screens of Parisian shows at the *Moulin Rouge* or *Folies Bergères*, positioned to crown an expressionist scene that looked as if it had been cut out of a frame from a film of the era.

Of the two adjacent walls, the most spectacularly promotional one was the one on the right. Between two flamboyant posters depicting a dazzling sun, the qualities of Barilla pasta were described in easily translatable French. The one on the left said, “Since this pasta was produced with bran semolina from the finest Russian wheat, it is one of the healthiest and most nourishing foods, yet it is inexpensive”. The other one, which continued the first caption, noted, “It has a delicious taste and when it is cooked, it grows in volume, so you need one-third less than ordinary pasta”. A large central poster accompanied the dual and pertinent ‘astrological’ reference. Its authoritative promotional wording reminded visitors: “Barilla’s real Italian pasta is delicious and nutritious. Try it”.

Additional advertising support came from the melody of a ‘known air’. As in a cartoon, the notes rise from the mandolin of a young shepherd, who attentively looks at the lines of music to read the chords praising the goodness of Barilla pasta. All these pictures go



back in time and bear witness to a typically French taste and style, delightful yet also evocative in their creativity and advertising effectiveness.

Rome. First National Wheat Show, 1927

In keeping with the policies of the regime, which focused on reviving agriculture – and here, the ‘Battle of wheat’ represented one of the main fortes of the period – there was naturally an exhibition on this ever-recurrent theme as a worthy celebration of the earth’s most precious fruit. Not by chance, the venue chosen for the National Wheat Show was the Modern Art Gallery in Rome, specially adapted for this purpose with essential architectural integrations in the immense halls of the piano nobile. One of the companies invited was the *Pastificio Barilla Parma*, which was given a large exhibit space with a 12-meter-wide front and an extension of about 20. To ‘expand’ the available area as much as possible, the stand was designed like a folding brochure whose walls held photographs illustrating the production achievements of the Parma company. In the middle, which flaunted a long sign that ended with the city coats of arms, there was a display case with broad edges in shaped wood, supported by a tall base with three ears of wheat in relief. Looming up in transparency were three groups of spaghetti wrapped with a three-color band in order to allow the strands of pasta to rotate along a vertical axis, creating the illusion of a moving fan. This central body geometrically followed the exten-

sion of the walls, using projections and hollows that mark the predominant motif of the entire exhibit path. A silk cord, anchored to the mouths of gilded bronze lions, marked off the space in front of the display cases that, with symmetrical continuity, displayed bags of pasta and boxes containing a wide range of Barilla products. Solid cubic wooden bases, divided by rectangular openings with the symbol of the ear of wheat, were deftly set up at the outside corners of the stand. The shelves held pyramids of clear cellophane bags with gluten-enriched pasta for children, as recalled visually by the Correggio-like reference of the poster on the back of the walls that horizontally closed the stand. The panel of judges of the National Competition for the Protection of Wheat awarded a gold medal and certificate of honor to the G.R. F.lli Barilla-Parma pasta factory and bakery. The picture of the prize-winning stand would later be used for advertising – as was the case with other trade fairs – and it was published in the magazine *Aemilia* (1929, n. 1, back cover).

Portrayed with the stand in the middle of the ad page is a buxom girl wearing a regional costume, reminiscent of a famous canvas by Parma painter Cecrope Barilli hanging in the National Gallery in Parma.

Verona. Thirtieth Trade Fair, 1927

The stand presented here, which included a ‘display case-cabinet’ with an ‘advertising’ wall next to it, offers photographic documentation of the evolution of

On the facing page, another photograph of the curious Barilla stand in France [ASB, Aa 324].

Below, the Barilla stand at the First National Wheat Show, held in Rome in 1927 at Palazzo delle Esposizioni – shown on the right [ASB, Aa 376] – in a spectacular photo-poster by Alberto Montacchini [ASB, Aa 149]. Inside the exhibition area, next to the pasta company's main products the ad poster of the child at the table can be seen, along with some of the most important images of the company (see pages 332-345 of this edition).



the production factory in terms of construction and operation. The 'labor force' is gathered in a crowded picture where the garments worn by those present indicates their position in the factory.

Structurally, the 'stand-cabinet' made of wood and glass is essentially identical to the one presented at the 1928 Turin Show. The only difference distinguishing the Verona version from the Turin one can be seen in the central opening. In the first case, it was set off by a straight segment, whereas in the second one there is a raised arch, used as elements to close off and frame the upper part of the cabinet.

We could say that the first solution responds to conventional nomenclature in the field of traditional furniture, while in the second, the introduction of the arch gives the stand a more distinctive stylistic and functional touch, due to the fact that it permitted better use of the available display space. Given the affinities noted in the planking of the two stands compared here, it is likely that just one design model was used. However, it must have been constructed in a modular fashion in order to create two version differentiated only by the variation noted above. Nevertheless, it is not easy to establish which of the two versions was

presented first, due to the lack of any supporting documentation. It may well be that the design for both stands came from a lost project by Mario Bacciocchi, who cites it in his personal curriculum.

Turin. Fourth Centennial of Emanuele Filiberto, tenth Anniversary of Victory. National and International Exhibition, 1928

Just one year after the Roman exhibition, two important shows were held in two of the three cities in Italy's industrial triangle, Turin and Milan, which acted as traditional sources of inspiration.

The Turin show, one of the celebratory events of the era, acted as the perfect link between two events. One was tied to the local history, the Fourth Centennial of condottiere Emanuele Filiberto, and the other was linked to national history (the Great War), for the tenth anniversary of Italy's victory. A large area was set aside for the Food Show.

Once again, Barilla's presence was significant. It presented a stand, indicated as no. 79, with a solid archi-





At the 1937 Verona Trade Fair and at the International Expo held in Turin in 1928, Barilla participates with a stand designed by architect Mario Bacciocchi (see data sheet on p. 366), featuring modular elements. The only variation is the central header.

Left, the Verona pavilion [ASB, Aa 282] and, below, the stand in Turin [ASB, Aa 304], awarded a bronze plaque – side [ASB, Ha 57] – and later reproduced on an ad postcard – facing page, right [ASB, Pb 30].

tectural layout made of wood and done in a vaguely classic style. The structure was set up as a ‘blow-up’ of a piece of furniture against the wall. The wide glass surfaces of the front view were framed by piers, the tall base and the overhanging cornice that finished the top of the stand.

The compositional layout marked the width of the glass panels, set at different intervals, and in both form and size it drew attention to the central display case. The display case ended at the top with a raised round arch that was taller than the rectangular ones on the side. Sitting symmetrically on top of these were two tall wooden cups with a square base, positioned as the sole decorative element at the pinnacle of the compo-

sition. At the ends, the long narrow glassed frames were embellished by skillfully shaped small arches made of rosewood.

The widest intermediate display cases and the central one with the arch were brightened in shape and color by velvet festoons that looked like stage curtains opened to reveal the deep perspective dotted with Barilla products.

In an exhibition that held the entire production range of the large Parma company, the patent reference to the theatrical motif represented an emblematic allusion to the city of music.

Inside the precious glass ‘box’ bearing the logo of the pasta factory in gold letters, fans of spaghetti and





countless packages of Barilla products stood out clearly against the backdrop of fluttering draped multicolored fabrics.

The outline of the winged cook seems to fly over the containers, with a composition that echoed the image of a city seen from a bird's-eye view, as in a similar Barilla ad of the past.

Thus, the stand effectively looked like a city shop, in which the unusual width of the display case permitted maximum visibility of the displayed items.

As a whole and in its constructional details, the stand of *Paste Alimentari Barilla* stood out as a work of exquisite cabinetry, renewing the success of a local craft worthy of the ancient tradition made famous by the carpenters of Parma.

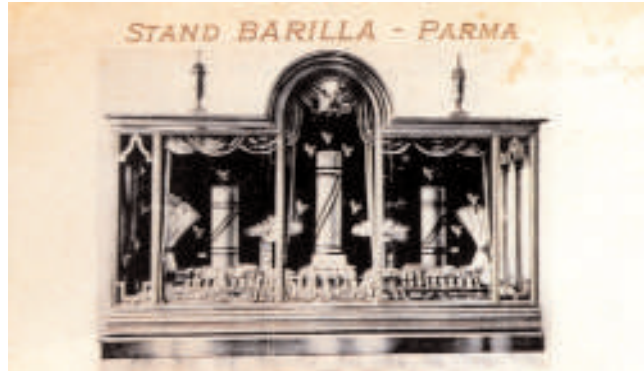
The 'patriotic' touch, clearly underscored by the title of the exhibition itself, was subtly expressed by tall bundles of spaghetti held together by the spiral of a three-color ribbon. As noted above, here again the project can indubitably be attributed to architect Mario Bacciocchi. The commission, which was very receptive and full of admiration over the considerable commitment shown by Barilla for its stand at the Turin show, awarded the Parma pasta factory with the *Diploma di Gran Premio* with a gilded bronze plaque as well as a second diploma, a silver medal, awarded by the Turin Confederation of Industry.

The stand was also reproduced on an ad postcard and the Barilla Historic Archive has a model of it, made by the students of the 'Paolo Toschi' Art Institute in Parma.

Milan. Trade fair, 1928

The fact that the Turin Expo and Milan Trade Fair were held simultaneously stimulated Barilla to participate with the same level of commitment in two internationally important events. This meant being present at the two shows by making stands that were different in aesthetic content, yet were rendered in the same way from an advertising standpoint.

Without drawing a comparison between the two sub-



jects that were designed, which differed notably in terms of size as well, nevertheless we must note that the space allocated to Barilla for the Milan Trade Fair was extremely limited.

As a result, the designers turned to a shrewd technical stratagem to maximize the width of the display wall, which was transformed into a finely articulated development of wood and glass elements with projections and indentations, a front façade and the other sides that were sloped on the corners.

In this stand, there is a clear revival of the layout that was tested at the 1927 Rome exhibition, although here it was limited to the central body.

The display case for the Milan stand was similar to this design but not identical. In fact, the aesthetic and functional impact of the new version was clearly different, as it presented faceted elements like a diamond set in a sophisticated wooden support.

Inside the case, numerous bags of pasta, set on staggered shelves, rotated around a bundle of spaghetti that opened in a fan shape. Set at the lowest level was the word 'Barilla', the same wording that, from above, dominated the velvet-covered wall behind the display case. Distributed across the background at different heights were the cropped images of the 'flying cook'. Almost as if were the boundary for the unrepressed flight of doves, the imaginary sky of the stand was animated by silhouettes of the chubby figure holding out a silver platter with the sweet, winged message of Barilla pasta.

Set on the top shelf of the display case was the polished sculpture in polychrome ceramic portraying the baker's boy pouring a gigantic egg yolk into the deep hollow of the kneading trough, the famed three-dimensional version of the company trademark.

Rome. Second National Grain Show, 1932

A profound change in exhibit taste and aesthetics can be noted powerfully in the Barilla stand presented in Rome at the Second National Grain Show in October



The Barilla stand at the 1928 Milan Trade Fair [ASB, Aa 294]. The display cases distinguished by a monumental bundle of ziti opened in a fan shape are topped by the three-dimensional representation of the logo with the baker's boy pouring the egg (see page 182).

1932, during the Ten-year Celebrations of Fascism's rise to power.

As part of the show, open to all 'milling and pasta-making' companies, the availability of considerable display space greatly influenced the characterization of a stand designed as a forepart that was clearly outlined against the undulating lines of a velvet curtain. The composition composed of thick planks of light wood created a series of 'windows' and of linear and curved shelves that outline the niches displaying Barilla pasta. A low prismatic support sustained the Roman numeral 'X' – which had a symbolic function – transformed into a container holding a deluge of *ziti* and spaghetti, which could be viewed behind glass on the left side of the composition.

Along the support surface, which delimited the height of the stand, there was a sign with 'Barilla' in large letters, whereas on the support beneath it was the word 'Parma'. Along the undulated central 'portal' was the autarchic claim *Products made of domestic durum wheat*. Here again, the head of government was on hand and, as noted in the daily paper *Popolo d'Italia* published on October 4 1932, he paused "with particular interest before the stand of the Barilla pasta factory of Parma, which regularly employs 500 workers and has a large daily production".

It would be extremely restrictive not to mention the general features of the exhibition, in which well-known pasta, bread and milling companies active in numerous Italian cities were present.

As can also be noted from the overall view of the exhibition space design, handed down to us by through

valuable photographic documentation, the exhibition scene has many intriguing elements.

The 'displays' were placed in a double row along the walls of a large pavilion, with the Barilla stand as the privileged backdrop.

We can note the generalized use of evaporated wood, which also permitted great flexibility in the material that was utilized. The predominant element in the varied distribution and compositional design context of the stands is represented by the slabs with glued sheets that could be bent as desired. This explains the extensive presence of arches, used in various ways, that characterized the exhibition route¹.

In offering our opinion on the merit of these stands, we feel we are impartial in observing that the practicality, elegance and symbolism of Barilla's stand, 20th century, assuredly had the extra touch that the panel of judges noted when it awarded the gold medal to the Parma company.

Note

¹The photographic documentation was included in a special report published in *Le industrie dei cereali*, the official organ of the Fascist National Federation, industries and millers, pasta-makers and rice companies, Rome, 1932 [ASB, O, folder 1932].



Below, the Barilla stand [ASB, Aa 295] at the Second National Wheat Show, organized in Rome as part of the ten-year anniversary of Fascism – on the side, the color poster [Coll. Bernardi]. The Parma pasta factory won the gold medal for the best exhibit space design. In the small picture below, a wide-angle shot of the exhibitors [ASB, O, 1932].



With its construction of an industrial pasta factory outside the walls, Barilla set up a small network of bread and pasta shops in the main areas of the city.

Lower left, a display window of the Barilla shops [ASB, Aa, Vetrine] and, below, the sales outlet inside the bakery, with an automatic chute to convey the freshly baked bread [ASB, Aa 101].

The Barilla shops: showcase of an era

GIANNI CAPELLI

In 1910, as soon as the facilities were completed out of town, in Suburbio Vittorio Emanuele, work began to reorganize the company from a legal standpoint. Thus, Gualtiero and Riccardo Barilla, owners of the new pasta factory, joined forces with the Barilla Fratelli Company, which owned the title to the old bakery on Via Vittorio Emanuele 1. Plans focused on expansion by setting up a sales network for fresh bread and pasta around the city. Excluding the district of Oltretorrente, served by Ferdinando Barilla (Via Massimo D'Azeglio, 153) and Luigi Barilla, (Via Nino Bixio, 34-36), the uncles of Gualtiero and Riccardo, in addition to the original shop on Via Vittorio Emanuele the company included the 'branch-



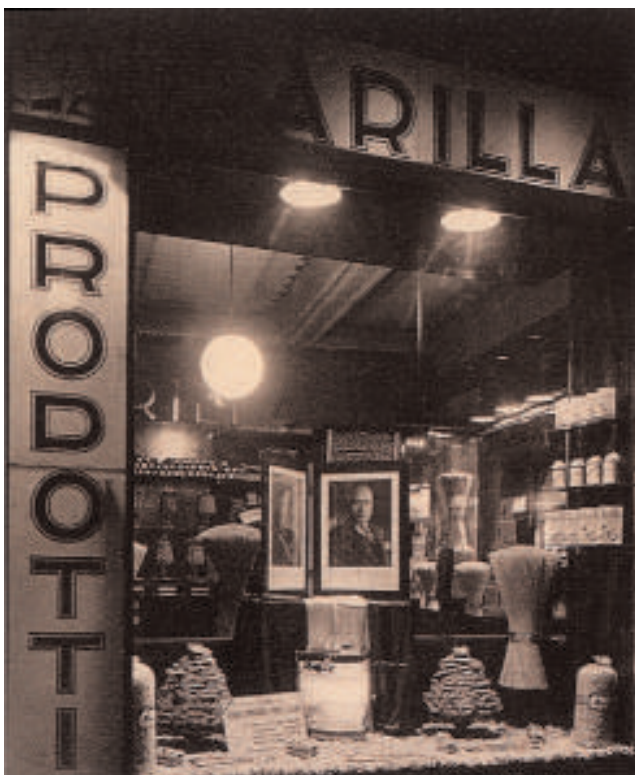
es' at Via Farini 13 (1910) and Via Saffi 66 (1911), in the heart of town. The latter shop moved to Via Cavour in 1929, as part of a sweeping modernization campaign that, within the space of just a few years, involved all the shops.

In this chapter, we will use photographs to examine the most important aspects of a business that left its mark on the city. The furnishings of the shops – which had an unmistakable style – were emblematic in a number of aspects, virtually mirroring the period in which they were built and exemplifying the very image of the company.

The sales outlet inside the factory

We should note that there was also a sales outlet inside the suburban industrial plant. In the operating network of the technical facilities, a special chute conveyed the freshly baked bread from the Werner & Pfleiderer continuous ovens (> I, page 166) to the distribution area, where it would drop directly into large wicker baskets. The functional and orderly room was set up to sort and distribute the bread once the formats were separated, the quantities were weighed and the various orders were prepared.

From here, it would be transferred to the panniers, loaded onto the porters' shoulders, and then brought to the final destination using very simple and inexpensive means of transportation: bicycles or pedal-operated three-wheelers, all of which were painted yellow.

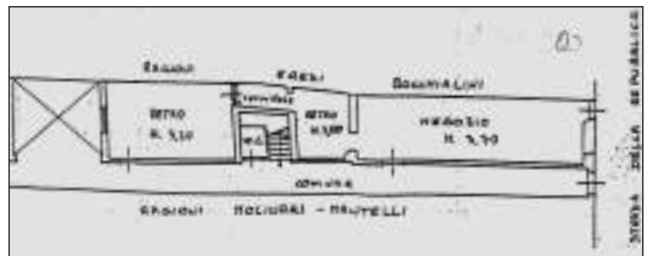


Right, the historic shop on Via Vittorio Emanuele where the company was founded in 1877: the exterior with the sign on the façade [ASB, Pa 37] and the interior décor distinguished by long rows of shelves with jars full of pasta in the 1913 version [ASB, Rh 1913/1] and in the 1932 one, in a photo by Alberto Montacchini [ASB, Aa 299]. Center; the shop layout [ASB, O Licenze Edilizie], with the display case on the right, a small back-shop area on the left and, beyond the stairwell, the oven room, in a photo taken by Luigi Vaghi in 1913 and shown on page 144 [ASB, Aa 3].



For larger and heavier loads, the bread was transported using motorcycles and carts. The latter, initially drawn by specially selected white horses, were one of the city's leading attractions.

When the powerful and 'monumental' steeds pranced through the city streets, people would stop to admire them and today, after all these years, no one has forgotten those 'parades' that marked the twilight years of the Belle Époque (> I, page 300). Riccardo Barilla, a passionate and expert horse enthusiast, would choose them personally and demanded that they look perfect when they left the factory: well groomed, with their harnesses in order and their bits polished until they gleamed. They were an 'advertising' vehicle for his company. And to distinguish itself apart from the others, the company would sell freshly baked bread – exclusively at its own shops – even during the afternoon².



The shop on Strada Vittorio Emanuele

The shop on Strada Vittorio Emanuele (now Via della Repubblica), just a short distance from the church of San Sepolcro, was used as company headquarters from 1877 to 1910. The name of the company, "G. e R. F.lli Barilla", was written in large letters in relief on the façade of the first floor of the building, over the only shop window.

The layout of the store, which also had a back-shop area, was rectangular, with the longer sides set at a right angle to the entrance. In his distribution of the furnishings, the designer – anonymous in this case – was conditioned by the geometric features of the room, which was extremely elongated in depth with respect to the entrance door.

Along the two walls facing each other, there were shelves, display cases and other wooden supports in various styles. There were rows of glass jars full of pasta along the upper parts of both walls. The pasta cabinets, which jutted out, were fitted with glass-fronted drawers so that the various types of pasta could be seen, in scrupulous compliance with the

hygiene regulations of the era.

The sales counter covered the entire length of the room. The scales with brass pans and the cash register were set on the white marble countertop.

The rectilinear space reserved for the public was floored with square white and gray marble-chip tiles, set diagonally in two parallel rows to form a line of alternating colors.

In addition to the lights concealed by the overhanging molded decoration around the edge of the ceiling, there were also three white milk-glass chande-





liers that brought extra light into the center of the shop. At the end was the door to the back-shop area, which for many years was the company's sole workshop.

This simple décor, designed to make the most of available space, responded to criteria of maximum function, without being affected in the least by the particular layout of the room.

The shop on Via Farini

The first shop, or 'Branch no. 1', was built in 1910 and its furnishings cost the round figure of 3,400 lire³.

The new shop, located in the narrowest stretch of Strada Farini, had the third shop window on the right coming from the square. It was furnished in the Art Nouveau style that predominated during the era, with open wall cabinets designed to hold blown-glass jars containing various pasta formats.

On the counter there were scales to weigh the products and across from this was a low cabinet with drawers to store the pasta, with the various formats visible through the glass fronts on the drawers.

A rare picture of the shop, preserved at the Barilla Historic Archive, shows it shortly after it was inaugurated, in July 1913, for the occasion of an innovative photographic display set up in the shop windows, with pictures of the factory and the production taken by Luigi Vaghi (1882-1967)⁴ (> I, page 335).



If we exclude the original shop opened on Strada San Michele in 1877, the first shop, or 'Barilla Branch no. 1', was completed in 1910 with furnishings that cost 3,400 lire.

The new shop was located in the narrowest section of Strada Farini, with the shop window on the right as one exited the square – the outline is shown here on the left [ASB, O Licenze Edilizie] – and it was decorated in the popular Art Nouveau style

– below, the interior in a 1913 photograph by Luigi Vaghi [ASB, Aa 538, Rh 1913/1] – with open wall cabinets that held blown-glass jars with various formats of pasta.

On the counter were the scales to weigh the products and along the front was a low cabinet with drawers to store pasta. The different types of pasta could be seen through the glass fronts on the drawers.



The work did not involve the shop windows, which were separated by a short partition wall and could be closed by traditional corrugated blinds.

On an aesthetic level, they were probably rather modest shop windows. As a result, at the end of the Thirties, two sets of plans were drawn up, paralleling the striking features of the new interior design that had been completely renovated in 1931. The first project was drawn up by the technician from the Meroni & Fossati company, which was then hired to make the furnishings, and the second one – the one that was actually used – was prepared by Riccardo Barilla's trusted architect, Camillo Uccelli.

In the first set of plans⁵, the two shop windows were connected by slabs of yellow Siena marble, whereas a stringcourse made of the same material horizontally enclosed the Barilla sign, composed of letters in metal plating and, set vertically on the right, a long ear of wheat done in relief. The shop windows,



This layout was maintained until 1931, the year it was radically transformed on both the exterior – a photograph of the street is shown below on the facing page [ASB, P 55], with the plans drawn up by architect Camillo Uccelli for the store window [ASB, O Licenze Edilizie] – and the interior – below, photographs by Alberto Montacchini [ASB, Aa 289-290-296]. The work was done by the Meroni & Fossati company of Milan in the Novecento style, with ebonized wood finished with nitrocellulose varnish. The furnishings reflect avant-garde concepts that were illustrated – right [ASB, O Negozi] – in the December 1931 issue of the prestigious magazine *Domus*, directed by Gio Ponti.



which had a continuous marble base and were built into the deep recess of the wall, were backed by glass-topped displays on the interior side to display Barilla products.

The second project⁶, presented with the first one and approved by the Municipal Technical Office on December 4, 1931, followed the general lines of the first plans but eliminated the jutting stringcourse around the sign, also proposed here, and the ear of wheat in relief.

The interior was composed of a square room marked off by high walls that were clad entirely in wood and fitted with deep recesses to hold the various types of pasta in special two-part 'silos' that could be filled from the top.

The two wide, projecting windows, set opposite each other, respectively displayed fans of spaghetti arranged in cylindrical jars and a set of cups made of blown glass, lined up in three parallel rows.

Small cabinets with glass doors holding pasta were set at regular intervals in the lower part of the shelves, with colors matching the cups set on the upper shelves.

A long counter facing the entrance separated the area for the public from the sales area.

The variety of woods used (walnut, ebony, rosewood) inlaid in a herringbone pattern conveyed a sense of movement to the schematic geometric layout of the room, and the wood was used in alternating bands to crown the top of the shelving, the elegant line of the

display cases and the front of the sales counter.

The only decorative element that emerged from the smooth surfaces cladding the walls was the high relief done on one side of the display window, forming a spiral of floral motifs entwined with ears of wheat.

High-gloss nitrocellulose varnish was used to give the furniture a gleaming finish, thus creating a perfect balance between the parts in wood and the ones in glass. The elegance of the décor, inspired by the personal taste of Virginia Barilla, was accompanied by the motif of the polychrome mosaic floor, with lozenges that were harmoniously interwoven with the boards of the wooden parts. The lighting system was composed of shaded diffusers along the ceiling line.

To emphasize the high quality of the furnishings, we can simply note that they were designed by architect Giovanni Rancati, who commissioned the masonry work from the Attilio Boni company of Parma⁷, the woodwork from the famed cabinetry company of Meroni & Fossati in Lissone (Milan), and the ironwork from the Bernanotti company of Milan.

Documentation of the work can be seen in *Domus* magazine, directed by Gio Ponti, in a spread about the most significant works of Meroni & Fossati, published in the December 1931 issue⁸.

The Barilla shop on Via Saffi

There is very little extant documentation or informa-



Between 1911 and 1929, there was also a Barilla shop at no. 66 on Via Saffi, of which very little documentation remains. The sole photograph – below [ASB, Rh 1913/1] – was part of the series done by photographer Vaghi in 1913.

tion about the Barilla shop located at Via Saffi 66, at the corner of Borgo delle Colonne.

The three Barilla shops – including the one on Via Saffi – are depicted in a promotional catalog published by the pasta factory in the 1910s⁹. Based on the photograph reproduced here, the original of which has unfortunately been lost, we can nevertheless describe the furnishings.

The long, narrow sales area, which ends with a door to the back of the shop, was crossed by the sales counter that held two double-pan scales and pasta samples. Behind the counter, there were rows of cherry shelves to hold fresh bread.

The open shelves were topped by a ledge that ran around the entire perimeter of the shop, holding a series of 34 precious blown-glass jars brimming with pasta.

Along the back wall, next to the door to the back-shop area, there were low cabinets with a clock mounted over them. The cabinets had glass-fronted drawers to hold the different types of pasta and, on the right, there were shelves sized to hold wooden frames, also made of cherry, for the pasta.

Opened in 1911, it was cited in the 1914 inventory with items and furnishings evaluated at 1876 lire. By 1929 it had closed – perhaps because it was too close to the shop on Via Vittorio Emanuele – and it was replaced shortly thereafter by a lavish shop opened in the heart of the city on Via Cavour.



The Barilla shop, located on Via Cavour in the heart of town, was inaugurated in 1929. The exterior, which had two shop windows on the avenue – below, a postcard from 1932 [ASB, P 84]. A sign in satin-finish steel mounted on the corner of the building – below [Coll. Battei – ASB, P 76] indicated the shop, the elegant work of architect Mario Bacciocchi, who designed the furniture as well as the accessories. The numerous blown-glass jars – facing page, a set of drawings by Bacciocchi [Archivio Toso, Murano – copy in ASB, O Negozi] – were made by the Fratelli Toso glassworks of Murano.

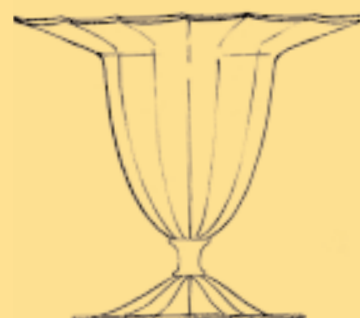
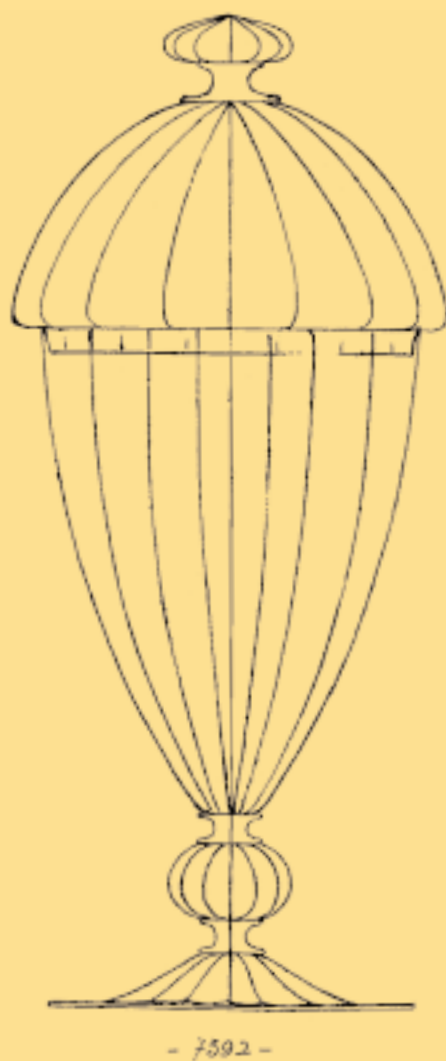
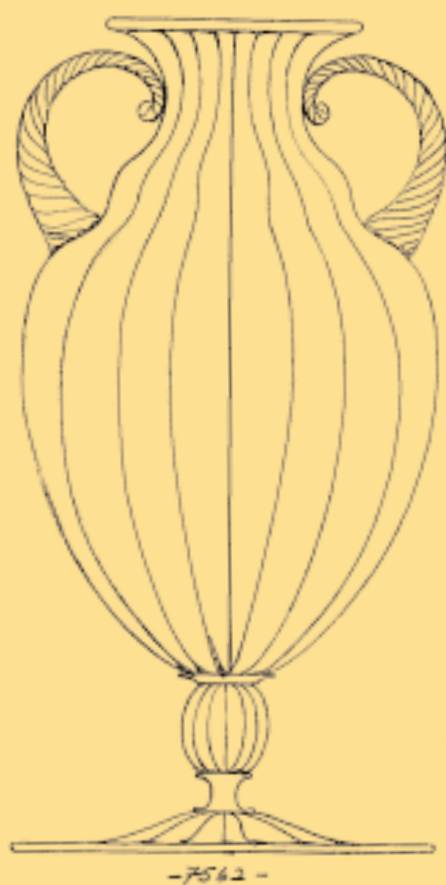
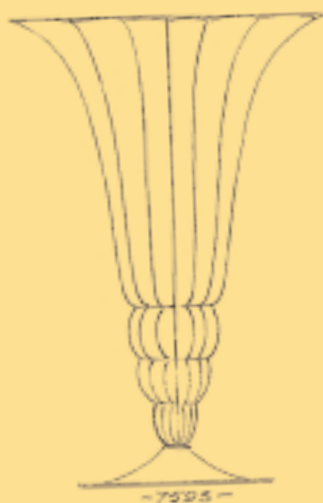
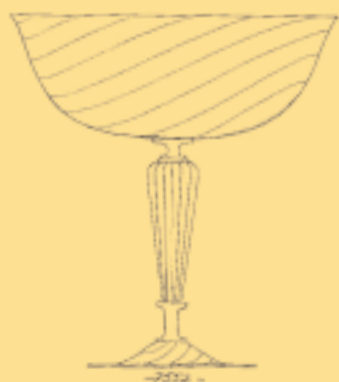


The Barilla shop on Via Cavour: a lost gem of the Twenties

The new Barilla shop inaugurated in 1929 had two windows along the main street, with another one across the corner on Via Angelo Mazza. Displayed under cleverly positioned lights, the bread and pasta were a delicious attraction for the passersby on Via Cavour, in the very heart of town.

Located next to the former Cinema Edison, it had the look and functional features of a state-of-the-art shop. The long vertical 'Barilla' sign was ingeniously set on the rounded corner of the building. The letters, made





The interior of the shop on Via Cavour flaunts highly sophisticated décor by architect Mario Bacciocchi, with furnishings by Meroni & Fossati of Milan and paintings by Tito Peretti. Below, the reconstruction of the furnishings in two panels by Gianni Capelli [ASB, O Negozi] and, on the facing page, two pictures from the extensive photo shoot by Alberto Montacchini for the 1928 inauguration [ASB, Aa 240, 250].



of stainless steel with a satin finish to avoid reflection, would suffice to date the origin of the shop, as they are highly indicative of the style that is hastily and incorrectly referred to as *Novecento* (20th century). The interior, which could easily be cited in a book on the history of furniture, was designed by architect

Mario Bacciocchi (1902-1974), one of the leading designers in Emilia and Lombardy during this period (> I, page 366).

The existing rectangular room was divided into two parts. The shorter end, marked off by two pillars supporting a long architrave, was the area set aside for the

The finesse of the furniture, characterised by a significant number of cabinet work pieces, gives the Barilla shop on Via Cavour a very original Déco image.

The glass cabinet placed in a niche at the end of the room is dominated by a golden copper pediment recalling the embellishment set in relief on the wide basement.

The background painted over the furniture, enriched by floral inlay works, is particularly interesting. Such a furniture would be suitable not just for a shop of great aesthetic prestige but also for a living room with its elegant glass cabinet, the velvet armchairs, the velvet curtains, which conceals the entrance to the rear of the shop, and the long series of pieces of furniture enriched by the Murano blow-glass vases.



‘display’, cash register and customers.

Along the walls of the larger section, the furnishings divided the space with projecting and recessed shelves, with niches that were highlighted by various types of ceramic and glass amphorae filled with pasta. The long sales counter, with a marble plinth and top,

featured elegant inlaid decorations in light wood set against a walnut ground. The square enclosure around the cash register, with rounded corners, used the same motifs, with molded stringcourses running horizontally. The most valuable ‘item’ – a masterpiece of cabinetry work – was the glass cabinet set in a niche. It had

The interior of the Barilla shop on Via Cavour, with a refined and stately atmosphere, was characterized by mosaic floors, furnishings with inlaid polychrome wood and a rich display window [in order: ASB, AFM, Aa 249, 247, 245, 248 e, 242, 246, 241, 243]. Along the side walls, in feigned relief, views of theatres (with evident reference to the Regio Theatre in Parma), arcades, palaces, inspired to Neoclassic architectural models. The floor shows a mosaic richly decorated by squares after the fashion of the Roman thermae, whilst the ceiling is delimited by a painted band with a 'greek' motif. In the top part of the facing page, the drawing by Gianni Capelli shows the chromatic reconstruction of the coat of arms in the middle of the mosaic floor (visible in the picture below, ASB, Aa 241).



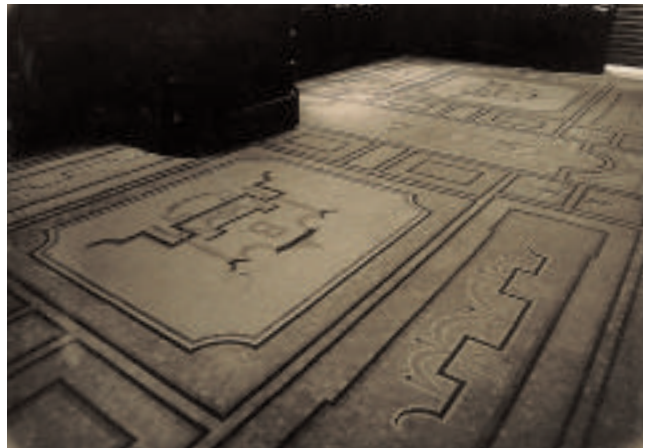
a wooden frame and crowning molding, and was flanked by two armchairs that took up the geometric motif of the cabinet. The masonry dividing the upper level of the wooden elements from the ceiling was decorated by painter Tito Peretti (1903-1980) (> I, page 371).

The mosaic floor, inspired by the models of ancient Rome, was matched by the decorations of the ceiling, which arched down to the walls decorated with bas-

relief stuccowork in the free areas.

The lights were concealed in the overhanging cornices, creating soft lighting.

The *décor*, designed by Bacciocchi in every detail, was handled by Italian companies that specialized in the various craftsmanship sectors¹⁰: Meroni & Fossati (Milan) for the wooden furnishings, Bernanotti (Milan) for the metal display cases, Ceramica Ferrari (Cremona) for the mosaic floor, Vetreria F.lli Toso



(Murano) for the blown-glass jars, and Gardelli (Parma) for the lighting.

The elegant display windows held blown-glass vases and pedestal plates – also designed by Bacciocchi – that were filled with pasta and bunches of spaghetti in a fan-like arrangement, and it won the gold medal during the third ‘Competition for the display of national products’ on October 28, 1929¹¹.

Instead, the plaque with the gold medal, won by the

Barilla pasta factory at the 1928 Turin exhibition (> I, page 285), was proudly displayed on one of the pillars inside the shop¹².

The shop on Via Cavour, which did not reflect the models of the declining Art Nouveau style in either form or structure, was linked to the idea of modern design interpreted in the purest Art Déco style. There is an evident ‘anti-machinist’ reaction here, striving to

A night view of the shop window on Via Cavour [ASB, AFM, Aa 244]. Its elegant appearance won the shop the gold medal and diploma – below right [ASB, H 7] – at the third competition for the display of national products, organized in Parma in 1929. Below, architect Bacciocchi's autograph drawing of the tall display jars [Archivio Toso, Murano – Copy in ASB, O Negozi].

On the facing page, a series of 31 jars made of blown glass from Vetreria Toso in Murano. The jars once decorated the Barilla shops [ASB, M PSOG 5]. The Barilla network of retail shops was dismantled at the end of World War II. However, even today its exquisite furnishings continue to bear witness to an unmistakable moment of taste and style in the commercial history of the company.



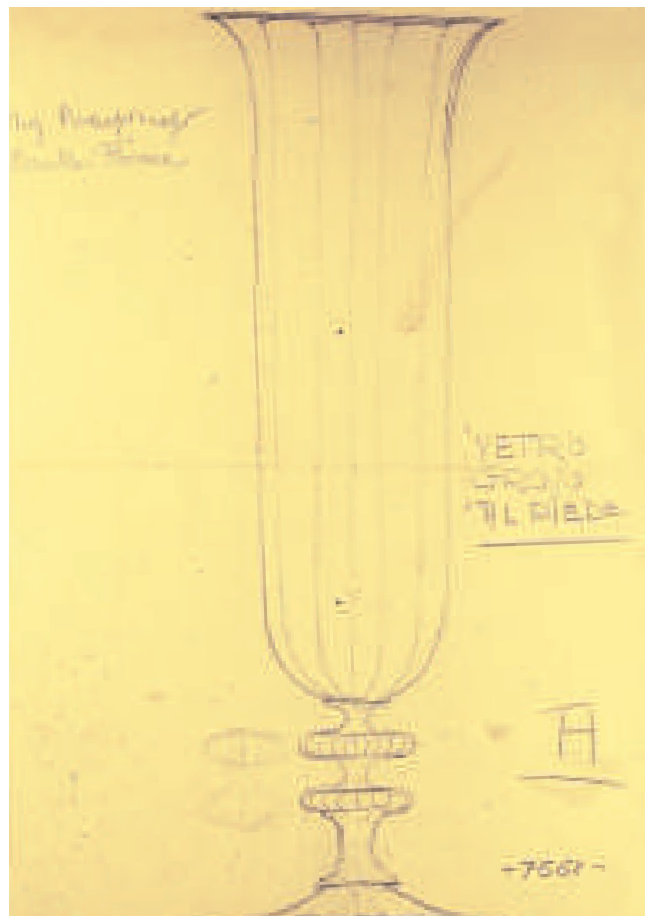
recover the handcrafted quality of *élite décor* within an array of stylistic liberties marked by exquisite design.

Two different schools of research, which reached their pinnacle in the twenties, coexisted in a single period: the one that broke with even the most recent past, and the one that paid attention to the aesthetic and symbolic significance of an object as used for advertising purposes.

The swansong of the Barilla shops

At the end of World War II, due to the serious financial needs of the company, which had been bled dry during the war, Riccardo Barilla was forced to give up the entire city sales network, as indicated by the letter of Elvio Pelleri, company administrator, dated June 21 1945¹³.

With the divestment of the shops, the furnishings were inevitably lost. Only a few valuable jars in blown glass from Murano, which once displayed a variety of pasta to generations of Parma residents, are now preserved at the company's Historic Archives.





Notes

¹ CCIAA Parma, *Register of Commerce, Arts and Industries operating in the Municipality of Parma*. Years 1909, 1910, 1911, 1922.

² Oral memoirs of Emilio Mori, Parma, November 1993. Transcription in ASB, O, Employee Statements folder.

³ *Panificio G.R. F.lli Barilla, Inventory of June 30, 1914*. ASB, O, Estimates folder, 1914. VAGHI Luigi, *Barilla shop on Strada Farini, interior, July 1913*. ASB, Ab 538. The original has been lost. A copy was published in the company newsletter *Notizie Barilla* in August 1963, p. 11 (ASB Fa 63/8) and in the catalog, Rha 13/1.

⁴ The newspaper *Gazzetta di Parma* of July 5, 1913 published a report, without a byline, regarding the Barilla shop on Via Farini: "Yesterday, photographs were exhibited showing the workshops and offices of the Barilla company in its building at the 'Vittorio Emanuele II' customs gate...". The photographs, taken by Luigi Vaghi of Parma, represent the first visual communication with photography for which there is any documentation.

⁵ ASCPR, *Fondo Licenze di Fabbrica*, 1930, 437 Copy in ASB, O, Building Permits folder.

⁶ ASCPR, *Fondo Licenze di Fabbrica*, 1929, 437 Copy in ASB, O, Building Permits folder.

⁷ ASCPR, *Fondo Licenze di Fabbrica*, 1930, 437. Copy in ASB, O,

Building Permits folder.

⁸ See *Domus*, December 1931, pp. 1-7.

⁹ G.R. F.lli Barilla & C. Parma, 1913. ASB Rha 13/1. *Panificio G.R. F.lli Barilla, Inventory of June 30, 1914*. ASB, O, Estimates folder, 1914.

¹⁰ See LANDINI A., "Il Pastificio G. R. F.lli Barilla di Parma", in *Aemilia*, Nov-Dec 1929, pp. 53-56. ASB, Ba 1929/1; "L'apertura del negozio Barilla in via Cavour", in *CE*, October 13, 1929, p. 3. The original drawings of the glass jars by Mario Bacciocchi are preserved in the archives of Vetreria Fratelli Toso in Murano. There is a copy in ASB, Shops Dossier, and it was published in GONIZZI Giancarlo, *'Mercato, negozio e società'. For a history of commerce in Parma*. Parma, PPS for Ascom, 1995, p. 66. See also CAPELLI Gianni, "I negozi Barilla", in *Botteghe di Parma*, Parma, PPS, 1993, pp. 97-112. Photographs of the exterior of the shop are published in CAPELLI Gianni, *Parma com'era*. Parma, Silva, 1981, p. 66; and in MARCHESI Gustavo, *Cartoline da Parma*. Parma, Battei, 1993, p. 59.

¹¹ Third-place diploma, competition for the display of national products. ASB, Ha 7.

¹² *Gran Premio plaque, 1928 Turin Exhibition*. ASB, Ha 57.

¹³ Letter from Elvio Pelleri to R. Barilla, 6/25/1945. ASB, O, Correspondence folder no. 1.

Barilla horses

UBALDO DELSANTE

The years which were to follow the First World War were particularly turbulent, culminating in the urban riots of 1922, which were themselves preceded and followed by clashes between the socialists and the fascists, with Catholics invariably caught in the middle. While these battles were fairly small in scale, they were nevertheless bloody affairs. However, the elections of April 1924, while certainly marred by intimidation, helped to restore social peace and to bring about the resumption of economic activity, and in so doing, an improvement in the general standard of living. The Bishop of Parma, Mons. Guido Maria Conforti (1865-1931), deeply troubled by the acts of violence which had been committed not only against members of the Catholic church but also against a number of priests of the Diocese, set out, with great patience, determination and diplomacy, to establish a concordat with the authorities in the hope that this might help bring an end to the attacks in the short term and reduce the likelihood of such events occurring in the future, thus allowing the clergy to continue their ministry among the people in peace. His efforts preceded those which were to lead to the establishment of the concordat of 11 February 1929. In 1923, the city council came under the governorship of the prefectorial commissioner, Giuseppe Rogges (1874-1930), who remained until December 1926 when he was replaced by a local Parma *Podestà*, Dr Mario Mantovani (1888-1972). The football championships of 1924-1925 saw the Parma football club promoted to the First Division after a series of spectacular victories. That year, the matches were held in the new stadium, which had been dedicated to the lawyer Ennio Tardini, who had been the stadium's chief promoter and had died prematurely the year before. During the championships, Parma, in their cross-adorned shirts, had succeeded in scoring 46 goals, conceding just 16, and had earned 25 points in 16 matches – virtually a record!



In Parma, plans were already underway for major urban regeneration in the Oltretorrente district, located on the left bank of the river of the same name. With its dilapidated buildings and poor sanitary conditions, this was the most run down area of the city and provided a breeding ground for disease and a hotbed for vice and revolt. Over the next few years the ramparts of the old city walls were destroyed and new building work began. Two important examples were the wings to the new hospital, Ospedale Maggiore, outside Barriera Santa Croce (by the engineers Marcovigi and Tabarroni), and the charming town houses built on the newly allotted residential land of Campo di Marte, on either side of Viale Solferino. New buildings also began to spring up in the historical centre of the city, the most noteworthy being: Palazzo Battioni in Via Garibaldi (by the engineer Alfredo Provinciali), Palazzo Sassi on the corner of of Via Cavour and Via al Duomo (by the architect Mario Vacca), Villa Vitali in Via Toscanini (by the architect Mario Monguidi), Villa Adele in Viale Martiri della Libertà (by the architect Ettore Leoni), the Chamber of Commerce building in Via Cavestro (by the architect Ennio Mora and the engineer Alfredo Provinciali) – now home to the savings bank Cassa di Risparmio di Parma e Piacenza. In the Oltretorrente district, at the beginning of Viale Vittoria and in Viale Caprera, opposite the Barriera Bixio, local authority housing was built, much of it financed by the Cassa di Risparmio. The general economic situation however, was far from

On the next page – the splendid horses of the Barilla stables [ASB, A 148] participants at the Virgin of Fontanellato coronation ceremony, May 1925.

Here below, the title page of the handwritten booklet, in commemoration of the consecration of the Barilla workforce to the Sacred Heart of Jesus, on 10 February 1924 [Centro Studi Confortiani, Parma].

On the right, the statue of the Virgin leaves the Fontanellato shrine for Parma, where a triumphal carriage was waiting, decorated by Riccardo Barilla (3 May 1925). In close up, one of the pageboys [Centro Studi Confortiani, Parma].

healthy, as witnessed by the collapse of the Banca Agraria. Those worst hit were a small group of property owners but the repercussions were felt throughout the province by tenants and smallholders alike. The primary sector however, was relatively protected by the state, and it was during this period that the government launched its 'Battle of wheat' initiative, aimed at increasing and protecting national grain production by means of price subsidies. The canning and bottling industry, which was subject to cyclical crises, entered a phase of overproduction which was to be followed a few years later by a dramatic decline. There was moderate growth in the animal feed sector due to a significant increase in the use of chemical fertilizers and agricultural machinery. Around the same time, the *Stazione Sperimentale delle Conserve*, a canning and bottling research centre, was established and this was to make a major scientific contribution to improving quality standards throughout the agro-food sector. While there were very few growth sectors in Parma, it is worth noting that after the initial period of postwar economic



realignment, the Bormioli glassworks and the Barilla bakery and pasta factory, which were, together with the sugar refinery, the principal industries of the city, had already embarked upon a programme of radical technological renewal, a process which was to be completed in the years that followed.

Riccardo Barilla, who had taken the helm of the company, following the death of his brother Gualtiero in 1919, occupied himself on many fronts. In addition to overseeing the production and commercial sides of the business, he also concerned himself with establishing a positive working environment for his employees, and a positive image of the company within the city itself, that is to say, with the authorities, and social institutions. Riccardo paid particular attention to relations with the Bishop, partly in keeping with the tradition established by his deceased brother Gualtiero, who had taken an interest in the church's missionary work (Mons. Conforti was the founder of the Overseas Missionary Institute), and partly due to the influence of his wife Virginia, a devout Catholic and active patron of the charitable works of a Franciscan friar, Lino Maupas who was much loved by the people of Parma. On the 10 February 1924, Riccardo Barilla received Mons. Conforti at the company premises and the Bishop celebrated Mass in the adjacent oratory of Sant'Antonio da

Here below, the triumphal carriage drawn by the Barilla horses in the parish of Barriera Santa Croce, on Via Emilia Ovest, awaiting the arrival of the Fontanellato Virgin. The carriage then carried the statue through the city streets and on to the Cathedral [ASB, O, Madonna di Fontanellato].



Padova, and in a special ceremony, the entire workforce were consecrated to the Sacred Heart of Jesus. To mark the occasion, an elegant, handwritten, booklet had been created, with illuminated initials and floral decorations rendered by a practiced hand. The manuscript contained the following dedication: "To his Excellency, the Right Reverend, Mons. Guido M. Conforti, the Archbishop of Parma, from the family and plant workers of *Cavaliere* [Italian decoration awarded for services to industry] Riccardo Barilla in commemoration of their solemn consecration to the Sacred Heart of Jesus"², and was signed by all those who had participated. A few months later, on 14 May, on the very doorstep of the Barilla offices, their friar friend collapsed and died and, as is amply described elsewhere in this volume, (> I, page 212), Riccardo and Virginia took it upon themselves to ensure that the funeral service was a truly dignified and

stately affair, so as to leave the city with a lasting memory of Father Lino. An occasion far less somber, indeed positively festive in comparison, and far more suited to photo opportunity and the chance to be in the Catholic spot light, was to present itself to Riccardo Barilla exactly a year later when the Diocese decided to dedicate almost the entire month of May to the Virgin of Fontanellato. The sacred statue of the Virgin, which was to be found at the Sanctuary in Fontanellato, a large suburb 20 km south of Parma, was greatly revered by believers, and pilgrims from far wide came to visit her shrine, as they had done for almost three centuries. The high points of the celebrations were when the statue was removed from its resting place for the first time so that it could be exhibited in the Parma Cathedral for a few days, and the inauguration of the statue of Andrea Carlo Ferrari, from Parma, the Archbishop of Milan, who had

The arrival of the triumphal carriage in Piazza Garibaldi from where it was driven by the Barilla horses, close to the neoclassical Church of San Pietro. On the far left, Riccardo Barilla [ASB, O, Madonna di Fontanellato].



died only a few years previously (1921), which took place in the square directly opposite the Fontanellato Sanctuary. The statue, realized by the sculptor Amleto Cataldi (1882-1930), a Neapolitan by birth, but Roman in terms of his artistic training, was true to the artist's style: realistic, yet with discreet classical touches. The reason for the two ceremonies was, at least in part, to replace the two precious, antique crowns (1666) which had been stolen from the statue of the Fontanellato Madonna, on the night of the 15 August, one of which had adorned the Madonna's head, the other, that of the Holy Child in her arms. The Bishop, as devoted to these effigies as Cardinal Ferrari, of whom he had been a pupil at the Seminary, wanted to involve the congregation of his Diocese in making recompense to the Madonna for the 'violation made against her', by replacing the stolen crowns and to have a new

'Pontifical Coronation' of the statue in the Cathedral of Parma. Responsibility for the formal coronation proceedings was entrusted by Pope Pius XI (Archille Ratti, 1857-1939), to the prelate Cardinal Eugenio Tosi, who had replaced Cardinal Ferrari in the Diocese of Milan as Pontifical Legate. In the succession of ceremonies which were to be held in Parma and Fontanellato during that period, no less than 25 prominent Bishops and Archbishops from all over Italy were to take part. In the preparations for these Marian processions and ceremonies, particular attention was given to aesthetic and decorative scenographic details, which needed be spectacular and lavish. As it was impossible for the Catholic Church to mobilize itself politically, it needed to use the occasion to create an impression of dynamism and to demonstrate that the Church was just as capable of mobilizing the masses as the fascist movement, in fact,



more so. For this purpose, an organization committee, consisting of both the clergy and laymen, was established. Among those nominated was Riccardo Barilla, who was to play a significant role in the logistical planning of the event. In fact, the statue of the Virgin of Fontanellato, after its arrival in Parma, had to be placed on a 'triumphal carriage' which would then continue along the city streets to the entrance of the Duomo. Preparations for the carriage, which included the train of horses that would draw it through the streets, were entrusted to Riccardo. Ten of his most impressive horses were chosen from those which, every morning, drew the Barilla carriages, loaded with bread and pasta, to the station and various shops within the city or bags of flour from the mills to the factory. The horses were well-known in the city and were referred to as the *cavaj d' Barilla* [Barilla horses]. The "triumphal carriage... consists of a large vehicle lavishly furnished in silk and gold, surmounted by eight columns with sky blue bases, wound with gold braids and strips of fabric in a variety of colors and crowned with small bunches of flowers. It is both lavish and elegant". It had cost, according to the press at the time, 10,000 lire, and had been paid for by Barilla himself. The cost of the decorations supplied by the firm of Adolfo Oliva and used to adorn the carriage and horses was met by the organization committee. The sum (1,500 lire) was small however, compared to the overall bill, which was to amount to over 341,000 lire. The festivities began in Fontanellato, at 3 pm on the

afternoon of the 3 May, when the statue of the Virgin was loaded onto an open tram wagon "carefully and tastefully decorated by the management of the Parma Electric Tramway", the private company which ran the tram network at the time. The tram then left for Parma, arriving in the city just before 17.00. From Via Emilia Ovest the carriage made its way to the Barriera di Santa Croce, following the route of the tramway.

Earlier that morning, two trams brimming with pilgrims, had left Parma for Fontanellato, for the purpose of accompanying the Virgin back to the city. They were led by Mons. Domenico Mezzadri, the Bishop of Chioggia, Mons. Gherardo Menegazzi, Bishop of Comacchio, the Benedictine Abbot, Emanuele Caronti (1882-1966), from the Monastery of San Giovanni Evangelista, and by other prelates from the city of Parma. The Archbishop, Mons. Conforti, remained in the city to attend to, and lead, the procession of believers behind the Virgin figure. The Duomo, both externally and internally, had been decorated with the utmost care and was illuminated by thousands of electric lights. The uppermost part of the dome, frescoed by the great Correggio, was hidden from view: "a superb arch, formed by blue and gold drapes encircled a pair of winged cherubs in flight, bearing the Virgin's insignia, and on the throne, a haloed crown festooned with blue and white garlands"⁵. The local residents had also been invited to decorate their windows and balconies with lights, drapes and flowers, along the route of the procession. The organizers had established a strict order of priority for the various groups - priests, clergy, members of the various parish organizations, and the congregation of believers which were to join the procession. Such detailed planning proved judicious, as the crowd which filled the streets, was, according to the *Gazzetta di Parma* in excess of 30,000. In addition to the many accounts recorded in the press of the occasion, there are two photographic collections realized by the most famous city photographers of the time, Luigi Vaghi (1882-1967) and Marcello Pisseri (1882-1961). While the civil authorities are present, there is little in the way of fascist symbology to make the presence of the Regime stand out, and the military personnel, still



On the page opposite, a huge crowd in Piazza Duomo greets the Virgin of Fontanellato statue [ASB, *O, Madonna di Fontanellato*]. Here below, a moment during the re-coronation ceremony of the Madonna and her Child, held on 21 May 1925: the Pontifical Legate walks towards the Cathedral bearing a cushion with the new crown donated by the city, which is then received by the Bishop Msg. Conforti [ASB, *O, Madonna di Fontanellato*]. Here on the left, young Gianni Barilla dressed as a pageboy to the Pontifical legate, Cardinal Tosi. Gianni was also to hold the cushion with the crown during the re-coronation ceremony [Centro Studi Confortiani, Parma].



dressed in the uniforms and helmets of the First World War, are no more than simple soldiers. The Milizia Nazionale (National Guard) while present, are not particularly evident. The long tram convoy, with an electric motor fitted to the triumphal carriage, moved along Via Emilia from the direction of Piacenza and arrived at Barriera Santa Croce, bearing the statue of the Virgin. Overhead, a small Aviatik plane from Milan “flew at a low altitude, performing daring acrobatics”. The entire Piazza was taken over by the crowds and thunderous applause greeted the arrival of the Virgin. “The statue was slowly lifted down and transported to another waiting carriage: the one offered by Cavalier Barilla, which he has built with sumptuousness and splendor”⁶. The long cortege then began to make its way towards the city centre. “Crouched together on the large carriage ahead are two charming children: the son of *Commendatore* [Agesilao] Monici⁷, [Tonino] and Cavaliere Barilla’s son [Giannino], dressed as pageboys, the first in violet, the other in sky blue with a huge ostrich feather in his cap and a cloak embellished with gold stars. The carriage has a stately appearance” The procession organizers had arranged for the clergy, lead by Monsignor Conforti, with the Crosier in his hand, to go ahead of the ‘triumphal carriage’ attended by a group of children⁸ dressed in beautiful costumes in various colours – light blue, violet, red – to symbolize ‘The Mysteries of the Rosary’”. At first the procession followed the ancient route of Via Emilia, (now Via

D’Azeglio), arriving in the large city square, Piazza Garibaldi, and then crossing the short stretch of Via Cavour, before arriving in the square bordered by the Bishop’s Palace, the Baptistery and the Cathedral, “When lit up... and filled to overflowing, our great Cathedral looks wonderful. On the altar there is shimmering gold and the flickering of tiny flames and it is here that the Virgin Statue will be taken, once she has been lifted from the big carriage, which Cavaliere Barilla’s ten magnificent horses drew across the city. Then she will be placed on one side of the Sanctuary before being seated on the resplendent throne. After singing the Litany... His Excellency Mons. Conforti climbs to the Pulpit and makes a short and moving speech.” Then singing hymns to the Virgin Mary, the crowd swarmed from the Cathedral and the reporter of the *Gazzetta* allowed himself a touch of poetry. “The lights out, the great empty aisles, the arches hollowly echoing the sounds of the footsteps of the last to leave. The Madonna remains there, surrounded by the scent of the thousands of flowers they have given her, waiting for further manifestations of faith and love from her children”. Riccardo Barilla’s horses then went back to their stalls to await new tasks.

In the days which followed, there were many services, masses, sermons and supplications (in accordance with the rituals established for the Madonna in Pompei). In the Cathedral, among those prelates not already mentioned, there was father Enrico Brianza, the Dominican provincial, and Monsignor Giovanni Pranzini, Bishop of Carpi.⁹ Meanwhile, preparations had begun for the new coronation ceremony of the Virgin statue, stripped of its original crown by miscreants. On the 13 May, Pope Pius XI consecrated the gold crowns of the Virgin and the Holy Child in his private chapel in the Vatican in the presence of Father Brianza, whose duty it was to bring them back to Parma and to exhibit them in the Baptistery, prior to the ceremony itself which was to be held on the 21 May, the following week.

A more secular ceremony was that held on the 14 May at the San Francesco prison. Among those taking part was Riccardo Barilla. The occasion was to mark the first anniversary of father Lino Maupas’ death. During the

Bishop of Trento, Mons. Celestino Endrici, seated with the Barilla workforce on 17 May 1925 for the not-to-be-missed commemorative photo and subsequently printed as a postcard – taken by Marcello Pisseri [ASB, P, 80].



ceremony, at the invitation of Riccardo himself, the lawyer Ildebrando Cocconi spoke, as did a prisoner who had been helped in the past by the diminutive friar, friend of the poor and neglected. To commemorate the occasion, a marble plaque with bronze bust, designed by the architect Mario Vacca, (1887-1954)¹⁰ and realized by the sculptor Luigi Frioni (1901-1965), was unveiled at the monumental staircase of the prison.

For 18 May, the Diocese had organized a Marian Congress to which a large number of Bishops had been invited. The participants, who came from all over Italy, began arriving in the city on the 17th, and for the most part were accommodated in convents and seminaries, with a few being offered hospitality in private homes. Among the many present, there were: Mons. Ersilio Menzani, Bishop of Piacenza, Mons. Anastasio Rossi, Archbishop of Udine, (both guests of the Popular Party parliamentarians, Giuseppe Micheli and Felice Corini), Msg. Celestino Endici, Prince Bishop of Trento (as Barilla's guest), Mons. Giuseppe Fabbrucci, Bishop of Borgo San Donnino (now Fidenza) and Mons.

Giuseppe Petrone, bishop of Pozzuoli (both guests of Commendatore Monici), Mons. Giovanni Battista Peruzzo assistant Bishop of Mantova (accommodated at the seminary) and finally, the Apostolic Legate, Cardinal Eugenio Tosi, who was a guest at the Bishop's Palace¹¹.

Another ceremony, more political in tone, was that held on Sunday, 17 May and attended by Mons. Conforti and Mons. Endrici, both guests of Barilla. The occasion was the laying of the founding stone of the nursery school, which was to be a monument to those who had lost their lives during the First World War. The ceremony which was performed by the Parish Council of San Lazzaro (a village situated in the area of Via Emilia Est and now absorbed by the city of Parma), was attended by the Mayor, Cavaliere Paride Conforti, local council members, numerous representatives from the fascist party of Parma, and a significant number of army personnel. Riccardo Barilla was not among the participants named by the *Gazzetta*¹². In fact, before going to San Lazzaro, the Bishop of Trento had lingered a while at the Barilla

Below – The triumphal carriage stops in Piazza Duomo, under the majestic tower (to the left, the base can be seen). On the right, in this close-up by the photographer Luigi Vaghi, Riccardo Barilla can also be seen. On the afternoon of 21 May 1925, the Madonna statue starts its journey back to the Fontanellato shrine [ASB, O, Madonna di Fontanellato].



factory premises, where, surrounded by the workforce and the owner and his family, he was immortalized in a photo which was subsequently printed in postcard format and distributed among the participants and clients of the firm¹³. It is worth noting that during the celebrations, the pasta factory owners, their workforce and their families, went to the Duomo, where, before the altar of the Madonna, they gathered together to hear mass, take Holy communion and offer the Madonna “a magnificent basket of flowers”¹⁴.

On 19 and 20 May, the First Parma Catholic Youth Federal Congress was held within the Magistrale della Steccata church. The official speaker was the lawyer Camillo Corsanego from Genova, President of the Italian Catholic Youth Organization¹⁵.

In the afternoon of Wednesday, 20 May the Congress was opened under the presidency of Cardinal Tosi. Among the many prelates present was the Bishop of Parma. Giannino Barilla, again dressed as a pageboy, attended the meeting, and was seated close to the Legato Pontificio. Mons. Peruzzo, Mons. Endrici and

the lawyer Corsanego, spoke at the conference, followed by the Bishop of Mantua, who closed the congress. “At this point, pageboy Barilla, charged with attending the Cardinal Legate, stands up, and with praiseworthy grace, promptly recites a poem addressed to Mons. Tosi. After his brief recitation, applauded by the entire congregation, he hands a copy of the poem, handwritten and illuminated on fine artistic parchment, to the Pontifical Legate. Cardinal Tosi, flanked on either side by the applauding and reverent crowd, then returns to the Bishop’s Palace by car.”¹⁶ The 21 May marked the last of the Marian ceremonies: the coronation, which was held in the Duomo, and the commemoration of Cardinal Ferrari in the Steccata church.

The solemnity of the Pontifical Mass, presided over by Cardinal Tosi, was emphasized by the choral performance of Lorenzo Perosi’s four-voice opus, accompanied by Maestro Luigi Ferrari Trecate (1884-1964), a famous musician from Alessandria, who also taught at the Parma Conservatory, who shared the organ pieces with the Maestro Marquis Pietro Pallavicino (1875-1967),

Here below, The Papal honor conferred to Riccardo Barilla: 'Dilecto Filio Richiardo Barilla' named 'Cavalier of the Order of St Sylvester', and signed by Pope Pius XI on 15 September 1925 on the right [ASB, H 35]; license given to use the Papal coat of arms as 'Official Supplier to the Pope' dated in the Vatican, 28 April 1926 on the right [ASB, H 4].



On the opposite page (top) The arrival of the Legate, satirical illustration from the *Riccio da Parma* magazine (23 May 1925). Among the vehicles carrying prelates there is a truck with the inscription 'Pastificio Barilla' [BCCPR].

Below: an illustration, probably by the painter Latino Barilli, published in *Riccio da Parma* in the 9 May 1925 issue. The triumphal carriage does not bear the statue of the Virgin and instead shows a young boy breaking an egg (a famous Barilla advertising image at the time) while on the left the owner, Riccardo, wearing a hat, takes notes [BCCPR].



from Parma, who also played the organ.

Msg. Petrone, Bishop of Pozzuoli, gave the sermon and the Coronation was held in the square outside the church, as the Duomo could not contain the representatives of the many religious organizations. Once again, the crowd was enormous, with over ninety thousand people present, according to the *Gazzetta* report. The crowd stretched out across the square and filled the adjacent streets, and the "cordon of militia, soldiers and *carabinieri*" could barely hold it back.

Three stands were arranged on the Cathedral steps: the central one for the Virgin statue, the other two for the authorities and prelates.

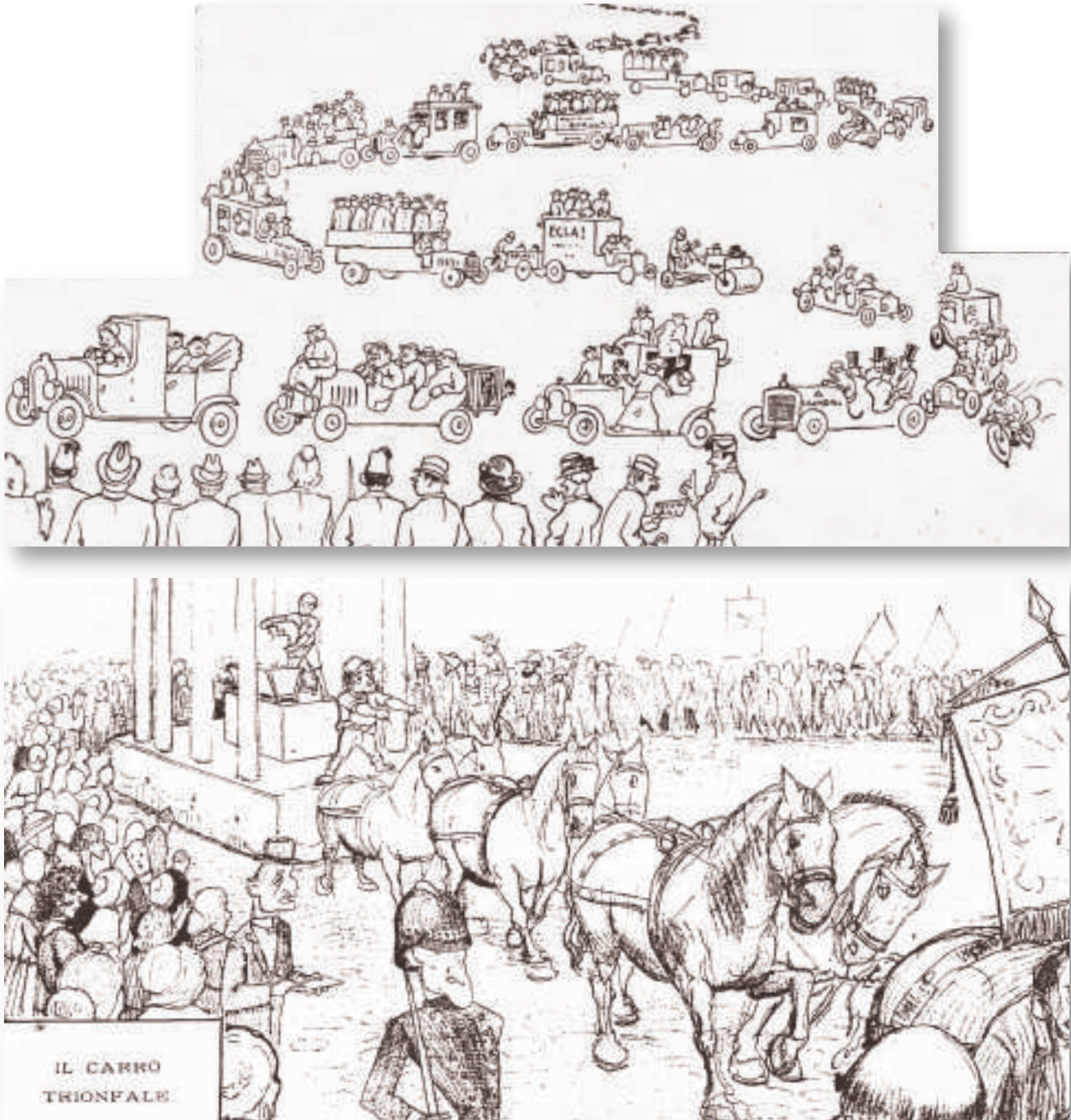
At 10.20, once the Mass was over, the Pontifical Legate emerged from the cathedral, bearing the black and white Sant'Ambrogio mantle, followed by the other Bishops and by the statue of the Virgin, carried by Dominican friars. There was loud applause from the crowd, who enthusiastically waved their hats and handkerchiefs. Then the long awaited moment arrived. "The old, modest crowns of silver are removed from the heads of the Virgin and Child. The new crowns, resting on a beautiful cushion are held by the charming young pageboy, Cavaliere Barilla's son." A silent hush fell upon the crowd, the trumpets sounded, and the coronation, performed by Cardinal Tosi began.

Once the ceremony was over, the prelates returned to the Bishop's palace, the crowd remaining in the square to await the departure of the statue later that afternoon. It was at 15.35 pm precisely, as was noted by the

Gazzetta reporter, that the cortege started to move. Once again, following a preset order of precedence: the various Catholic associations at the rear, followed by the clergy, then the Bishops, and finally, leading the triumphal carriage, the Archbishop of Modena, Mons. Natale Bruni, bearing the crosier.

"The triumphal carriage is the same one used to carry her from the Barriera d'Azeglio to the Duomo: it was donated, as is well known, by *Cavaliere* Barilla, who today, is also personally overseeing its passage through the streets." Behind the carriage, dressed in his 'purple' robes, stood the Pontifical Legate, accompanied by his cortege, two figures dressed as the Pope's privy chamberlains, the city Authorities, and finally by the congregation of believers, "forced to maintain a steady pace by a military cordon of the National Guard" and thirteen bands, many of them military, provided musical accompaniment. The cortege followed a different itinerary from that of its arrival; moving from Piazza Duomo, along Via Garibaldi and on towards the railway station, in front of which the monument to Giuseppe Verdi stood. In the square, opposite the monumental exedra, where the city's musicians performed, the statue was transferred from the triumphal carriage pulled by *Cavaliere* Barilla's horses, to the awaiting tram.

A delegation from the town of Fontanellato, headed by the Mayor, *Cavaliere* Emilio Leoni, joined the cortege and followed the urban tram line up to the Barriera d'Azeglio; and from here the statue made its return to



the Fontanellato shrine¹⁷.

Cardinal Tosi followed the cortege by car, and remained in Fontanellato, for the inauguration of the monument dedicated to his predecessor at Sant'Ambrogio Cathedral, Cardinal Andrea Carlo Ferrari, which was to take place on Sunday 24 May. Numerous prelates and local authority representatives attended the ceremony. Agostino Gemelli, rector of the Catholic University of The Sacred Heart, who was also present, had been strongly advocated by Cardinal Ferrari himself. On this occasion too, the people much "admired the pageboys of the Rosario, and the Barilla and Monici boys who waited upon the Cardinal"¹⁸. While the Bishop of Parma, Mons. Conforti, had been the chief promoter of the ceremonies, and had always participated in the events, he deliberately stayed out of the spot light so as to give

space to the Pontifical Legate and other attending prelates. He also wrote a letter of thanks to Cardinal Tosi, who replied most courteously, praising the Organizing Committee who had "all worked together to ensure that the ceremony was a successful and memorable affair". He also suggested that a special Papal honour be conferred to the Committee president Msg. Pompeo Camisa¹⁹. Although not referred to directly in Cardinal Tosi's letter, Riccardo Barilla was to receive important recognition from the Holy Office in the months which followed. He was conferred a knighthood and was named 'Cavalier of the Order St. Sylvester Pope' assigned by Papal Brief on 25 September 1925, and on 28 April 1926 he was awarded the title of 'Official Supplier to the Pope' which allowed him to use the pontifical coat of arms²⁰. Sometime later, Riccardo



Barilla was named a member of the vestry of the Parma Cathedral²¹. Among the many enthusiastic comments, there was one dissonant voice, which came from the satirical magazine *Riccio da Parma*. In a number of issues it had carried cartoons and rhymes in the local dialect aimed at ridiculing people for their faith. In these cartoons, the clergy, always portrayed in grotesque caricature, were accused of shamelessly exploiting the people.²² The magazine defined itself as being ‘apolitical’, and leafing through the issues of that year, it is clear that while some groups may have been more heavily criticized than others, few were spared its venom and on some occasions this resulted in articles being censored. The magazine sold advertising space to merchants, craftsmen, banks, and on occasions even to Barilla. The authors of the texts were not known, and were either published anonymously or carried the Brancalone signature (a pseudonym), but one name of which we are certain, is Giovanni Casalini (1878-1969), a poet who wrote in dialect and was not afraid to speak his mind. Some of the drawings referred to above were designed by Latino Barilli (1833-1961), the descendent of an artistic family from Parma, which included painters, writers and musicians who continue to bring honor to the city today. He was certainly a contributor to *Riccio da Parma* and the originals of his published illustrations were periodically sold by the magazine. Casalini and Barilli also worked together on special Christmas gift books and other city periodicals.

The author is unknown of the drawing of the May 2 private procession, in which the prominent features of one cheery prelate are reminiscent of the caricature style later identifiable as that of Giovannino Guareschi (1908-1968).

Latino Barilli was the author of the illustration in

which the triumphal carriage, drawn by Barilla’s horses (May 9) is shown as it passes through a huge crowd carrying banners, escorted by a slim, but stiff soldier wearing a First World War helmet. Behind the soldier there is the caricature of Riccardo Barilla, staring at his horses and taking notes. Perhaps the painter wanted to suggest that Riccardo Barilla was calculating the expenses. The most striking particular, however, is that the Fontanellato Virgin is absent from the triumphal carriage, and is replaced by a young boy breaking an egg into a kneading trough - which was the Barilla brand logo at the time! More infantile however, is that depicting the arrival of the Legate (May 23). This portrays an extremely long snake-like procession of cars, motorbikes, sidecars, trucks and also a steamroller, overflowing with prelates, some of which are even perched on the vehicle roofs. There are no horses in this illustration, but on the side of one of the trucks, the inscription ‘*Pastificio Barilla*’ can be clearly read. Two other caricatures of priests, which were probably drawn by Latino Barilli, were also published during the period and are fairly good-natured. One is of a musician and singer (May 30), and no doubt is meant to represent Mons. Giuseppe Orsi, a seminary choir teacher who also succeeded Father Lino as prison chaplain. The second of the two (August 1) is of Mons. Camisa as indicated in the caption. The ceremonies held during that month of May no doubt did much to raise the company’s profile in the city and of course this made the company a target for insinuations that Barilla’s involvement in the event was motivated by the commercial and publicity opportunities it presented and not by religious faith. However, whichever way we look at it, one thing is certain, no one could have ignored the Barilla horses!

Notes

¹ TEODORI Franco (edited by), *Beato Guido Maria Conforti Archbishop-Bishop of Parma 1921-1925*. Vatican City, Libreria Editrice Vaticana, 2000, p. 509.

² The volume can be found in the archives of Parma Institute for Overseas Missions. Our thanks to Father Ermanno Ferro for making the material available to us.

³ BONARDI Pietro, “In mezzo e ai margini della folla tripudiante per l’incoronazione della B.V. di Fontanellato a Parma (1925)”, in

Malacoda, no. 28, Parma, January-February 1990, pp. 29-36.

⁴ The complete text of Pius XI’s “Epistola”, dated Rome, 7 March 1925, is in *L’Eco*, the official organ of Parma episcopal curia, XVII, fasc. VI-VII, June-July 1925, p. 286.

⁵ “A domani la solenne apertura delle feste per la Madonna di Fontanellato”, in GP, 2 May 1925, p. 1; “L’incoronazione della Madonna di Fontanellato”, in VN, 2 May 1925, p. 1. A summary of the ceremonies is listed in TEODORI Franco (edited by), *Beato Guido Maria Conforti Arcivescovo-Vescovo di Parma 1921-1925*, cit., pp.



588-589, whilst a voluminous dossier of the Sanctuary's bulletin is dedicated to the subject: *La Madonna di Fontanellato. Periodico religioso mensile, Incoronazione Pontificia della Madonna di Fontanellato - 21 May 1925*, XIV, n. 4-10, 1925. On pages 82-83 of the magazine there is a biography of Cavaliere Riccardo Barilla with photos, alongside those of the other chief lay organizers of the ceremonies.

⁶ "La traslazione della B.V. di Fontanellato in Cattedrale. La Madonna venerata accolta in un tripudio immenso di folla", in GP, 4 May 1925, p. 1. The diocesan weekly also carried a description, but in rather more sober terms than the *Gazzetta*, of the triumphal carriage offered by Cavaliere Barilla: "Il popolo parmense glorifica la Gran Madre Maria", in VN, 9 May 1925, p. 1. Photographs are to be found in ASB, O, Madonna di Fontanellato Album, as well as in Parma Confortiani Saverian Missionaries studies center.

⁷ The Monici family was to be the victim of a tragic destiny only four years afterwards when, on 13 1929, an explosion caused by a fuel leak from the cisterns in the basement of their house in Via Emilia Ovest caused the entire building to collapse and killed twenty-seven persons, including almost all of the family, amongst whom there was Agesilao, whilst his son Antonio, the pageboy, was saved; Parma observed a day of public mourning on 16 September and the funeral, held in the Duomo, was officiated by the Bishop, Mons. Conforti. Left: BARILLI Davide, *I pompieri a Parma*. Parma, PPS, Grafiche Step, 1992, pp. 133-136; PORTA Mariangela, PASINI Roberto, *Le Guardie del Fuoco a Parma e provincia*. Fidenza, Mattioli, 1997, pp. 161-164.

⁸ Fifteen boys and just as many girls, offspring of the city's most famous families, were mentioned directly in the aforesaid Parma daily newspaper and also *La Madonna di Fontanellato. Periodico religioso mensile*, cit., which also published the photographs of Cardinal Legato's two pageboys (pages 30 and 31).

⁹ "Le feste in Cattedrale", in GP, 5 May 1925, p. 2; "L'illuminazione esterna della Cattedrale. La divozione delle suppliche", in GP, 11 May 1925, p. 3; "La solenne incoronazione pontificia della Madonna di Fontanellato", in VN, 16 May 1925, p. 1; "Fervida preparazione alla solenne Incoronazione della Madonna di Fontanellato", in *La Giovane Montagna*, 16 May 1925, p. 2.

¹⁰ GONIZZI Giancarlo, *I luoghi della storia. Atlante topografico parmigiano*. I, Parma, PPS ed., 2000, pp. 121, 124; Id., *I luoghi della Storia. Atlante topografico parmigiano*. II, Parma, PPS ed., 2001, pp. 130-131.

¹¹ "Verso la incoronazione della B.V. di Fontanellato", in GP, 18 May 1925, p. 2; "Oggi tutta Parma accoglierà reverente il Cardinale Eugenio Tosi", in GP, 19 May 1925, pp. 1-2.

¹² "La posa della prima pietra del Monumento-Asilo di San Lazzaro Parmense compiuta da S.E. Mons. Conforti", *ibid.*, p. 2 and in *La Giovane Montagna*, 23 May 1925, p. 2. Designer and director of works was the architect Prof. Riccardo Bartolomasi of Modena, assisted by the surveyor Ferdinando Borsi, whilst the bronze bas relief at the top of the façade was the work of Parma sculptor Pietro Carnerini (MORONI Sonia, *Pietro Carnerini*. Comune di Traversetolo, Parma, Tecnografica, 1993, pp. 16, 45); the mayor of the municipality, Cavaliere Paride Conforti di Camillo (who was not a close relative of the bishop), was moreover president of the Kindergarten Committee and later was also appointed *podestà*; the current president of the Nursery School, Giovanni Conforti, is his grandson. The Monument-Kindergarten was inaugurated on 6 November 1926. Thanks to Sister Elena Broccoli, of the Sisters of San Giovanni Battista, headmistress of the Nursery School, for her kind offer of information. Indications in *Architettura*

Some archive pictures of the Barilla factory horses.

On the opposite page, a cart horse with its stable boy [ASB, A 145], in the picture taken on the left by Alberto Montacchini in 1934; some horses in front of the stables in 1927 [ASB, A 146].

After the festive period dedicated to Marian ceremonies, the Barilla horses resumed their daily task of transporting heavy flour bags or pasta loads to and from the railway station, or distributing bread to the shops in the town. It was not until the Thirties that they were replaced with modern trucks.

Italiana, XXII, 1927, pp. 93-96.

¹³ The photo, by Marcello Pisseri, is kept in the ASB, Pb 80. The Bishop of Trento, in those days was so popular in the city that the daily paper felt the need to publish a long biography of written by one of its best cultural contributors: LANDINI Agostino, "Una superba figura di Pastore e di Italiano: S.A. Mons. Celestino Endrici, Principe-Vescovo di Trento", in GP, 26 May 1925, p. 2. Obviously the columnist neglected to mention that Msg. Endrici was the most convinced supporter of Alcide De Gasperi, at that time the secretary of the by then lifeless Popular Italian Party, in the process of isolating himself in a temporary 'limbo' at the Vatican Library, biding his time before returning to political life.

¹⁴ *Madonna di Fontanellato. Periodico religioso mensile*, cit., p. 83.

¹⁵ "Le ultime giornate dei festeggiamenti Mariani", in GP, 20 May 1925, pp. 1-2. The diocesan weekly *Vita Nuova* dedicated extensive coverage to the Congress in all May issues.

¹⁶ "In una esultanza festosa di popolo, il Sommo Pontefice incorona oggi per le mani del Suo Legato la Vergine protettrice di Parma", in GP, 21 May 1925, pp. 1-2.

¹⁷ "Il popolo parmense saluta festante per le vie della città la Vergine di Fontanellato incoronata solennemente", in GP, 22 May 1925, pp. 1-2; "Il Legato Pontificio accompagna la Madonna Incoronata al suo Santuario", *ibid.*, 23 May 1925, p. 2; "Parma tributa una trionfale Apoteosi alla Beata Vergine di Fontanellato", in *La Giovane Montagna*, 23 May 1925, p. 1; "Fiori e cuori a Maria in questo maggio parmense", in VN, 30 May 1925, pp. 1-2.

¹⁸ "Il primo monumento al cardinale Andrea Ferrari inaugurato ieri a Fontanellato dal Legato Pontificio Eugenio Tosi", in GP, 25 May 1925, pp. 1-2; "Il monumento al Card. Ferrari inaugurato a Fontanellato alla presenza e con la benedizione del Legato Pontificio", in *La Giovane Montagna*, 30 May 1925, pp. 1-2.

¹⁹ The letter from Mons. Conforti, dated 23 May 1925, is included by TEODORI Franco (edited by), *Beato Guido Maria Conforti Arcivescovo-Vescovo di Parma 1921-1925*, cit., p. 613. Cardinal Tosi's reply, dated Milan, 30 May 1925, totally hand-written and signed, is to be found in the Archives of Parma Institute for Overseas Missions.

²⁰ L'altissima onorificenza Pontificia è stata data come come riconoscimento e premio per l'attività svolta in occasione delle Feste Mariane del Maggio u.s. e per le particolari doti che distinguono il neo decorato: Onorificenza Pontificia", in *Voce Amica*, San Lazzaro Parmense, February 1926. The two original documents are to be found in ASB, H 4 and H 35.

²¹ PELLEGRINI Marco, *L'organo della Cattedrale di Parma*. Parma, Artegrafica Silva, 2001, p. 60.

²² "Processione privata. La Madonna d'Fontan'nlà", in *Riccio da Parma*, 2 May 1925, p. 1; "Festeggiamenti in onore della B.V. di Fontanellato. Il carro trionfale", *ibid.*, 9 May 1925, p. 1; "L'arrivo del Legato", *ibid.*, 23 May 1925, p. 1; (Caricature of Mons. Giuseppe Orsi), *ibid.*, 30 May 1925, p. 3; (Caricature of Canon Camisa), *ibid.*, 1 August 1925, p. 24. For a detailed analysis of the various strips and satirical text we recommend BONARDI's already mentioned *opus* in no. 28 *Malacoda*. In *Riccio da Parma* cf.: MUSINI Nullo, "Riccio da Parma' elbowed through with good humour", in GP, 29 August 1949, p. 3; DE MARCHI Angelo, "Humor and mischievousness in historic comic press", in *Gazzetta di Parma*, 21 September 1959, p. 3.

In 1930, a crucial year for Barilla as a company, marked by great transformations and aspirations, Riccardo took a short holiday and with a small group of friends went to visit the Vittoriale degli Italiani, the residence on Lake Garda of the poet, Gabriele D'Annunzio.

The friends, with whom there must have been a close rapport, were: Renato Brozzi, Giovanni Casalini and Alberto Montacchini.

The unusual expedition was immortalized by a surviving set of photographs that portray the Parma quartet in the so-called Dalmata entrance court at Palazzo della Prioria.

[Traversetolo, 'Renato Brozzi' Museum photographic archive].

That day at Gardone...

Riccardo Barilla with Brozzi, Montacchini and Casalini at the Vittoriale in 1930

ANNA MAVILLA

1930 was a crucial year for Barilla for many aspects. The echoes of the industrial recession that had begun in 1929 with the Wall Street Crash, seemed even to have reverberated as far as the production line of the Parma company, who offered a retail bakery and pasta price list with decreased prices that year, printed with austere graphics of modest aesthetic value, by the Zafferri Brothers of Parma. The looming crisis, moreover, must have forced Riccardo Barilla to seek out new business strategies, like that of ministerial contracts and supplies to the army, as well as revising his entire sales network, promoting a vast campaign for the refurbishment of the city's point-of-purchase, in the wake of the twentieth century's brilliant and sophisticated yet functional style. In December of that same year, finally, Turin's *Gazzetta del Popolo* published the Marinetti manifesto (> I, page 230), which banned traditional pasta as unsuitable for "an increasingly airy and speedy lifestyle"¹, triggering a dispute that was to echo across the press and around the tables of all Italy, scalding the souls of illustrious and not so illustrious chefs, of the cream of opinion-leaders and even well-known physicians.

This attack on pasta consumption was the last straw in a year that had been particularly intense and difficult, a year of enormous worries and just as many great hopes, which not by chance was a watershed for Riccardo and a scale leap for his industry. In fact, a year later the calendar designed by Adolfo Busi (1891-1977), brimming with educated references and shrewd

intuitions, made itself felt with its good-humored irony in a firmament of the most famous advertising creations of the time, hoisting the Barilla image out of its provincialism and projecting it into the field of art; whilst in 1932 the Grand Prix awarded at the Tripoli trade show and the gold medal won at the agricultural shows organized to celebrate ten years of Fascism, were to be the definitive consolidation of the prestige of a company that had not been tipped into the crisis either by the economic depression or by the hostile gastronomic crusade proclaimed by the Futurists, and at the same time marked the personal triumph of this Parma entrepreneur. Nor was it a coincidence that two years later he received the King's nomination as *Grande Ufficiale dell'ordine della Corona* [High officer of the order of the Crown].

So it is no surprise that in the year marked by these great transformations and aspirations, Riccardo Barilla decided to concede himself a short pause of relaxation and he did it with friends who must have been very close to his way of thinking, but above all where no political, economic or cultural influences were played out. In fact, on 2 October 1930 we find him visiting the Vittoriale mansion – citadel – fortress, in the company of an artist, Renato Brozzi; a photographer and amateur actor, Alberto Montacchini; and a poet of the vernacular, Giovanni Casalini.

Renato Brozzi (Traversetolo, 1885-1963) was a goldsmith and sculptor, one of the most original masters of Italian decorative arts at that time. He was D'Annunzio's favorite and the latter was his most famous patron – using his well-known and consummate linguistic excellence to coin a series of definitions for Brozzi that were dully rich in imagination: *Orfeo plastico, Eccelso animaliere, Bronzeo Brozzi...* [Plastic Orpheus, Lofty Animalist, Bronze Brozzi]. The poet (busy with his exploit of transfiguring, transforming Villa Thode, a simple, dignified old house on Lake Garda, into the 'Sacred Building' he named Vittoriale, and devoured by an almost feverish hoarding anguish and the irresistible need for bibelots) was supplied for over twenty years with trophies, furnishings of shimmering sumptuousness and small sophis-



ticated items of jewelry to give to friends, important visitors and comrades at arms, with Brozzi proving that he was able to penetrate the taste preferences of his imaginative purchaser and satisfy even the most extravagant demands.

Alberto Montacchini (Parma, 1894-1956) was a prominent figure in Parma life and culture between the Wars. He was a professional photographer from 1928 onwards, with exclusive rights for the Regio Theatre performances, but he was also a comic actor and top-notch caricaturist, with an inborn, elegant creative talent (a few months after his visit to the Vittoriale, in 1931, he founded the “artistic group for Parma dialect dramatics”), he was a close *habitué* of Riccardo Barilla (who commissioned from 1927 until the outbreak of war numerous photographic campaigns whose function was to promote the Barilla brand image (> I, page 340), and also of Renato Brozzi, who had spoken highly of him precisely to D’Annunzio in July of that year, stimulating his exuberant ingenuity and for *L’Immaginifico* [D’Annunzio’s soubriquet, meaning “rich in imagination”], Alberto Montacchini became always either “l’uom faceto” [the jesting man] or “the Parmigiano Ilare” [the merry man of Parma])². As far as Giovanni Casalini (Parma, 1878-1969) was concerned, this brilliant performer of Parma expression, who was capable of rendering with charming

sound and color effects, as early as 1928 had visited the solemn “palladium” on Lake Garda commissioned by the poet, accompanied by the artist from Traversetolo and, at that time had dedicated to the “Commander” – as everyone called D’Annunzio in those days – a vernacular sonnet, *J’o vist la Spilla d’Or con su el galet*, that was much appreciated by the illustrious addressee, and which earned him the coveted *Cavalier del Gal d’Or* award, a bizarre order depicting “the cockerel of the Vittoriale, who shakes before he crows: quatit ante cantum”, in the poet’s own racy definition³, and who was in the habit of wearing it with joking solemnity in the presence of his friends and favorite visitors to the lavish Garda residence. Later, Casalini himself designed Barilla pasta factory’s promotional calendar for 1920 (> I, page 215) and benevolently joked in 1925, on the pages of the satirical paper *Riccio da Parma*, about Riccardo’s participation with his monumental horses in the transportation of the Fontanellato Madonna statue (> I, page 309).

The unusual expedition to the D’Annunzio residence, where he had voluntarily exiled himself in the Cargnacco estate like a true, living relic, after the disappointment following the ‘Bloody Christmas’ of 1920, is documented not only by a series of snapshots found in Traversetolo ‘Renato Brozzi’ museum’s pho-

Gardone Riviera, Vittoriale degli Italiani gardens, 1930. Riccardo Barilla (second left), Giovanni Casalini, Renato Brozzi and Gian Carlo Maroni ('architect of the Lake', namely the Vittoriale or 'Sacred Building', according to the solemn and lapidary definitions made by the L'Immaginifico), on the bridge of the Puglia. First on the left in the photo there is a fifth figure who is not identified and who is nevertheless one of the Parma group.

Facing page, Giovanni Casalini, Riccardo Barilla, Renato Brozzi and Alberto Montacchini in joking pose on the bridge of the Puglia. Just a year earlier Brozzi had installed on the prow his Naval Victory, a copy of his monument to the fallen at Traversetolo (PR). [Traversetolo, 'Renato Brozzi' Museum photographic archive].



tographic archive and a copy of which can be found in the Barilla Historic Archive, but also by the many letters exchanged with D'Annunzio and his favorite animalist, precious in many ways, but even more so for penetrating the jealously locked doors of the Vittoriale. "I am here with the very charming chap from Parma [Alberto Montacchini], whom I mentioned the last time I came to see you" was what Brozzi actually wrote to the reclusive D'Annunzio on 2 October⁴, who was busy at that moment with the documentation for donating his entire estate to the Italian State, creating thus the conditions for transforming the Vittoriale 'Sacred Building' into a state-run foundation.

The stay at the monumental Garda residence, at that time being totally restructured, must have been quite short in any case, for the four Parma friends (as

appears to emerge from a note that Brozzi wrote to the poet on the subsequent 3 October, in which he announced that "the merry man of Parma [Alberto Montacchini] just yesterday returned to town with his cameras"⁵), but it must have been a very serene and jolly stay, if the photos taken in the entrance court known as the 'Dalmata' are anything to go by, near the well-curb with male busts serving as a base to the wooden Madonna of Victory pennon (an absolute bricolage of sculpture and architectural fragments), or on the bridge of the ship *Puglia*, and which hand down to us a truly unusual portrait of Riccardo Barilla, unexpectedly ironic and disposed to fun, which one would not suspect from the conventional image of the entrepreneur we know, who thought only of his home and business.

However, there was no news regarding the reasons



The rapport and friendship between Riccardo Barilla and Renato Brozzi are documented not only by the photos of the Garda expedition in October 1930, but also by this refined embossed and chased silver picture frame signed 'R B', found in the Barilla Collection. The frame's subject was extensively researched, as proved by the numerous drawings kept in the 'Renato Brozzi' Museum (a flight of doves who carried in their beaks not the traditional olive branch but rather ears of corn) was probably made by the Traversetolese artist in the late 1940s, after Riccardo's death (9 July 1947).

that must have encouraged the unusual quartet to go to the enchanted Cagnacco hillside, and especially why – given the insistence of the photos – they were on the deck of the *Puglia*, an Adriatic relic of the river epic, imitating a Viking myth, that the 'Commander' had paradoxically ordered to be located on terra firma, set like a colossal gem in the rock, with the prow turned to the dramatic backdrop of the lake in the direction of the Adriatic. The ship, given to the poet by Benito Mussolini together with the motor torpedo boat *Bucari*, the Venetian Lion of Sebenico, the Austrian machine gun of Asiago and other fragments of mountains and towns touched by bloody war and installed in the gardens, had arrived at Gardone disassembled and loaded on twenty rail wagons.

On the prow of the relic, patiently reconstructed by Lieutenant Fortunato Silla, in October 1928, Renato Brozzi had installed a sort of figurehead, given the imperious desires of the exacting patron, a gigantic bronze Nike, the perfect copy of the beloved angular *Victory* of Traversetolo, and for the occasion rechristened the *Naval Victory*.

Thus it is not unlikely that the artist from Traversetolo was led to Benaco (certainly the go-between for the odd Garda expedition give his intense relationship with D'Annunzio) two years after the installation of the heroic *Victory* on the *Puglia* to take part in a merry celebration of the anniversary with friends and fellows, by the desire to emulate D'Annunzio's nostalgic inclination to celebrate the anniversaries of his mythical 'feats' with commemorative rites.

The rapport between Riccardo Barilla and Renato

Brozzi must have emerged many years before, perhaps through Ildebrando Cocconi (Parma, 1877 - Sivizzano Rivalta, 1943), a worthy tribune and lawyer, a fascinating orator and civil poet who developed in the Carducci school, and as good a friend of the Barilla family as the famous Traversetolo animalist⁶. So it is correct to think that the Parma businessman was drawn to the only slightly younger Traversetolo artist, probably in large measure for the shared experience of

a youthful apprenticeship (for one in the workshops of his father Pietro senior, for the other in the foundry of Giuseppe Baldi) and some aspects of character, humanity and deep honesty, but also the self-confidence and tenacious performance of their jobs, which made them both emblematic examples of the self-made man in the Po Valley scenario of the time. In any case, even if the archives are disappointing with regard to precise indications of the time and circumstances that brought Riccardo Barilla and Renato Brozzi into contact, the visit to the



Vittoriale in 1930 and the presence in the Barilla home of a silver picture frame signed 'R B', decorated with delicate doves who carried in their beaks not the traditional olive branch but rather ears of corn, serve to underscore the close relationship between the two, the more because the sweet little doves flutter around a center oval that frames a photo of Riccardo himself. The item, made with excellent technical skill of an extremely fine hand that renders the precious stroke of the chaser on the plate tenuous and almost liquid, stylistically can be dated late 1940s, when the Traversetolese artist's animal subject creations seemed to evolve towards more concise forms and despite the accentuated plastic severity maintain the

same instinctive, palpitating naturalistic freshness they always had.

So it would not be too wild a theory to hypothesize that it was precisely after the date of Riccardo Barilla's death (9 July 1947) that this refined frame was produced, with its extensively researched subject, as proved by the numerous drawings kept in the 'Renato Brozzi' Museum (inventory nos. 659, 660, 661, 662) and the careful iconological culture that appears to emerge, filtered through the usual, loving interest for natural suggestions, the idea of flanking the dove (always the symbol of meekness and devotion, but also the allegorical illustration of the souls of the dead) with the ears of corn, a clear allusion to bread.

Ten years later Brozzi produced another singular piece for the Barilla family: a delightful small plaster plaque with stork in flight (since the most ancient

times a symbol of filial love) to commemorate the birth of Pietro Barilla's son Guido, who took over from his father as president of the food group in 1993. The opus, made in 1958, at the time when Renato Brozzi was seventy three years old and was in the twilight of his life, nevertheless reveals that usual polished form and technical skill had remained unaltered in the exceptional gentleness of fine relief used for the modeling.

The documentary evidence found in the 'Brozzi' Museum Archives does not offer any useful indications on the commissioning of the two items described above; equally, nothing interesting has come to light in the Barilla Historic Archive either, so it may be reasonable to assume that the Traversetolese artist gave them as presents to the Barilla family as a tangible and significant way of honoring the memory of the long friendship with Riccardo.

Notes

¹ MARINETTI Filippo Tommaso, "Manifesto della cucina futurista", in *Gazzetta del Popolo*, (Turin), 1930, 28.

² D'ANNUNZIO Gabriele, "Lettere a Renato Brozzi, 2 October and 6 October 1930", in MAVILLA Anna (edited by), *Carteggio Brozzi - D'Annunzio 1920-1938*, Traversetolo 1994, nos. 119, 122, pp. 101, 104-105.

³ BALDINI Antonio (edited by), Gabriele "D'Annunzio: dalla Capponcina al Vittoriale", in *Nuova Antologia* (Roma), LXXIII, fasc. 1586, 1938, 16 April, p. 376.

⁴ BROZZI Renato, "Lettera a Gabriele D'Annunzio, 2 October 1930", in MAVILLA Anna (edited by), cit., n. 118, p. 100.

⁵ BROZZI Renato, "Lettera a Gabriele D'Annunzio, 3 October 1930", in MAVILLA Anna (edited by), cit., n. 120, pp. 102-103.

⁶ Ildebrando Cocconi had spoken the funeral oration in honor of Gualtiero Barilla, who had died of typhus on 17 May 1919 at only 38,

and in 1924 he had dictated the epigraph for the commemorative stone that Riccardo had ordered for the Barilla plant, in memory of Father Lino Maupas, who died unexpectedly there on 14 May during a visit to the entrepreneur (see p. 212).

The relationship with Renato Brozzi is documented from 1923, when the illustrious orator was chosen to make an inaugural speech for the unveiling of the angular Victory monument at Traversetolo on 28 May, with a solemn celebration that was covered with surprising intensity by national press, perhaps due to the epigraph dictated by D'Annunzio. After his friend's death, in 1944 Brozzi made a portrait for the tomb in Sivizzano Rivalta cemetery. The work of art's intense physiognomic characterization seems to be veiled with the artist's pleasantly ironic spirit. Three copies of this portrait, with slight differences, are currently kept in the plaster cast collection at the 'Renato Brozzi' Museum (inventory nos 201/g, 202/g, 203/g).

Taverna del ghiottone

Galileo Chini, Arturo Fonio and an interesting fresco with Barilla spaghetti

GIANCARLO GONIZZI

Galileo Chini, a painter, ceramist and poster and theatrical designer born in Tuscany (Florence, 1873 - Lido di Camaiore, Lucca, 1956), was the versatile artist and craftsman behind some of the most surprising and extraordinary Art Nouveau creations in the Salsomaggiore area between 1920 and 1929: from the Berzieri mineral springs to the Grand Hôtel des Thermes, Villa Fonio, and Poggio Diana; he was the author of a little-known cycle of wall paintings dedicated to good food and wine in the Parma area, hidden away in the underground tavern of a villa on the Salsamaggiore hillside. His peculiar and intriguing life story is worth telling.

Having embarked at an early age on a career as a decorator with his uncle Dario, who had given him work in his workshop, Galileo studied at the 'Scuola Professionale d'Arte' in Santa Croce. Here he was able to make the acquaintance of Ugo Giusti (1180-1928) with whom he was to work closely on various art projects. After this, he attended the Scuola di Nudo at the Academy of Florence. His painting had an extremely personal style and at the turn of the 19th century took on the trimmings of symbolism interpreted through pointillist colours. His first exhibition in 1895 in Palazzo Corsini showed works that had been rejected by the official *mostra fiorentina dei fiori*.

This standing on the edges of a local culture entrenched in a deep-rooted perceptions and committed to safeguarding tradition, led him to form (together with Vittorio Giunti, Giovanni Monnuzzi and

Giovanni Montelatici) *Arte delle Ceramiche* [The art of ceramics] in 1896. Producing glass and ceramics and inspired by the British Arts and Crafts, this laboratory immediately made a name for itself in the creation of outstandingly innovative objects of fine artistic and technical value. Success also came swiftly in the international arena where Art Nouveau was quickly becoming popular: Chini's creations won awards at international exhibitions in Turin and London in 1898, Paris in 1900, St. Petersburg in 1901 and in 1902 at the Turin Decorative Arts Expo, where they appeared alongside Tiffany and Lalique glass creations.

As a result of differences with its management, he left *Arte della Ceramica* and in 1906 founded *Fornaci di San Lorenzo* at the Mugello, along with his technologically expert cousin Chino, who was always open to new ideas. The nascent enterprise gradually specialized in the production of decorative materials and coverings for architecture and cabinet making.

In the meantime, Galileo worked as a decorator in the spa town of Montecatini for the Tamerici thermal spring resort (1903-4), for the *Albergo della Pace* (1906) [Peace Hotel] and later, for the town hall (1919).

In 1901, he was appointed as an official painter at the Biennale Exhibition in Venice, hence undertaking various temporary decors between 1903 and 1920. In 1909 he painted the sides of the dome in the central hall in three weeks, depicting the history of Art over the years. Hidden by a false ceiling added in 1928 by Gio Ponti, this work was not recovered until 1986. It was again at the Venice Biennial that Galileo Chini became acquainted with the painting of Klimt, whose paintings were shown in 1910. In that same year, the King of Siam was completely awestruck by the dome murals leading to the king's invitation and appointment of Chini to decorate the throne room in the new royal palace in Bangkok, designed by the Turin architect Annibale Rigotti.

Five years of hard work later (1911-1914), Galileo returned home with the Kru title 'master' and the honors of the White Elephant. But, more importantly, he acquired an extraordinary iconographic and luminist

Even Galileo Chini, one of the main Italian exponents of the decorative, illustrated culture of the early decades of the century, dedicated one of his paintings to Barilla, a picture of which is shown below.

This work, painted on a wall of the tavern in Villa Fonio in Salsomaggiore (1927), represents a potential publicity image in the Rococo style cherubs holding a brimming plate of spaghetti that were so important in the Florentine artist's iconographic patterns. (From: *Tra Liberty e Déco: Salsomaggiore*. Parma, Silva per Cariparma, 1986. Photo P. Candelari, p. 144)



experience from Far Eastern culture. His experience in the Far East, which was to have a significant effect on his painting, gradually developed throughout the 1920s in the works he completed in Salsomaggiore, thus forging the particular backdrop to the spa town in that period. Galileo also painted the sets for epoch-making shows such as *Madame Butterfly*, staged in 1925 in the Regina Margherita Park to commemorate Puccini's death, as well as the choreographic compositions prepared for the inauguration of the Moresco hall in 1926. In an explosion of shapes and colors, Chini illustrated in the Berzieri thermal springs the beneficial properties of water

through allusive feminine presences and orientally-inspired symbolic images. He also worked on restoring ceramics at Berzieri. This was the most difficult job the Borgo San Lorenzo workshop ever undertook and the entire building can be considered a repertoire, the fullest one, of the Tuscany-based company's production of ceramic tiles, stoneware and glass.

In the Grand Hôtel des Thermes, built in 1901 by the architect Luigi Broggi and restructured in 1926, Chini decorated the Salone Moresco, the underground Taverna Rossa, the hall and the spectacular Sala delle Cariatidi. Chini created a series of pictorial decorations, most of which no longer exist, in Poggio Diana,

Family photo in Salsomaggiore: below, Riccardo with his wife Virginia and children - Pietro is on the far left – on the entrance steps to Villa Barilla in the late 1920s [ASB, Aa 544].

On the opposite page, Villa Barilla taken from the park in a pre-war picture postcard [ASB, P 100].

Located on the hills close to the spa town, the building was also near Villa Fonio, where Riccardo was a frequent visitor.

The host, Arturo Fonio, suggested that Galileo Chini add a reference to the pasta in the pictorial cycle that the latter was painting for him in the tavern, in honour of his friend Riccardo Barilla.



built in 1928-29 by the architect Mario Bacciocchi (1902-1974) as a leisure and sports facility for clients of the *Società delle Terme*.

During his years in Salsomaggiore, he also painted the decorative cycles in Villa Scalini di Como (1921) and Villa Donegani sul lago (1927); as theatrical designer, he drew up the sketches for *Il Tabarro* and *Gianni Schicchi* for Puccini and latterly painted the sets for *Turandot* (1924-1926).

The decoration of Villa Fonio can also be traced to Galileo Chini's latter years in Salsomaggiore.

Once the works at Berzieri had been completed, Arturo Fonio, owner of the building contractors company, involved Ugo Giusti and Galileo Chini in the building of his own villa in the centre of a huge garden and which he had started work on in the mid 1920s. This edifice became the template for many other

buildings constructed in the same period on the lower slopes around the spa town.

Although not that different from other two-floor detached houses with a turret and corner bay window, this building was nonetheless very similar to others built by Giusti and Chini in Salsomaggiore due to the common style they shared.

Limited to individual drawings of the four sides dating to 1925, existing projects were the creation of Renzo Beretta who undersigned a large part of the work that the Fonio company was commissioned in those days. The flower vase pattern was the leitmotif of the decorative scenes in the building: it is repeated on the outside, alternating with geometrical patterns in the painted monochrome friezes; it can be seen on the inside in the patterns used in the iron stair balustrade, made in wrought iron in the Veronesi Milan workshop by the same craftsmen that had worked at Berzieri. Mario Bacchiocchi, who designed ceilings, windows and doors in particular, completed the decoration and furnishings in the villa. The glass chandeliers were designed specifically and made in the furnaces of the Toso brothers in Venice.

On the outside, the south face of the villa is dominated by the large three-pane window, clearly of Art Déco inspiration. Using the graffito technique, Galileo Chini portrayed one of his favorite themes under this: a cherub in a flourish of ribbons, signed and dated 1927.

“Chini’s work becomes more prominent on the inside. In the six painted panels on the front walls of the stairwell he reintroduced the plant morphology that had characterized the decoration of the new interiors of the Grand Hôtel des Thermes. In the villa however, these subjects were more stylized and more importantly, illuminated by silver and gold impasto, embossing flowers and blades of grass with metallic intensity in a myriad of colors, mainly yellow, green and rose. The wall decorations continue on the second floor where Chini created a fascinating environment in the hallway leading towards the bedrooms: on a blue background, the silver of the flowers and blades of grass simulates the light of the moon whilst the large red ball symbol-

izes the sun. Angelic birds sweep gracefully around with the full symbolic force of the myth of flight, one of Chini's pictorial obsessions."

However, there is a truly outstanding room, intended for a few close friends of Arturo Fonio and which still maintains the mysterious charm of a place for initiates. This place is the *tavernetta*, a basement room of the villa where the wall decorations are a precursor to themes that were also to be developed not long thereafter in Poggio Diana. In this basement tavern, they unwound around a satirical leitmotif, animated with Latin mottos extolling the joys of drinking and good food. Nothing is left to chance here and the entire environment was planned and realized systematically: the ceiling decorations reflect those on the multicolored marble floor; the eclectic wooden cabinetry and furnishings such as the painted wooden shelves, fireplace, door jambs and paneling are of the same hand that designed the table and chairs, the bench and dresser, all of which are neo-gothic manifestations in a shrewd play on allusions.

This intimately spacious room, about thirty square meters in size, is reached by a long and sterile-looking, white corridor, perpendicular to the stairs. A number of service rooms open out onto this corridor, including the plentiful wine cellar and the sumptuous pantry.

Before even stepping into the tavern, the goliardic spirit exudes beyond it, welcoming visitors with scrolls bearing lightly and skillfully drawn Latin mottos: the warning, which a wise and mischievous hand emulating Virgilio had placed above the door of the wine cellar of the Ancient *Spezieria* [Spice shop] in San Giovanni in Parma - is patently clear: *Facilis desensus tavernae. Cave ne discedas incertus*. Coming down is easy. Be careful not to wobble on the way back up. *Non nisi damnose bibimus, moriemur inulti*. If we drink without unhealthy effects, we will die unpunished. These are all gracefully encircled by decorative patterns that assuage the quotations with flowers, desecrating martlets and imitation bells to be rung before entering. The door itself, bearing the words *Hic manebimus optime* - we will be in absolute



extravagance here, in the words of Titus Livius, is surmounted by the word *Caupona*, giving visitors a taste of a place and time of leisure and delights.

'God also takes water away from those who do not like wine', sketched by the wisdom of an impertinent spider on the painted ceiling panels depicting pomegranates, oranges, pears and pineapples around the wrought iron and cut-crystal lamp, gives an immediate sense to the incredible series of witticisms and puns covering the walls: jokes to be enjoyed a little at a time, and which help to liven up convivial conversation. Just beyond a small dresser, there is a fireplace against the right hand wall, and on the other side of the first of the two small windows, is the table with a wall-mounted bench that fits around the corner in front of the visitor. The silhouette of a wooden barrel stands out on the left-hand and fully painted wall, only this

time it's a real one and not painted. Under this, a wall-mounted console table holds a pretty, multicolored wooden sculpture depicting a triton surrounded by bunches of grapes and wielding the valve of a shell. The sense of this composition becomes clearer when the host, turning one of the seven keys on the base of the barrel bearing the acclamatory inscription dedicated to *DI VINO FRASCATI*, causes a variety of different wines to gush forth for his guests. Behind the wall, a small service chamber accessed by an internal door conceals the technology of the miracle: seven tubes run from here all the way up the building to the next floor where in a small room next to the kitchen they are connected to large bottles used to dispense the wines required in the basement tavern.

Here, the barrel, an emblematic fons juventutis, or fountain of youth, is enclosed in a drum bearing the inscription *AVE NOË*. On the sides of this container is a picture of the same biblical figure in the throws of a proverbial inebriation and the divine and graceful Ebe, cupbearer of the gods whilst he holds a cruet of wine. Robins peep out from grape-covered pergolas on both sides of the small window and the entablature is decorated with brimming goblets and cups which alternate with pairs of cockerels looking out from the frieze running along the walls below the ceiling. The cast iron plate of the fireplace portrays three figures with their glasses raised in a toast under a pergola whilst, to the right of the fireplace, piles of empty bottles roll at the feet of two strange figures dressed as monks. The first one, of ruddy complexion, sturdy build and caricatured features, is intent on eating a roast chicken (or cockerel?) whilst supping a good wine. The lanky and somewhat scraggy second figure holds a bottle in his right hand whilst, just like a mediaeval comic strip, seems to convey the thought expressed in the scroll above him. Indignantly, with his left hand holding a glass, he implies: *Vinum inaquatum conturbat viscere fratrum*, that the innards of the monk are disturbed by watered-down wine. Everywhere you look, friezes and scrolls, some of which are unfortunately no longer visible, make reference to the sweetness of drinking and the joy of a good wine, in many cases expressed in a

Latin that does not even need translating: *Qui bene bibit, bene dormit; Qui bene dormit non peccat; qui non peccat non moritur*, or in metric Italian *E bevendo e ribevendo, i pensier mandiamo in bando* [Drinking and drinking again all our cares will be banished].

The theme of life and death emerges from the mottos and decorative elements, reminding us of the transience of human life. It is Lorenzo the Magnificent (1449-1492), not unfamiliar with Horace, who, in the words of *Bacchus and Ariadne*, who reminds us: "How beautiful youth is, that flees from everything. Who wants to be happy, can be: of tomorrow there can be no certainty" whilst a sullen, winged satyr holding an unrelenting hourglass echoes him, indicating with his right hand that "*Convenit delibare dolium. Fugit irreparabile tempus*".

Time flies inexorably" so, it is better to savor the wine from the barrel and take advantage of the joy each day brings. Francesco Redi (1626-1698) reiterates this thought in his *Bacchus in Tuscany*: "*Se dell'uve il sangue amabile/non rinfranca ognor le vene/questa vita è troppo labile/troppo breve e sempre in pene*" [If the sweet blood does not revive the veins with grapes every hour, then life is too fleeting, too short and always a torment"].

Carpe diem. Quam minimum credula postero stands out at the bottom, which seems to be a Pompeian encaustic that extends around the table area. Beside Horace's advice to reap the joy of every moment without dwelling too much on the future, is the warning "*Jejunus raro stomachus vulgaria temnit*", [A stomach which is rarely empty spurns vulgar foods]. Above this is a blaze of painted foods that are well suited to brightening the passing days: pumpkins and melons, watermelons and tomatoes stand beside a hare and a flask of wine. The heraldic insignia of the swan, crowned with a chef's hat, rises above all of these with the emblem of a plate and glass which, beyond the fireplace, is countered by the insignia of the cockerel and emblem of a knife and fork. Symbols of the goliardic, satirical game weaved by Chini and a colleague presumably, who will remain anonymous given

that his signature is no longer legible beside the integral autograph of the Tuscan painter: “Galileo (hence the omnipresent insignia of the cockerel) Chini Tuscan painter 1927”.

The date can be seen above the fireplace, carved on the epergne of the culinary jubilation: a pig’s head surrounded by apples and glorified by a festoon of sausages that end in a blaze of stuffed pigs’ trotters, *cotechino* and *salamis*, marked with the two ‘s’ of *Sus Suavis*, the priceless pig. Standing out above this is the motto, vulgarly paraphrased by Seneca and framed by the inimitable cherubs: *Tria sunt res qui scaldant*: three things bring warmth: fire, wine and women.

Yet more succulent foods and culinary specialties encircle the wall of Noè: near the barrel is a plump,

head-chef cherub armed with a knife and cutting board and about to slice a leg of cured ham; on the other side, two winged cherubs carry shoulder-high a brimming plate of Barilla spaghetti - “*W Barilla*” reads the motto - in honor of Riccardo Barilla, head of the food manufacturer of the same name in Parma from 1919 to 1946 and regular visitor to Salsomaggiore, where he owned a summer house on the hills, and to Fonio’s home. To conclude, in order to provide a dignified end to the cycle in his tavern, which was philosophical more than decorative, Arturo Fonio had an area built for bathing and for sodium chloride and iodide treatments. This fact reminds us - as much today as it did then - that care of the body and correct nutrition are two sides of the same coin: health and the joy of life.

Notes

¹ BONATTI BACCHINI M., *Salsomaggiore tra Liberty e Déco*. Parma, Silva per Cariparma, 1986, pp. 148-154; BONATTI BACCHINI M., *Viaggio alle Terme*. Parma, PPS, 1998, pp. 126-129.

² BONATTI BACCHINI M., *Salsomaggiore tra Liberty e Déco*. Parma, Silva per Cariparma, 1986, p. 148. BENZI Fabio, “La cupola di Galileo Chini alla Biennale di Venezia del 1909”, in BONATTI BACCHINI M. (edited by), *Galileo Chini e l’Oriente*, pp. 40-73.

³ BONATTI BACCHINI M., *Salsomaggiore, Art Déco termale*. Milan, FMR, 1989.

⁴ BONATTI BACCHINI M., *Viaggio alle Terme*. Parma, PPS, 1998, pp. 280-281.

⁵ BONATTI BACCHINI M., *Salsomaggiore tra Liberty e Déco*. Parma, Silva per Cariparma, 1986, pp. 194-195.

⁶ BONATTI BACCHINI M., *Salsomaggiore tra Liberty e Déco*. Parma, Silva per Cariparma, 1986, pages 120-121.

⁷ DALL’ACQUA M. (edited by), *Enciclopedia di Parma*. Milan, FMR, 1998, p. 225.

⁸ BONATTI BACCHINI M., *Salsomaggiore tra Liberty e Déco*. Parma, Silva per Cariparma, 1986, pp. 110-112, illustrations on pp. 129-144; BONATTI BACCHINI M., *Viaggio alle Terme*. Parma, PPS, 1998, pp. 284-286.

⁹ This is a point of contact with Barilla, who would later employ the professional services of the architect Bacciocchi to design the interior of the sumptuous Strada Cavour store, furnished with made-to-measure furniture and with blown glass vases from the Toso Brothers’ glass factory (> I, pp. 292-299).

¹⁰ BONATTI BACCHINI M., *Viaggio alle Terme*. Parma, PPS, 1998, p. 284.

¹¹ The description of this ambient was made possible thanks to the courtesy of Elena Bacciocchi, who is the current owner of this villa.

¹² VIRGIL, *Aeneid*, VI, 126, “*Facilis descensus Averno*” [The road to Hell is an easy one].

¹³ FORNARI SCHIANCHI Lucia, *L’Antica Spezieria di San Giovanni Evangelista in Parma*. Reggio Emilia, Saetti & Maestri per Fondazione Monte Parma, 2001, p. 20.

¹⁴ “*Signifer, statue signum, hic manebimus optime*”. [Standard-bearer, plant the standard here for we will be moer than well here]. Fateful words pronounced by a Roman centurion and recorded by Titus Livius, whilst the Senate discussed whether or nor to rebuild the city burned own by Brenno’s Gauls or rather move on the Veio.

¹⁵ *Genesis*, 9, 20-26.

¹⁶ In Greek mythology Hebe was goddess of youth and cupbearer to the gods. She was the daughter of Zeus and Hera, given in marriage to Hercules after he had completed his famous labors and been admitted to Olympus. Hebe means ‘youth’ and her presence is coherent in the context of Lorenzo the Magnificent’s carnival songs and in Redi’s dithyrambs, transcribed onto the same wall of the cellar.

¹⁷ REDI Francesco, *Bacco in Toscana*, Ditirambo di 980 versi. Florence, 1685.

¹⁸ MEDICI Lorenzo de’, “Trionfo di Bacco e Arianna”, in *Canti Carna-scialeschi*. Florence, 1490.

¹⁹ VIRGIL, *Georgiche*, 3, 284 “*Fugit irreparabile tempus*”.

²⁰ REDI Francesco, *Bacco in Toscana*, Ditirambo di 980 versi. Florence, 1685.

²¹ QUINTUS HORACE FLACCUS, *Odes*, I, 11,8.

²² LUCIUS ANNEUS SENECA, “*Tria... praestanda sunt ut vitentur: odium, invidia, contemptus*” [There are three things that should be avoided at all costs: hate, envy, contempt]. *Epistolae*, 14, 10.

²³ BONATTI BACCHINI M., “A piccoli passi un lungo cammino”, in GANAPINI A.I., GONIZZI G. (edited by), *Barilla: 100 anni di pubblicità e comunicazione*, Milan, Pizzi per Barilla, 1994, pp. 107, 421.



Packaging up to the beginning of the war

VALERIA BUCCHETTI

Pinpointing the beginning, i.e. the precise date, of the origins of Barilla packaging and tracing the history of the company's packaged product thereafter is not an easy task.

Various documents have been found that may be of interest in understanding critical periods and to build a diachronic history¹.

The transition from selling pasta loose to selling it in bags was definitely a hazy one and was tied both to the early industrialized manufacturing and product conservation process as well as the alternative way of distributing, selling and consuming products.

A number of photographs from the early 1900s, picturing scenes inside the factory, provide an indication of the principles underlying the packaging in use at that time and the backdrop against which the production of the new packages took place.

Ready for shipping, the pasta was stored in round baskets.

The 'return when empty' chestnut bark baskets were lined with paper, filled and sealed with the longer outer edges of the paper then labeled.

They served three main purposes: to contain, protect and mark the pasta.

In other words, they were required to identify the sender and to hold the pasta as safely as possible en route from the factory to the shops. Hence, the baskets were a means of shipping the goods which would then be sold loose in the shops.

The latter, being single-brand stores, guaranteed the product.

The first packages supplemented this distribution system and were actually used alongside the baskets for some time; in fact, the general catalogue in 1929 shows a list of sales terms and alongside the crates and jute sacks, we can still see the baskets option.

The first types of package

It was in this context that one of the most noteworthy packages of the period emerged, a very simple one, considering the packaging process was mainly a manual one. Unlike the packets introduced later in the 1930s, this early form of packaging was achieved without the use of any particular mechanical aid. The 'gluten pasta' packet was indeed one of the simplest types of packaging and it is for this reason that we can consider it, or ideally it could even represent, Barilla's first package; a 'proto-packet' that consisted of a blue cardboard box, destined to become the *Blu Barilla*² in time, cross-tied with a light string and covered with a sheet of paper which, along with the label on the top, sealed the packet³.

A picture of this in the 1916 catalogue provides the first general picture of the packages and, from the general details provided, the underlying processes can be inferred to build a more detailed profile of the period. Firstly, the extent of production can be inferred as well as the different types, formats and classification systems used to organise them. Featured are the *Paste Genova*, *Paste Specialità* [Specialty pastas], the egg pastas, *Paste Bologna*, the *Pastine Igieniche* [Sterilized pastas], as well as the *Paste Napoli*, the 'special formats' and the 'fine' pastas; an extensive range that only over the years was to exert its communication needs on the package itself and to determine a need to differentiate.

Specific details can be gleaned from the catalogue which, when considered along with the product images, leads us to conclude that an extremely wide range of formats was offered. In fact, we can see smaller individual packets which varied from 40 g to 125 g or even 250 g, shipped in 100 and 500-piece boxes, or 'illustrated' jute or white canvas sacks weighing 5, 10 and 15 kg. Hence we can see that the type of package was strictly linked to the quantity contained. It is also clear that there was some need to convey the innovative nature of the package. Hence, to draw attention to this, for each type a short description would be used to mention the properties of the container. One of the more



Up until the Second World War, pasta was mainly sold loose and sent in corbelli (chestnut bark baskets) or crates. Two methods used to transport the pasta are shown here [ASB, Aa 4]. Nevertheless, a wide assortment of packages was made manually for a number of formats, mainly those intended for middle-class customers.

common descriptions referred to the type of material used. There were ‘elegantly printed canvas sacks’, ‘red paper packets, clear yellow parchment paper packets’; likewise, it was noted that ‘to preserve the original state of the white sacks, they are shipped accordingly in baskets or crates’.

These indications are important in relation to the period in which they were used, i.e. when they first appeared, and were to become less important as time progressed. More correctly, they contributed to the reappearance of other ways of drawing attention to the packaging at the same time as more innovative techniques were starting to be used, such as those connected with the use of new technologies. For example, when cellophane was introduced in the 1930s, this represented a complex decision to optimize the packaging process, as a number of letters confirm.

Hence, packages varied in terms of format, material (essentially card or canvas), and structure. Three main structures can be traced: the packet, sack or bag, which together formed an assorted range in relation to which it would be somewhat reckless to trace a precise link to the contents, graphics and typography. Nonetheless, the first concerns about product image can be traced to these packages.

The contents of the wrapping

An examination of the verbal and visual information presented on the wrapping shows how it already represented the central body of information, those primary details that today’s packaging continues to bear.

The name of the product, the manufacturer and the company, all of which were clearly legible, as well as a symbolic element serving as a trademark and the first tentative visual representation of the pasta were omnipresent but with a different emphasis than on today’s packages.

It should be noted that in those days the importance of the information given was determined by what it actually said, i.e. the meaning conveyed through an expressive form designed to meet aesthetic and artistic crite-

ria. It did not yet embody a complex communicative function which was to emerge later when the expressive form of the meaning itself and how it was conveyed were to be the target of a specific design process. A wide variety of different visual representations were used to communicate the product name on the package in the same way as the name Barilla appeared from time to time in both upper and lower case calligraphy, as was the case with the ‘egg pasta’ bags for example. More often than not, it was written in upper case letters but indiscriminately in different fonts each time (package 7).

The image of the ‘child and the egg’ depicting a child breaking an egg into the long wooden trough (*madia*) where the dough was being mixed was often used although a variety of different versions can be seen: on a plain background and depending on the context, inscribed within various different geometric shapes, in simple borders or anchored with Art Nouveau type scrolls. This image requires close examination as it may be the company’s first ever trademark⁴, i.e. an image that was transformed over the years to reach its most essential form whilst losing its symbolic nature to become, having progressed through a number of gradual steps, the abstraction and unification of the corporate logo. A posteriori, we can see that packaging became a more ample source of information about the company’s image which, with time, was to be designed, encoded and standardized thereby allowing us to infer details of the emergence of specific communication requirements.

Towards a coordinated image

From a general overview however, several packages seem to be more advanced than others. Take for example, package no. 1 from 1916 and no. 11, where we can see that the information was more organized, spaces better distributed and a communication value attributed to the latter.

Even the picture of the ‘child and the egg’, albeit included as part of the usual decoration on the packet, underwent some changes and started to resemble the



n. 1 - 1916



n. 3 - 1916



n. 7 - 1916



n. 4, 5, 6 - 1916



n. 8 - 1916



n. 9 - 1916



n. 10 - 1916



n. 13 - 1916



n. 14 - 1916



n. 11 - 1916

Below, the package used for capelli d'angelo, ca 1916 [ASB, Na 1] Packages for Barilla pasta shown in the 1916 general catalogue are illustrated on the opposite page [ASB, Nb 1916]. On the right, two original labels used on packages [ASB Na].



visual appearance of the company logo. What is more, using the same colors, the graphic layout of the 1916 package no. 1 and its various formats had been aligned to packages no. 2 and 4. This likening widened the overall communication possibilities inasmuch as it gave the packages a 'togetherness' feel, indicating that they belonged to a family of products.

Hence, the decision to repeat the image started to progressively coordinate the company's image even though it may not necessarily have been planned.

The late 1920s: the first changes

When comparing the earliest packages with those in use in the late 1920s and on close examination of the catalogues in which they were displayed, i.e. the 1929 catalogues to be more precise, we can see how few changes were made and how the initial layout had been largely preserved and actually left totally unaltered, as was the case for a number of 1916 packages⁵.

Hence no major changes to the underlying concept or layout, only the precursor to what would in time become the unqualified principles of the graphics project and which would sophisticate the language used to describe the pasta.

By way of example, we can see a more consistent use

of color and size contrast effects between figures and backgrounds, label and surface as well as colored bands that texts were inserted into and an overall increase in contrasts between negative and positive elements. Likewise, more use was made of the color blue that was to definitively identify Barilla pasta.

A wider use of decorative scrolls was also introduced both for the product and brand name and on the side to contain general information and cooking instructions. For example, on the 1929 package no. 8, we can see that more attention was dedicated to how information was conveyed combined with a more careful classification of this information.

In addition to the descriptive items, a further feature was introduced, worthy of note inasmuch as it hosted the first messages of a persuasive nature. These consisted of sentences addressing the consumer directly which, in addition to assuring the quality of the ingredients with words such as 'pure durum wheat and fresh eggs', also started to include short notes on the product such as 'the most delicious, appetizing soup'.

Boxes instead of shopkeepers

When considered from a purchaser-consumer perspective, the packaging heralded a monumental change in individual relations with the goods, not just in terms of the purchase itself or during consumption, but more specifically in terms of the dialogue instilled between the parties.

We are now familiar with the fact that packaging partially replaced the role of the shopkeeper who no longer had to weigh and wrap the product for carriage. However, more importantly, for the first time goods were presented to consumers as an 'object' and no longer as a 'certain quantity' of a 'certain nature' but rather as a 'box' with specific contents.

As a result, packaging became a means of setting a predetermined quantity which therefore denied purchasers the possibility of defining it themselves.

What is more, the packet also entailed a different perspective for consumers. Indeed, with the packet, they

On the right, a number of packages for Barilla pasta shown in the 1929 catalogue [ASB, Nb 1929].

The 1937 Fosfina pasta package is shown here [ASB, Nb 1937].

Designed specifically for the launch of Fratelli Zafferri di Parma products, this package had a cellophane window from the beginning.



n. 4 - 1929



n. 13 - 1929



n. 8 - 1929



were acquiring a product with a clearly identifiable name, bearing the manufacturer's signature assuring the stated quality and quantity. As early as 1916, the packets of egg *pastina* [small pasta shapes for soup] bore the words 'totally guaranteed, pure egg pasta with no colorings' or 'demand the brand name', thereby endorsing the nascent contact between manufacturer and consumer. This also made the seal an essential element to patently confirm, more or less, that the product had not been tampered with and, just by being there, alerted consumers to the integrity of the packet.

Advertised packages

The role that packages had begun to assume and evidence of their importance emerged in other realms of the company's communication.

Indeed, packages began to acquire the right to be included and depicted on communication material for sales outlets, i.e. on cardboard or painted metal display signboards as well as calendars, customized notepads and on the various different types of promotional items for customers.

Hence, the wrapping became a trademark, a symbolic element that replaced the product, becoming an icon of the product itself. Hence it played a part in determining the process whereby the product and product image became two inseparable elements. This process was to significantly mark a range of products that lacked its own identity, i.e. spaghetti don't readily bring to mind the manufacturer, and thus managed to enter the consciousness of consumers by way of the graphic representation conveyed on the packaging.

The influence of the image of the product is born out by photographic documents from the late 1920s depicting shops with the packages as the main feature in their window displays. In fact, single-brand shops would organize their window displays and define their appeal starting from the packaging. The latter was to become a display object, an actor capable of captivating passers-by momentarily capturing their attention. When combined with other means, the message could

be amplified and transformed into an emblematic structure, thereby communicating the image of the range through clever cross-referencing between the window signboards, packaging and trademarks and successfully conveying the extent of the company's image.

1938: the Superba range

Even though there was a general awareness of the potential packaging held in terms of its functional and communication capacities, it was not until the early 1950s that the idea of a specific design concept began to emerge. At that time, the prevailing perceptual framework had sufficiently matured to the extent that packaging could be seen as a global project encompassing the entire product assortment in a single programme.

Indeed, from the mid-1930s to the late 1940s we can see evidence of new graphics solutions which overlapped those of previous decades, partially reproducing the already analyzed process.

In effect, the introduction of the 'flying cook', tray in hand with a packet of pasta which in turn showed a picture of the same cook, or the five eggs depicted on the front of the 1938 egg pasta which were to become a central theme in the development of the image of this product, existed alongside the 1929 *capelli d'angelo* packet no. 10 for example. The latter evoked the 1916 packet which still maintained the turn of the century layout, i.e. in covered card with a label that covered the entire surface area. Similarly, these packages were used at the same time as remakes of other packages from the same year.

The Barilla corporate logo was not spared these stratification processes with its constituent elements in continuing evolution. During this period, it appeared on the cellophane packages (see nos 3, 5, 7 in 1938) in a form that definitively marked subsequent developments, i.e. lower or upper case italics. However, it is only right that we also turn our attention to a number of phenomenon that appear to be somewhat hidden

In the picture the boxes of Barilla pasta from the 1938 catalogue. It is interesting that besides the formats with the traditional 'boy' trade mark new cellophane boxes that allowed to show the product inside make their appearance [ASB, Nb 1938]. Such a peculiarity would be then obtained with the photographic image widely utilized in the cardboard boxes designed by Erberto Carboni in the fifties.



n. 2 - 1938



n. 16 - 1938



n. 1 - 1938



n. 12 - 1938



n. 5 - 1938



n. 14 - 1938



n. 7 - 1938



n. 8 - 1938



n. 3 - 1938



n. 9 - 1938

Packages for Barilla pasta shown in the 1940 catalogue, designed by Giuseppe Venturini [ASB, Nb 1940]. A bag with a cellophane insertion made for the Superba line is shown here. Despite giving the company an innovative air, the new cellophane technology imported by Pietro Barilla on return from a trip to Germany was to be later abandoned due the many problems it caused when the wrappings would tear, given that in the period in question, the material was not as highly perfected as it is today.



amongst the folds of the 1938 catalogue and which may actually represent the link between this period and the great changes of the 1950s.

Although still in an embryonic state, the *Pasta Superba* packages embodied a concept that was to have a decisive influence on all subsequent approaches. Here, there was no longer just the name of the manufacturer and a specific description of the contents. Instead, with the words *Pasta Superba* the existence of a range was introduced, even if only indirectly. In other words, the diversity of production was being conveyed. Indeed, it represented one of the possible 'ranges' that Barilla produced, thereby conveying the specific features and quality of the product concerned.

The graphics were also far removed from those of all previous packages which had emerged from a more

gradual evolution of the earlier versions. With *Pasta Superba* a quantum leap had been made. The total lack of symbolic elements, replaced with perpendicular lines emphasized through the use of color, gave the image more powerful properties of identification.

These properties were linked to the flourishing of a new focus on the sales outlet and, as previously mentioned, to the debut of the package as a central theme in the communication conducted in other media. These two postulates underscored the gradual rise in the importance of the packaging.

A final consideration that encompasses not just the *Superba* example is the steady diffusion of cellophane toward the end of the 1930s. In other words, the introduction of a material that undoubtedly had highly positive connotations for the product given that it implied innovation and technological capabilities therefore demonstrating that the company kept abreast of the times. At the same time, it also inferred other values.

It would be reasonable to assume that the adoption of cellophane implied a new desire: to display the product and therefore to overcome the inherent limit of the packaging whereby contents were concealed, even where it was felt useful to reveal them.

This need was to be more exhaustively met in time through the use of photographic images, in the food sector in particular. As a result, displaying the contents of the package was to take on an even more central role, with the use of 'window openings' being adopted as a constituent element⁶.

Two tables from the 1938 Barilla catalogue [ASB, Ga 1938/2] showing the first card packages used for Fosfina and gluten pasta. These were high quality products destined to pave the way to the global packaging of production introduced only after the war.

Notes

¹ With regard to the evolution of packaging from 1851 to 1919: Cf. BUCCHETTI Valeria, under the header "Packaging" in *Storia del disegno industriale*. II, Milan, Electa, 1990.

² For emblematic company packaging cf.: CAUZARD D., PERRET J., RONIN Y., *Images de marques, marques d'images*. Paris, Ramsay, 1989 and also, CHAPPUIS B., HERSCHER E., *Qualités des objets en France*. Paris, May Edition, 1987.

³ For an overview of foreign packaging in the same period cf.: OPIE Robert, *The Art of the Label*. London, Quarto Publishing, 1987.

⁴ For an examination of the evolution of the logo cf.: ANCESCHI Giovanni, "Aderire all'emblema e imprimere il marchio", in *Il piccolo Hans*, 1983, October-December, n. 40.

⁵ On cardboard packaging cf.: BUCCHETTI Valeria, "Un materiale per l'involucro", in *Lineagrafica*, 1990, July, n. 4.

⁶ This term comes from the paper-making industry and it refers to the punching technique that opens 'windows' in packs, especially boxes, making it possible to view the product.



From its industrial beginnings, Barilla always made great use of the potential of photography in its communications.

The opposite page shows a summary table listing the most important photographic collections carried out after the war to be used in sales and marketing material.

Below, the oldest 'group photo' of workers taken in 1913 by Luigi Vaghi with Gualtiero Barilla in the front row. Although the original has now been lost, an image of it has been preserved in a brochure of the pasta factory. [ASB, Rha 1913/1].

Barilla through the camera lens

ROBERTO SPOCCI

Photographing work

Photographic histories of Italian industry have always tried to capture both the evolution of manufacturing environments and technologies as well as the developments in the complex economic, support and social networks that they fostered.

Another characteristic of industrial photography is that it has always shown a preference for the outstanding moments in industrial history, such as the construction of new installations or new product launches¹; even the workers, when pictured, are always shown 'in a pose' and never spontaneously. Very seldom are they shown at work.

Photography only became popular in industry after 1870 when it began to slowly replace the more traditional method of manual illustration, i.e. xylographic engraving. The definition and abstract nature of the latter exalted the quality of the product, eliminating any undesirable and disruptive elements from the white background.

Nevertheless, photography was practiced and became established to meet the needs of a varied and widespread number of organizations. It was precisely these requirements that enabled photography to prevail over the engraving art, the latter based on the popular tradition of printing for either teaching or religious purposes. The technical side also had a significant influence on the ability to reproduce an object photographically. Sensitized materials changed, collodion plates prepared by hand by the photographer himself were replaced with silver bromide ones which gave the photographer more scope for movement and productivity. The poor sensitization of the early emulsions forced photographers to work in factories with their cameras mounted on tripods whilst using large, usually 18 x



24 cm, size plates; the lens would be kept closed in order to ensure the best definition possible which meant the photographer would have to use poses of several minutes or even considerably longer in darker environments.

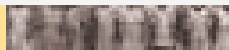
These details help us to understand why very seldom workers are to be seen in photographs inside factories: every now and again, the odd 'ghost' image would capture an incorporeal presence. Only when more sensitized emulsions appeared on the scene did it become possible in the same environments previously only occupied by machines to photograph the people that controlled and ran them. One of the products of this early stage in the history of industrial photography was the photo album. With only a limited number of copies generally produced (usually no more than ten), photo albums were intended for a highly select public. Even the inscription generally included with them would refer to their promotional nature, which was further emphasized in the careful handwriting that, page after page, would describe the series of subjects.

The creation of these industrial *incunabulum* generally commenced with a view of the factory usually pictured against the landscape that it was part of. After this, in order of importance, pictures of the various divisions of the factory would be featured, finishing with the warehouses and not forgetting the accounts offices or the classical group photo of the workers. The group photo was a reminder of the complex hier-

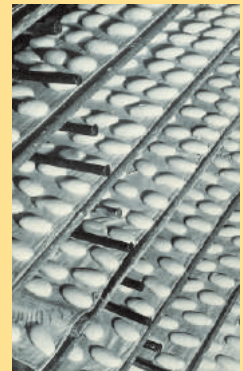
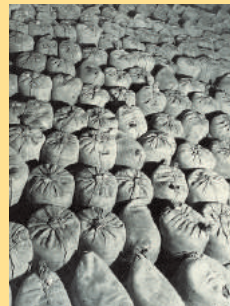
- *1913 Collection - Luigi Vaghi*



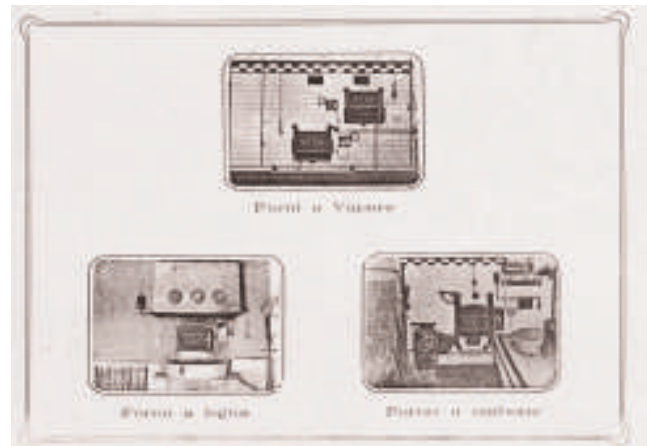
• 1923 Collection - Luigi Vaghi



- *1938 Collection - Pietro Pizio*



Some photos from Luigi Vaghi's 1913 collection taken for the first company brochure: they show scenes from inside the shops, the bread ovens, the pasta manufacturing lines with kneading machines, presses and grinders [ASB, Rha 1913/1, ASB Aa 6, 8, 7]. Note the Liberty style in the page borders and the more traditional, strictly diagonal layout of the photos.



archy in the organization, retracing the individual role of each person, with the entrepreneur in the middle and those on the edges of the group normally of a lower rank in the manufacturing hierarchy.

When examining the sociology underlying these groups, we can see the complexity of the relationships within the manufacturing structure². This model was to be typical even in photographic reproductions of the trade union movement, with the more important leaders in the middle and the lesser militants on the edge of the photo.

For many years, this structure underlying the layout of photo albums was to form a stable archetype for a large part of industrial photography³. The model itself only started to wane, albeit gradually, after the Second World War.

Black and white photography represented a further feature of these services. Given that it could be edited to a certain extent, photographers could work on the image to remove any disturbance: take for example the canceling of beams from ceilings to create an artificially bright, white environment.

Photographic services carried out for Barilla reflect this style of communication, the purpose of which was to reinforce the sense of quality in production.

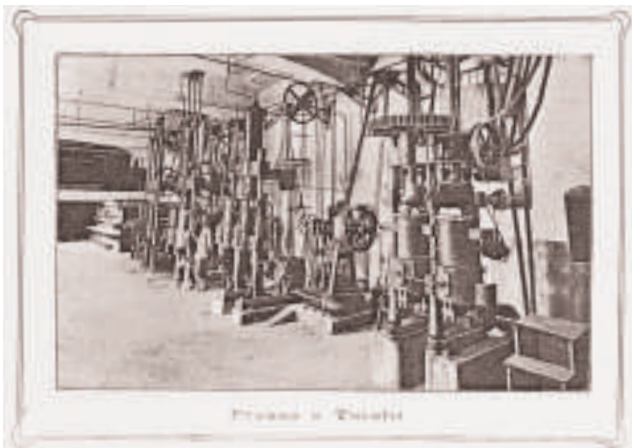
Based on traditions born of artisan workshops, right from the earliest photographic collections, the aim was to create and convey a welcoming and composed image of the factory just like the impression its products enshrined.

The first photographic collections by Luigi Vaghi in 1913

The pictures taken by Luigi Vaghi (1882-1967) in 1913 for the contemporary brochure published by G.R. F.lli Barilla & C. for the Verdi celebrations and distributed at the stand erected in the Parco Ducale (> I, page 280), provide an introduction to the photographic history of Barilla.

This brochure was actually a wire-stitched, oblong shaped leaflet (12.5 x 17.5 cm) with a grey cover. The latter was printed blue with a canvas like texture and the colored chromolithographic seal bore the company's trademark (which has become detached and missing on the illustrated exhibit). Inside there were 16 black and white pages with full-page or groups of pho-





tos on the right-hand page only, all of which were framed by liberty style borders. The photos illustrated: factory personnel (original lost) with Gualtiero and Riccardo Barilla in the front row alongside their managers and a group of roughly eighty factory workers behind them; accounts staff (ASB, Aa9), the three shops in Via Vittorio Emanuele, Via Farini (ASB, Aa 538) and Via Saffi which together made up the sales network in the city (> I, page 298); the steam, wood (ASB, Aa 6) and coal ovens; the kneading machines (ASB, Aa 8), the grinders and folding machines (ASB, Aa 7) and the presses (original lost). The advertising leaflet, of which only a copy remains (ASB, Rha 13/1), bears witness to the class and attention Gualtiero Barilla's staff dedicated to the company's image, making shrewd use of the new photographic

media. The fact that these photos were also used for an original promotional venture provides further proof of such foresight.

Indeed, the 5 July 1913 edition of the *Gazzetta di Parma*, at the height of the Verdi celebrations, published a report by an anonymous journalist stating that "the photos of the laboratories and offices inside the Barilla buildings at Barriera Vittorio Emanuele II were exhibited yesterday" in the Barilla shop in Via Farini. Hence the photographs taken by Luigi Vaghi, also from Parma, represent the first form of visual communication using photography that we have documented evidence of.

In those days, Luigi Vaghi worked in association with Giuseppe Carra; this partnership began with the opening of a studio in Via Garibaldi, 103⁴ and ended when Carra died in 1917; on his death, Vaghi bought out Carra's wife and continued as owner of the two studios. The company name Vaghi and Carra was to appear again in 1919 in the *Corriere Fotografico*⁵ almanac.

The photos making up this first collection reflected the structure of the company album which we described earlier: the pictures documenting the various processing divisions were strictly void of human presence and featured the same syntactic structure as the album, the only exceptions being the photos of the Dispatch department and the stable courtyard.

Instead of picturing the product, the photographs only



Zambini Bros., group photo of Barilla workers, 1921 [ASB, Aa 2]. Riccardo Barilla can be seen in the middle of the front row with Gualtiero Medioli, a company officer, on his right, followed by the office worker Pallini and, standing next to another office worker, Giuseppe Pagani the cashier. The warehouse manager Giulio

Canattieri and office worker Luigi Regola can be seen to Riccardo's left. To the right of the photo in the front row, just above the flowerpot with his arms folded on his lap is Antonio Petaccia, the mustached doorkeeper of the factory and former prison guard. He was a friend of Father Lino who died at his home after a short



meeting with Virginia Barilla. Right of Petaccia is the head pasta-maker, Paride Ferrari. Further to the right sitting on a wooden crate is Giovanni Mondelli, the Barilla family's driver. Behind Canattieri in the third row is Maria Rosati who oversaw the Barilla shops in Parma for many years.



These pages and the following two show a number of photos from the collection put together by Luigi Vaghi in 1923 for the company's second brochure. The latter begins with a group photo of the workers [ASB, Aa 1], shown on page 210 of this book, along with photos of the low-key and functional offices [ASB, Aa 16, 37, 18].

document manufacturing processes⁶, taken in diagonal to elongate the space inside the factory and exalt the sequence of the timing belts.

The 1923 brochure

The next documentary collection was compiled in September 1923, as shown by the calendar shown in the in the photo of the Customer Service office⁷; this photo is of particular interest given that it shows samples laid out on the counter to assist with customer orders.

At the time these photos were taken and up to the mid-1950s, pasta was sold by weight and loose, as were many other products. This meant that sales outlets, i.e. shops, had to be won over, and blazoned with the man-

ufacturer's trademark, otherwise they would remain nameless. Like so, the photographic reproductions that appeared alongside the products at a wide variety of trade fairs and exhibitions served the purpose of communicating with shopkeepers, inspiring their faith in the product and acquiring the sales outlet as a strictly 'single-brand' shop.

The cleaning of the company's premises and the workers' caps were proof of the hygiene and quality of the product. These considerations were essential in winning over a new shop and subsequently, in strengthening the expanding customer base.

Again in reference to the 1923 collection, products were pictured in the spaghetti and *tagliatelle* drying chambers, the photos taken once again by Luigi Vaghi.

In this same period a photo was taken of the workers





in front of the factory, with factory workers in their overalls: in the centre at the bottom Riccardo Barilla can be seen with his sons Pietro and Giovanni. A fairly successful advertising handbill was created from this photo, several editions of which were printed.

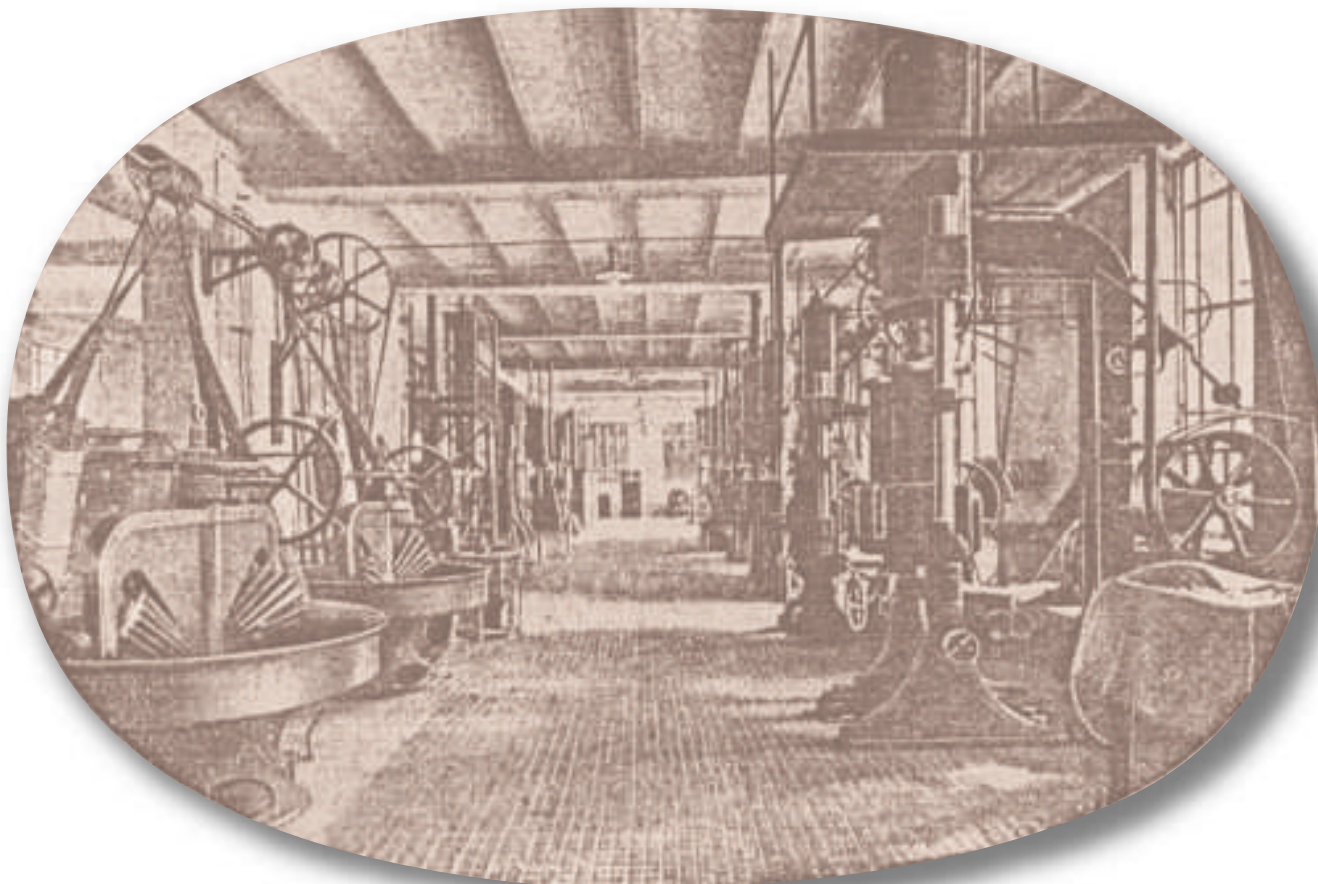
Another photo of the workers in the factory forecourt was taken by Vaghi with the women in the forefront. Most of the second photographic collection also ended up as a printed publication, i.e. in a album that was slightly bigger than the previous one, this time a horizontal format (16.5 x 21 cm) with double wire stitching and a two-color, embossed cover bearing the words: '*Pastificio Barilla – Parma – Italia*' along with a floral decorative trim and two folded tabs on the inside showing the company's logo. The first words inside, in black and white with linear trimming in a second color, were 'The best pastas – Gluten and egg

pasta shapes – Daily production 35,000 kg'.

This was followed by photos of: the factory and office workers of the Barilla pasta factory (ASB, Aa 1) showing Riccardo at the centre of the front row beside his very young sons Pietro and Gianni, surrounded by the managers and office workers with a larger group of 230 meticulously uniformed factory workers behind them; the doorway into the accounts office (ASB, Aa 26); the Director's office, i.e. Riccardo's austere office (ASB, Aa 18); the Commission Office where orders were processed (ASB, Aa 17) and the Accounts office (ASB, Aa 9) lined with shelves laden with orderly accounts ledgers.

In the second part of the leaflet there were photos of: scenes outside the factory (ASB, Aa 28); the various manufacturing divisions, including the presses division (ASB, Aa 12); the presses and mixing machines

Manufacturing and processing areas as captured in a number of photos taken by Luigi Vaghi for the 1923 brochure: the factory floor, the stable forecourt animated by horses and stable-boys, views of the egg pasta machines and the warehouse [ASB, Rha 1923/1, Aa 13, 10, 24].



(original photo lost but similar to ASB Aa 492 with the focus shifted slightly); the grinders for egg pasta (ASB, Aa 11); the machines to process egg pastas (ASB, Aa 10); the dispatch area, brimming with baskets and the advertising board bearing the company's logo towering above them (ASB, Aa 24); the stables and garage (ASB, Aa 13).

In perfect harmony with the opening pictures, it comes to an end with an 'informal' photo of the workers, both men and women, at the Barilla pasta factory (ASB, Aa 103), capturing them in the crowded forecourt in a photo taken from the first floor to create a panoramic effect.

As before, a copy of the original publication brought these contents to light (ASB, Rha 23/1). Exactly ten years after the previous campaign and four years after Gualtierio's death, it documents the important role photography continued to play in Barilla communication. When comparing it with the previous edition, it becomes evident that a more mature and knowledge-

able use was being made of photography, which was also a result of Vaghi's growing professional experience and skilled use of style and layout. This was to be Luigi Vaghi's last photographic collection for Barilla before the war. It was in the 1950s that he once again worked with the pasta-maker, at which time he produced an in-depth coverage of the developments in the Via Veneto and Pedrignano factories.

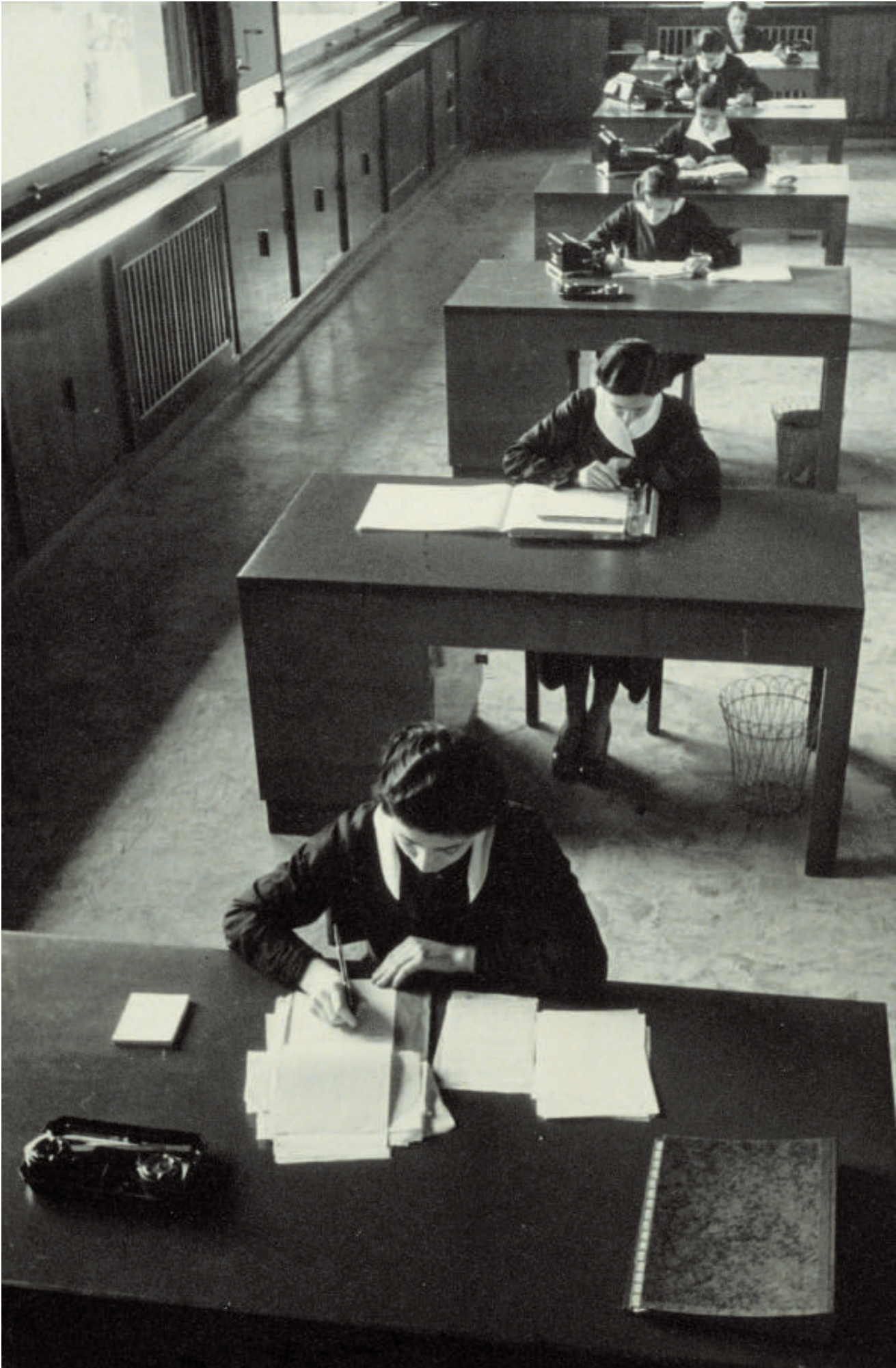
Alberto Montacchini and his photographic services from 1927 to 1940

In the meantime, from 1927 to be precise, having abandoned Vaghi, Alberto Montacchini (1894-1956) was then entrusted with the task of documenting the company's endeavors and its attendance at the Rome Exhibition in 1927⁸: in addition to the loose and packaged products, photos of the factory and showrooms

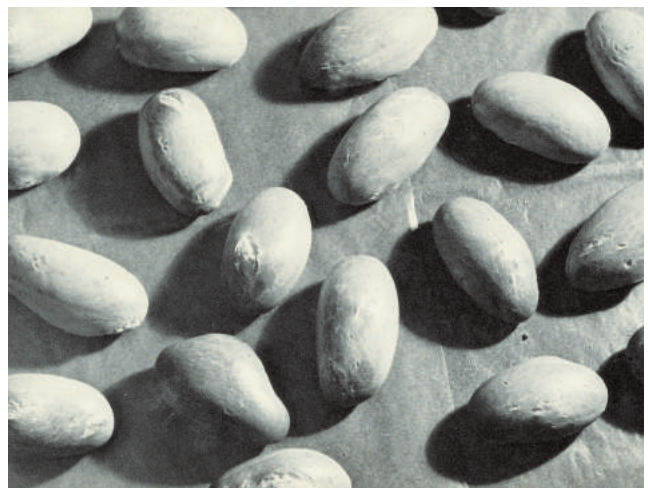
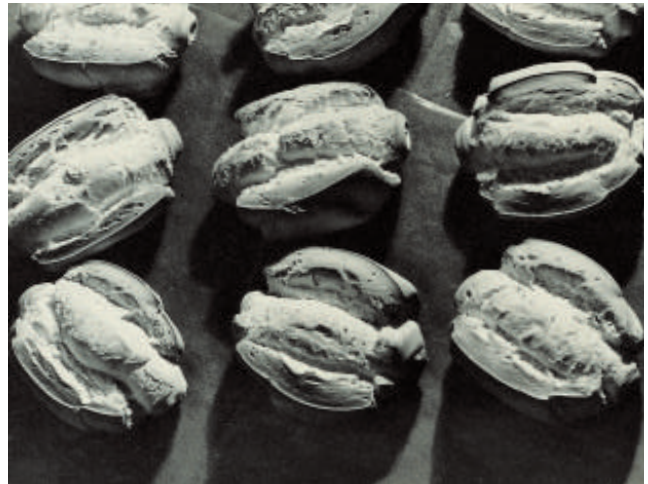
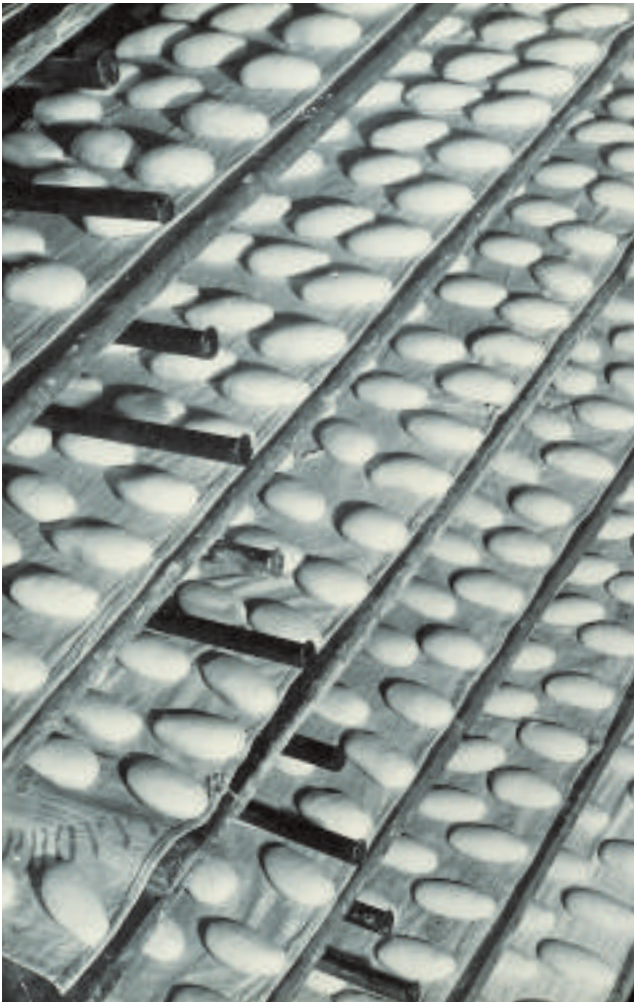


were proudly presented on the elegant stand (> I, page 283). These pictures had been taken by the photographer from Parma with the precise intention of instilling a feeling of safety in buyers. Part of a precise and clear-headed communication polity, the most impor-

tant photos (large-size and appropriately framed prints) were put on display at all exhibitions the company attended: in Parma, Rome, Turin, Verona or abroad, the 'institutional service' photos on display at the exhibition stands can be seen in the shots taken by



In 1938 the Milan firm Pietro Pizio produced a highly effective photographic collection for the general catalogue of that year. It was strikingly different from the previous collection, inspired by futuristic influences and the Russian Constructivism movement. These pages show the accounts office to the left and below, scenes from the bread-making process [ASB, Aa 150, 157, 153, 159].



the official exhibition photographers (> I, page 284). The working relationship with Montacchini was to continue until the Second World War, guided by a well-established and solid friendship with Riccardo (> I, page 313), the aim of which was to illustrate the changes underway in the factory in order to foster the image of a company at the state of the art in its internal organization and open to new social relations with its employees and with the city it grew up with.

‘Group photos’

The importance of photography from a promotional perspective can be seen from the promotional hand-

bills printed. The latter feature two different versions of the group photo of the entire Barilla workforce.

In the first, taken in 1921 by the Zambini brothers, the factory and office workers can be seen together, scattered around Riccardo Barilla and his assistants. The large sign painted by Ettore Vernizzi is visible at the top. In the second, dating to 1923, a clear change of style can be seen in Barilla’s image: the workers, a lot more of them and both men and women, are in overalls and standing in a much more orderly fashion. As before, Riccardo is in the centre with his two sons Pietro and Gianno, still children, beside him. The large board painted many years previously by Vernizzi surmounts the entire group.

Taken by Luigi Vaghi this time, the photo was then



Further innovative photos taken by Pietro Pizio for the 1938 Barilla catalogue, depicting the semolina warehouse and animated by the string of sacks and the preparation of the pasta [ASB, Aa 166, 163, 165].

reproduced on the advertising handbills distributed in Barilla shops. This same picture, destined to achieve great success, was to be recaptured in years to come in the reprint done by Montacchini, thereby attesting to the success of 'handbills' in advertising Barilla and its products.

The 1938 catalogue by Pizzi and Pizio

The untitled collection of great photographic effect was to be produced at such times as the general catalogue was published in 1938 by the Milan-based company Pizzi e Pizio. The latter created a type of photo that was completely different from all previous photo-

graphic collections done for Barilla and which was inspired by futuristic influences and Russian Constructivism: this was an important consequence of the 'new times' that followed Pietro Barilla's joining the company and which were to reach their peak in the post-war period.

Each of the photographic collections carried out for the Parma-based company reflected the latter's communication style and tended to produce an image of the company that exalted the quality of its production. The objective was to reinforce the customer base, i.e. 'single-brand' shops to start with and latterly, with the advent of modern-day distribution, 'shelve space', in the hope that this customer base would be loathe to forgo the Parma-based pasta factory.

Notes

¹ The roots of the Italian tradition for industrial photography lie in the images produced at the London Universal Expo in 1851, which remain the archetype for the production of photographs on the field of industrial architecture; this documentary thread was especially popular in France at the time of Napoleon III, with documentary photography of French railroad construction that began in 1851, with Tours station photographed by Gustave Le Gray and continued by the works of O. Geoffroy and Edouard-Denis Baldus.

The impulse in the Italian area came from the Florence National Expo in 1861 and the participation in international expos that followed on after the Unification of Italy: Paris (1867) and Vienna (1873). In France, right from the dawn of photography, the best photographers were commissioned to create images of the construction of public works: railways, bridges and buildings of significant impact (like the Paris Opéra). In Italy the earliest systematic examples of such activity can be found in the Stradella-Bologna and Bologna-Pistoia railway lines (see the photographers Odoardo Galli and Pirro Fellini). Other examples are linked to the period of the Bolognese Emilio Anriot, with his images of products in the Manservizi plant. In Parma this tradition was confirmed with the photographs taken for the Pas Expo in 1867.

² A feature that also emerges from the clothing of the owner, down through the factory managers and to the overalls worn by less qualified workers.

³ The 'pioneering eyes' of Italian industrialization include Pietro Bertieri in Turin, Pagliano & Ricordi, Ganzini, Giulio Rossi and Luca Comerio in Milan, Lombardi in Siena and the Florentine Alinari brothers, who were not successful, however, in emulating the quality of their artistic production. Alongside these names, there were many active photographers in this sector who remained unknown, even though we do feel it necessary to point out that the most famous alter-

nated fortuitously between traditional studio photography and landscapes, with no effective specialization, which developed much later.

⁴ VAGHI Luigi & CARRA Giuseppe (att. ott. 1904-1917). PARMA. Strada Garibaldi 103 (1904-1917), Borgo Angelo Mazza: *Alla Cartolina Parigina* (1913-1917).

VAGHI Luigi (active 1918-1967). PARMA. Strada Garibaldi 101 (1918), Strada Garibaldi 76 [ex Branchi] (1919-1920, 1922-1924), Borgo A. Mazza 17: *Alla Cartolina Parigina* (ex Fiorentini) (1918-1921 July 1), Via Cavour 79a (81) (1921-1935), Via Cavour 35 (1936-1967).

In 1936 Vaghi tried his hand in Africa, leaving his son Bruno to run the studio. On his return to Italy in 1952 he retired from photoplay and left his business totally to his son (> I, Schedule, page 375).

⁵ 1919 *Corriere Fotografico di Milano* Yearbook, p. LXVII.

⁶ The titles of this series are: "Impastatrici da pane", "Pressa a Gramola", "Sala Piegatrici", "Sala Macchine", "Pasta all'uovo", "Forno a legna", "Piegatrici e raffinatrici", "Gramole", "I reparto Sala Macchine", "Sala di Amministrazione", "Spedizione e Cortile scuderie". [Dough mixers, pasta press and kneading-machine, folding room, machine room, egg pasta, wood-burning oven, folding machines and refining machines, kneading machines, first machine room department, administration office, dispatch and stable yard].

⁷ MONTACCHINI Alberto (12.4.1894-20.8.1956). PARMA. Borgo S. Biagio 4 (1924-1931), Piazza Garibaldi 33 (1932-1937), Via Duomo 3 (1938-194.), Via Pisacane 4 (*Cine foto Bartlett*), Via Dante, Via Angelo Mazza and lastly in Via Farini 29. Correspondent for *Gazzetta del Popolo*. Alberto Montacchini was authorized to photograph Parma's Teatro Regio using the stage as the sitting studio and even announcing in a 1933 advertisement: "discounts for performers" (> I, Schedule, page 371).

⁸ Also known as the First Wheat Exhibition.

⁹ Refers to the photos in ASB, Aa 150, 151, 157, 159, 163, 165 e 166.

The story of my life from my birth

Faithful Transcription of Original Text

RICCARDO BARILLA

I was born to a poor family in Via Vittorio Emanuele I (San Michele) on 4 March 1880.

My mother had five children, three girls and two boys: I was the second son.

My father provided for us with the income he made from a small bakery and pasta-making workshop, and as I grew up I would hear him complaining that he found it difficult to support the family. Indeed, in 1892 he tried to expand by buying another bakery and pasta-making workshop in the eternal hope that it would go well. Unfortunately, a year later he was forced to close this shop and retreat to the smaller one where I was born. I remember that when I moved up to the fourth class at Strada Nuova primary school, I did not want to study as I already felt I should be helping my parents. In actual fact, I left school and went to work when I was 13 or 14, and I remember that my dear father would send me with the cart to collect bags of flour on credit from Borgo delle Asse and I would bring them home. There, it would be transformed into bread in our ancient brick oven and with the proceeds made on it I would go and pay the outstanding debt to get another two bags of flour, no more than two, however, as that was the most you could get on credit.

Things went on like this for a few years and with the help of my sisters and my mother who worked perpetually behind the counter and of my father who worked for 18 hours non-stop, we started to see some positive results. In actual fact, after the small shop, we bought a small wooden press to make pasta, which we then sold in the shop. Pasta in those days was made by hand and we made 50 kg a day.

In just a few years, we managed to build up a moderate amount of credit with a few suppliers who would

come to offer products on credit with payment at 30 days. Thus encouraged, we burned the wooden press and bought the modern cast iron press with a kneading-machine, again on credit, from Cugini e Mistrali; this system could produce up to 200 kg a day and in a short time I had doubled production for both pasta and bread.

Even in those early days, I could feel deep down that the foundations had been laid and if I continued to sow the seeds, the harvest would be assured.

At that time we all went to plead with my poor brother Gualtiero who spent his days in the Seminary and after that in the House of Missionaries set up in those days by Monsignor Conforti. Although he had gone with the intent of leaving for China, the whole family implored him to come back and help us, and that there was bread enough for him too.

Endowed with a kind heart, he obeyed, discarded his robes and returned to the family.

Three years of military service later, the obligation of serving as a soldier falling to him after I was exonerated for a heart problem, he returned and I put him to work, sending him out around and beyond the Province, initially by bicycle and then by motorcycle, delivering our new products that were selling well; things were going so well that the shop started to feel small and we all felt the need to expand.

Thus, in 1907-1908, we rented an attractive building with huge storage facilities from Giovanni Gabbi and our production rose immediately from 3,000 kg to 10,000 kg. Five years later we took out a loan to buy this building.

We were then lucky to find excellent suppliers who provided the latest installations with easy payment terms - up to 12 years.

I remember we signed a great deal of small bills of exchange which, when they regularly fell due, we managed to pay.

We had found some genuine guardians who did so much for us that their memory continues to live on with us even today.

The company was growing from day to day; so much so that when my poor brother died in May 1919, daily

*Riccardo Barilla driving his gig around the streets of Parma
[ASB, Aa 285].*



production had reached 30,000 kg and we employed 300 people.

My poor brother named my sisters as heir in his will and in agreement with them, we had the accounts clerk Argenziano together with Mr. Uccelli (engineer) and Mr. Camisa draw up an accurate general inventory, which I still have in my possession [ASB, O, Estimates].

The company was well established by that time and by 1919 already had a few million lire in assets.

I took over just the company and dedicated all my efforts to it, day and night, leaving just a few hours

for rest. With the help of my wife and also of the local banks and suppliers who continued to increase my credit limit, I managed to meet all my commitments at all times. Thus encouraged and spurred on, in 30 years I was always keen to build and at all times had a team of about 30 builders under the leadership of the master mason Zurlini. The latter also gave his all for the good of the company along with Mr. Uccelli. Everything we made, we fed back into the company: extensions, machinery, freight lifts etc. to the extent that we came to employ 500 workers.

In 1942-43, we reached a maximum output of 100

Riccardo Barilla pictured in the garden of his house in Salsomaggiore, in a photo taken in the 1930s [ASB, Aa 548].



tons which, in normal conditions, proved difficult to maintain, given the fierce competition that later emerged, combined with customer requirements and transport in particular, given that the pasta was a limited item and it was impossible to sell any more than that.

I had always intended to build a flour mill to be more independent but I never achieved this due to lack of funding.

I retired from the company two years ago for health reasons and on the orders of a number of physicians, I entrusted it to my dear children, whom I have no doubt will continue to maintain the reputation of their father.

How I met Marasini

Poor Father Lino died in my house and a few months later I thought of erecting a statue for him in the Cemetery. I put an advert in the Gazette but I did not get the results I thought I would. I collected 200 lire, including 500 lire that Marasini¹ had sent to me, and it was then that I made his acquaintance.

Indeed, I remember that I went to his company in Milan once to buy a few wagons of coal to save 10-15 lire per ton and I continued doing so for a few years. After a few experiments, I found that the brown coal from Tuscany was cheaper so I left Marasini and

became a huge consumer of brown coal instead. I was the first to do this in Parma.

I continued to use it for years until the block was introduced, i.e. all transport was suspended. At that point, I turned to Carboni in Milan but since my company had not used coal in the past, I was never given an allowance for my requirements although on my insistence, Carboni did its best to content me.

Since the first day I met him till now [1946], I have never had business relations with Marasini and I would be willing to swear this.

I can also say that I always spoke formally to him (using the third person) and only started using more a more personal form of address (second person) on his insistence when I was made a Knight of Labor [1939], given that he was the only man that I found somewhat intimidating.

I remember that at the First Wheat Exhibition, held in 1929 if I'm not mistaken [it was actually in 1927] in Via Nazionale, and which gave me my first great satisfaction, as I managed to beat 40 other exhibitors, I was called upon by all the attending authorities, even

Mussolini himself, who praised me and heaped compliments on me and my staff.

In those days, I was not a big name, I did not know Marasini and I was not even a card-carrying Fascist because all I thought about was work and making an honest living.

I was forced to join the party in 1932 because when I stood for the commissariats in Trieste, Bologna, Milan, Verona, Piacenza, you needed a certificate to be a member, so that was my first ever membership during my lifetime.

I should also say that they did not want me in Parma because membership was closed and I had to turn to two witnesses, the Podestà Mario Mantovani and Guido Marasini.

A handwritten signature in dark ink, appearing to read 'Guido Marasini', with a large, sweeping flourish underneath.

BARILLA Riccardo, *Storia della mia vita dal giorno che sono nato*, S.D (Ma 1946) ASB, O, Memoirs folder.

¹ Guido Marasini, from Sorbolo, former member of the Fascist Party National Council and coal industrialist in Milan where he was put on trial between February and July 1946, accused of collaborating with the

fascist regime. On 2 July, at the end of the trial that saw even Bishop Evasio Colli giving evidence, the former fascist party official was acquitted. The second part of the Memoirs should be considered in the context of the events of 1946. Cf. CURTI Aldo, MOLOSSI Baldassarre, *Parma anno zero*. Parma, Step, 1982, pp. 90-93.

In an Italy profoundly weakened by the wounds of the war, the revival of communication did not fall to the great poster artists, whose season was coming to an end, nor to the newly-founded international agencies – Lintas opened in 1948, CPV in 1952 – but to the “graphic designers”. The great period of graphics only lasted for a decade, outclassed, in the 1960s by marketing, but left an indelible mark of “modernity” on the companies that invested in communication in those years.

Below: Armando Testa, poster for Pirelli tyres, 1954; bottom left, also for Pirelli, a 1963 advertisement for foam rubber [Pirelli Historical Archive].

The recovery

GIAN PAOLO CESERANI

Italy emerged deeply scarred from the Second World War. The urban landscape showed serious signs of bombardments, and the industrial landscape seemed to have receded by at least two decades.

In 1951 the *per capita* income of Italians was not far off that of the underdeveloped countries. In 1952, in blue-collar families 59% of wages still went on food. In the white-collar class things were not much better: food accounted for half of the pay-package. And yet, in a very short space of time, Italian life changed radically, with an impressive rate of growth that led to the famous boom. There was nothing, however, in the



years that we are examining, that predicted this change. Economy and advertising notoriously cover the same road: on 9 June 1945 there was a first meeting of advertising agencies and companies, which sought to retie the threads broken by the war, but, as was to be expected, “*ideas are not entirely clear*”¹.

In October of the same year an Association of agencies and investors presided over by Niccolò Caimi was established; at the same time ATAP was founded, thanks to the efforts of Dino Villani, which brought together advertising specialists: not more than about twenty in all.

The creation (1946) of the UPI, which joined the two associations together, and almost at the same time the emergence of the UPA, whose promoters included Motta, Gancia, Locatelli and Gi.Vi.Emme, was still not enough for Italy.

The Italian industrialists who were seeking new ways



The Boggeri studio, which was extremely dynamic for the whole period, created the poster for Illy coffee - below - whilst the pencil of Savignac, a French designer of repute, describes – bottom left – Olivetti's new Lettera 22 [Olivetti Historical Archive]. The “myths of consumerism” timidly begin to appears – left, the advertisement for Doval cigarettes.



forward had to look far off. In 1950 Pietro Barilla made a trip to the United States to study problems related to packaging, production and advertising: America was the Great Model, a nation not touched by the war, where the large-scale retail trade was a reality, marketing was a widespread work-tool and photography was regularly used in advertising campaigns.

In these very first years of recovery the state of Italian creativity was symbolically divided between past and future. The past, although of a very high level, was represented by the poster designers, who already seemed old-fashioned compared to the “modernists” of the 1930s; the future, in that period, was represented by graphics.

In the first years of the post-war period several poster artists were still in business: Nizzoli, Seneca, Boccasile, Mauzan, Cappadonia and Brunetta. They were still able to offer proofs of their great art, but it also appears evident that this was no longer the road that companies wanted to go down.

Armando Testa, who was highly active in that period, illustrates perfectly, with all his work, just why this was the case: the modern “artist” (and Testa undoubtedly was one) must be strategic.

The studios and small agencies of the period, such as Ultra, Studio Stile, Lambert and Radar, still did not fully meet the needs of modernity. Talented professionals were active: Villani, Bellavista, Ligasacchi, Botter, Cremonesi and Rossetti timidly began to open the first international agencies (Lintas, 1948;



Thompson, 1951; CPV, 1952). Yet – and it certainly was not their fault – the supply was still not good enough for those who took the American standards as their models.

In fact it was graphics that took on the task of opening up a new way forward for corporate communication. The biggest names were already active in the 1930s, from Boggeri to Carboni and Munari. But it was in the post-war years that graphics took it upon itself to represent the “new”, to bring Italian communication into contact with the new cultural set-ups. Graphic designers drew on experiences such as Bauhaus and De Stijl, meeting the demand for precision and updating, for connection with the European movement; the coldness of their “mannequins” as was said, was, however, the most interesting response that the company could find in the market. The peak season of graphics did not last long, because Italian industries in the 1960s turned to

In the early years of the post-war period the poster designers were still responsible for advertising in an Italy desirous of reconstruction and growth.

Below, 1946 poster for Paglieri perfumes by Boccasile and the "historic" advertisement for Alemagna's panettone by Lucien Berteaux of 1948.



marketing by international agencies, and to persuasive techniques more suited to a large society that was being drawn to consumerism. It was, however, an important period, which had its last "coda" in the Olivetti experience.

Of the graphic designers, Erberto Carboni was without doubt the most interesting in the history of advertising. Born in Parma, he graduated in architecture in 1923 and started out creating calendars, leaflets and labels for companies in his city before ending up in Milan. He collaborated with Pittigrilli's "Grandi Firme" and was responsible for Motta's newspaper advertisements.

Carboni established himself in the post-war period with a series of campaigns that made history: he created the image of the Rai-Tv and worked tirelessly for Barilla, Pavesi, Bertolli and Montecatini.

Where we see the hand of the great graphic designer is not, however, in single press advertisements or in po-

sters, but in what is known as the coordinated image. His work for Barilla is exemplary in this regard. He created the company's trademark, the packaging line, the styling of the delivery vans and designed stands of outstanding beauty.

Another important name of the period is Antonio Boggeri. At a very young age he directed a large typographic company; with this experience behind him, in 1933 he opened a studio in Milan that has remained a fundamental stage in the history of Italian graphics. Various European professionals worked there, accentuating the "diversity" of graphics as opposed to poster art, and they included Xanti Schawinsky, who as "Xanti" signed many remarkable works. In 1940 Max Huber went to work at Studio Boggeri. It has been rightly written that it is impossible to imagine the history of Italian graphics without the Swiss Huber. Nowadays, the artisan skill of the period strikes us as unreal: in many of Huber's works the texts were not typographic compositions, as

Technique and technology also carved themselves a niche in the pages of newspapers to satisfy the great “desire for movement” felt by the Italians: below, the advertisement for the Marelli fan [ISEC Archive] and for the Breda motorcycle [ISEC Archive] of 1947. The Vespa, which became a status symbol during this period, was presented – bottom – in the 1950s: “Better a Vespa today than a car tomorrow” [Archivio Storico Piaggio]. But the tomorrow of the 1960s and of the Italians was characterised by the car.



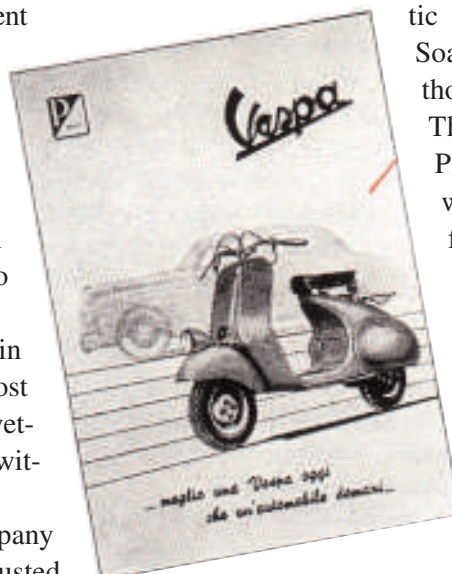
it would seem at first sight: they were in actual fact made by hand, letter by letter!

In the post-war period Boggeri expanded the studio, and from 1951 received invitations to present his works at shows in Paris, London and Lausanne. An admirer of Bauhaus, Boggeri was successful in maintaining his personal style over the years, which was always recognisable although he had a succession of collaborators, including Aldo Calabresi.

In the 1960s graphics declined in importance: the tradition was not lost however, and the experiences of Olivetti, Pirelli and La Rinascente bear witness to it.

First and foremost Olivetti, a company present internationally, which entrusted

graphic designers and copywriters with the design not only of its communication material, but even of its products and factories. Men of humanistic tradition such as Fortini, Volponi, Soavi, Giudici and Pintori were among those who worked for the company. The tradition was continued by Pirelli, thanks to Leonardo Sinisgalli, who commissioned many works from Pino Tovaglia; and later on by La Rinascente, for which Steiner, Noorda and Iliprandi worked.



Note

¹ VALERIA., “Pubblicità italiana”, Milan, Sole 24 Ore, 1986, p. 86.

From reconstruction to the ‘Economic Miracle’

ANTONIO CALABRÒ

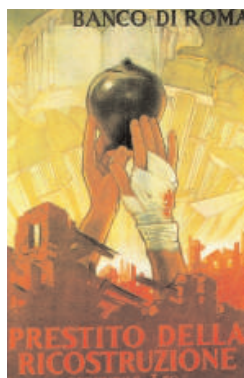
Technically speaking, the “Italian economic miracle” was mainly concentrated on a four-year period, from 1958 to 1961, when the most spectacular increase in the productivity of the manufacturing industry took place¹. But anyone looking at Italian history from the immediate post-war period to the first half of the 1960s, from the twofold point of view of the economy and social development, cannot help but note the extraordinary evolution of Italy, which, in a fairly short space of time, was transformed from a post-agricultural country into a modern industrial nation, and from what was fundamentally a poor and closed set-up into a dynamic partner in the great European processes of affluence. The rubble created by the long, devastating war was quickly removed, houses and factories rebuilt, and rich and complex social relations interwoven. It was farewell to “*Shoeshine*” and “*The Bicycle Thief*” and immediately time for “*The Passing*”, dramatic neo-realism gave way to Italian-style comedy, a sign of prosperous times crowded with “*parvenus*”, with energies in motion, with dreams. Suffering, in short, was very soon followed by an extraordinary vitalism. The true “economic miracle” lay precisely herein: in an Italy that rapidly dismissed the Fascist period and the tragedies of the war and began to live again. And to grow.

The reconstruction. The victory over inflation, the stabilisation of the value of the lira and the rebalancing of public accounts. The start of an industrialisation process in search of international competitiveness, putting an end to the periods (of Fascist stamp) of protectionism and poor autarchy. The stimulus of the IRI [Industrial Reconstruction Institute] public industry, as a support but also as a substitute for private enterprise in strategic sectors for development. The new energy policy of Enrico Mattei’s Agip/ENI. Low wages and a very high increase



in productivity, in factories obsessed by the “desire to make”. The boom in employment in the “industrial triangle” and the effects of massive emigration from the South of Italy, a colossal reshuffling of the social cards and a mass opportunity for a real and profound national “unification” less than a century after the political unification of 1861. The establishment of the Cassa del Mezzogiorno [Southern Italy Development Fund], to try to reduce the historical North-South divide. The political and economic choice to “cling to the Alps”, to Europe, in other words, playing the European card from the outset² as an opportunity for development and as an obligation to overcome the vices and limitations of the Italy-system. These are the fundamental chapters in a great story which is worth rereading in order to discover the roots of a complex but sound national identity and pride in belonging.

However, much political, economic and social failures in the intervening years have induced people to talk of an “*Italia alle vongole*” [Italy with clam sauce]³ and of a “*Nation without...*”⁴ (without depth, civic spirit, widespread ethics, far-seeing reform policy, culture of modernity, ...), what emerges from an analysis of the political and economic choices made by the ruling classes of the young Italian democracy since the imme-



The nation rises again from the disaster of the war: left is Paschetto's poster for the reconstruction loan (1946) [CP], and – on the previous page – workers from the Breda company in Sesto San Giovanni at work after the end of the war [ISEC Archive]. Thanks also to the international aid plan – below, the advertising poster for the Marshall Plan, produced in 1948 by Rossetti, Cremonesi and Bottoli [CP], which allowed the economy to get back on course.

diated post-war period and the attitudes of the moving forces in society is a passionate desire for development and freedom. The two terms stand particularly well together (as shown by the Nobel prize-winner Amartya Sen: “*Development as freedom*” and vice versa). They create a portrait of a vibrant nation that pays for its limits and overcomes its dramas (there would be plenty in store in the fifty and more years from the Liberation to the present day) in order to find its own solid space of democracy and affluence among the “greats” of the world.

So let us begin in April '45, when the war was over and Italy was attempting to start afresh.

The country was of course destroyed and wounded yet full of enthusiasm. “Liberation” is a polyvalent word: it indicated a political-institutional condition (liberation from Fascism and from German occupation), but also an outlook: the young democracy that would shortly be referred to as “Republican” was able to put energies into circulation so as to give life to political and social freedoms and revive hopes for development and a better quality of life. The new Constitutional Charter helped: it insisted on the values of the private economy (even though the word “market” was unfortunately missing from its provisions) and was concerned with the social values of work and enterprise, in search of equilibrium: a reforming Constitution.

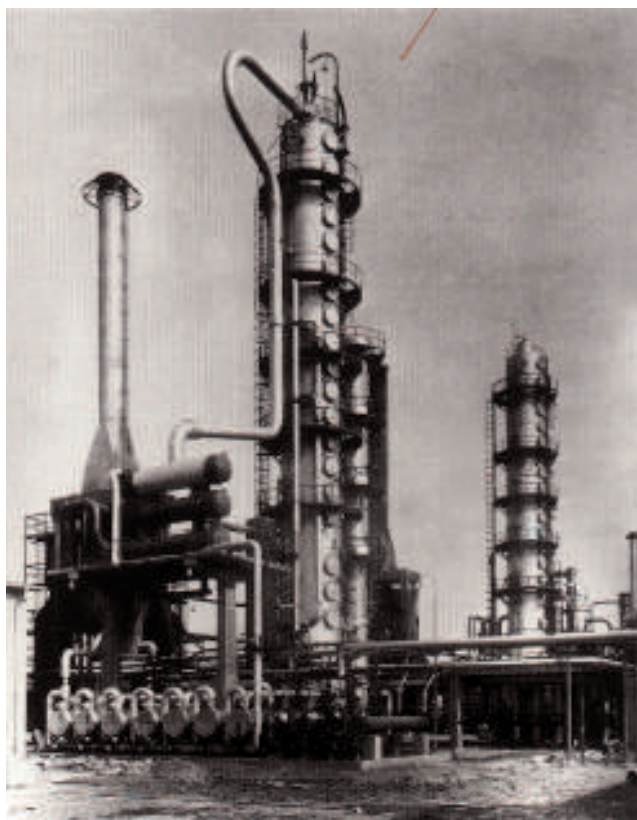
The climate was open, vibrant: people debated, participated, savoured the taste of information and free newspapers⁵, played with the future. The reality of the situation was both a backdrop of ruins and the distant but definable horizon of recovery.

There was certainly no shortage of ruins. Agricultural production had declined drastically, whilst in '45 industrial production stood at barely a quarter of the volume of '39. Houses were a disaster: 3 million rooms were uninhabitable, a further 3.8 seriously damaged. Ports, airports, bridges, roads, railways and aqueducts were semi-destroyed. In the industrial sector, the greatest damage was to the steel and iron industry, the shipbuilding industry and engineering and chemical plants. But the physical damage was not all. Italian industry, already repressed by the years of autarchic



closures and weakened by war damage, was soon revealed to be far from modern and competitive: to give one example, steel productivity stood at 10.7 tons a year, compared to 30 tons in the pre-war period, which was already markedly lower than the 83 tons in the USA and the 87 in Germany. The effect on competitiveness was devastating: the price of Italian iron and steel products was 270% higher than the price of the same American products and 350% higher for special products⁶. A similar situation existed in the chemical industry and other sectors. The food industry was linked mainly to local markets and the engineering industry needed to reconvert drastically from military to civil products.

Living conditions were also very poor: national income had declined, the CIR (Interministerial Committee for Reconstruction) Report explicitly mentioned “*a reduction in the standard of living to levels that give rise to fears for the very existence of the Italian people*”. The number of those out of work was very high: two million people were registered on the lists of employment exchanges in '46,



several more million (impossible to assess officially) were effectively surplus to requirements in industry and employed illegally in various activities at mere survival level. Galloping inflation also testifies to the gravity of the crisis, the sign and at the same time the cause of very serious social hardship: having stood at 100 in 1938, on the eve of the war, in '45 the price index stood at 1,656 and rose rapidly to 5,356 in 1951⁷. One might have said: *"It's all wrong, it needs to be done again"*, paraphrasing a famous catch phrase attributed to the cycling champion Gino Bartali, one of the heroes (alongside the outstanding Fausto Coppi) of a sport that in those years, with the revival of the highly popular *Giro d'Italia*, bore witness to the entire nation's desire for recovery and the need for hope. And victories.

The start of the recovery was founded on various basic decisions made by the governments presided over by Alcide De Gasperi (with Socialists and Communists on the inside, initially, and then from '47 with the leftists in opposition, in a context of strong political, trade-union and social tensions). First and foremost, the effort to reduce the inflation spiral and put the State's accounts back in order, restoring to the lira an indispensable condition of stability in order to be able to stay within the Bretton Woods agreements, the "Gold exchange standard", an international agreement for monetary balances linked to the dollar as the currency of reference, the only one convertible into gold (stability was the task undertaken above all by Luigi Einaudi as Minister of the Treasury and head of economic policy). Inflation initially had a beneficial ef-

fect: it functioned as an improper, indirect tax on speculative war revenues (those of black market "profiteers" for example) and reduced the burden of the public debt (which did in fact fall from 91% of GNP in '45 to 24% of GNP in '47). However, it was in danger of becoming a veritable landmine for political and social relations, igniting popular protests against the unsustainable increase in prices. It was therefore defused by a clearly deflationary policy, vigorously implemented by Einaudi himself, from '47, that was even more successful than could have been expected. *"Seen at a distance of many years – wrote Fabrizio Galimberti and Luca Paolazzi⁸ – the one-two of high inflation burning up the public debt and of restriction bringing down inflation looks too much like a textbook manoeuvre. But in actual fact, as Tolstoy points out when speaking in "War and Peace" of the chaos that governs battles rendering military plans useless, fate too contributes to producing results that appear to issue from the determined intervention of a clever man, so desirable are they"*.

The second important basic choice was to march towards a rapid opening up of Italian industry in the direction of international markets. Reconstruction, in short, went ahead in light of the relationship with Europe. From the outset, Italy, a defeated nation on a par with Germany, saw Europe as one of the main points of reference for balanced growth.

Between '46 and '50 Europe took its first steps, seeking economic channels of agreement (with the creation of the EOEC [European Organisation for

Post-war Italy begins the transformation that was to take it from being the agricultural nation it was to an industrial power. On the facing page, on the left, the towers of the refinery in Falconara in a photo of 1952; on the right a demonstration in Milan on the eve of the institutional referendum of 2 June 1946.

Economic Cooperation] before giving the go-ahead, in '51, to the ECSC [European Coal and Steel Community] by way of a shortcut as compared to direct political integrations that were far more impervious and substantially unfeasible). A work layout was prepared, drawn up with the essential contribution of a democratic technocrat, Jean Monnet, a Council that identified the common problems to be tackled and a Commission that did everything in its power to resolve them, pushing instruments of direct, parliamentary representation into the background.

European integration was of course an essential part of another basic choice, the Western one. The undoubted result of the Yalta Agreement. But also of a positive Italian democratic manifestation, which found confirmation in the political elections of '48, with the victory of De Gasperi's DC [Christian Democratic Party] and the defeat of the left-wing alliance between Palmiro Togliatti's PCI [Italian Communist Party] and Pietro Nenni's PSI [Italian Socialist Party]. The centre was in power, the left went into opposition. Italy continued its journey along the tracks of the Western alian-

ce, which stood firm within the rising European Community and within NATO as a part of the military entente against the USSR and the Communist countries in the Warsaw Pact. An essential point of this process was the Marshall Plan (technically ERP: European recovery program) for the reconstruction and economic development of the European countries seriously hit by the war.

And although it is true that Italy, committed to a strict budget policy, used only in part the resources provided by the Marshall Plan, and certainly less than France, Holland, Germany and Great Britain (as many economists maintain, based on the "Country study" of '49 drawn up by the ECA [Economic Cooperation Administration], the institute that administered the ERP funds), it is equally true that the use of those funds, combined with the severity of De Gasperi and Einaudi's economic policies and the enormous vitality and enterprise of the Italians, contributed to the rapid completion of the reconstruction process and, at the dawn of the 1950s, laid the basis for a decade of solid development that came to be known as the "economic miracle".

Notes

¹ Having stood at 100 in 1953, the production index of the manufacturing industry went from 142 in 1958 to 201 in 1961 - as shown by Table A: Production index of manufacturing industries (base year 1953 = 100).

1951	88	1956	128	1961	201
1952	91	1957	138	1962	221
1953	100	1958	142	1963	239
1954	110	1959	159	1964	242
1955	119	1960	183	1965	254

Source: Romeo (1972, 424).

¹ GALIMBERTI Fabrizio - PAOLAZZI Luca, *Il volo del calabrone - Breve storia dell'economia italiana del Novecento*. Florence, Le Monnier, 1998, p. 131.

² "Taccuino": L'Italia alle vongole", in *Il Mondo*, 1952, 18 October.

³ ARBASINO Alberto, *Un paese senza*. Milan, Garzanti, 1980.

⁵ MURIALDI Paolo, *Storia del giornalismo italiano*. Bologna, Il Mulino, 2000.

⁶ BIANCHI Patrizio, *La rincorsa frenata - L'industria italiana dall'unità nazionale all'unificazione europea*. Bologna, Il Mulino, 2002.

⁷ Table B. Variation in the national income at current prices and at 1938 constant prices, variation in the price index number (1938=100), and variation in the per capita income at 1938 prices.

	GNI current prices	GNI constant prices	Price index	Per capita income
1938	137.877	137.877	100	3.201
1939	152.641	146.115	104	3.360
1940	176.033	138.041	128	3.142
1941	207.234	135.140	153	3.050
1942	261.439	129.852	201	2.913
1943	351.404	117.175	300	2.616
1944	656.151	88.729	740	1.974
1945	1.184.514	71.509	1.656	1.585
1946	2.776.000	111.836	2.482	2.446
1947	5.495.000	127.235	4.319	2.762
1948	6.454.000	135.029	4.780	2.911
1949	6.963.000	145.291	4.792	3.109
1950	7.711.000	154.705	4.984	3.284
1951	8.836.000	164.983	5.356	3.479

Source: Romeo (1972).

⁸ GALIMBERTI Fabrizio - PAOLAZZI Luca, *Il volo del calabrone - Breve storia dell'economia italiana del Novecento*. Florence, Le Monnier, 1998, pp. 123-124.

Economy and reconstruction in the Parma region

ALESSANDRO SAGUATTI

That the war had deeply upset the entire Italian economy is shown by the statistics relating to the trend in national income, consumption, savings and industrial and agricultural activities.

The serious repercussions of the war were naturally felt in the Parma region too, where there was a substantial decline in industrial production owing to alterations in the home and international markets and the large dispersion of workers. Agriculture, on the other hand, won significant recognition when Mussolini awarded the province of Parma the “*Spiga d’oro*” [Golden ear of wheat] on 15 October 1941 (> I, p 203) as a prize for the results obtained in the “*Battaglia del Grano*” [Wheat Battle].

At that time the period of restrictions and rationing began for industries, restraining their activity, as testified to - in a significant way - by the words of Pietro Barilla, which highlight the dramatic general picture of the situation that had arisen in the war period: *“The war had changed many things... an entrepreneur plans, works imaginatively, risks winning or losing. By now it was impossible to decide on anything. We were working by radio-control. Production was marked by the ration card. They sent us lots of raw materials to produce a certain number of quintals of pasta and bread to distribute in areas determined by Rome ... There was a network of illegal exchanges. Those who had money could find anything, but the people, in other words that base of consumers which for ten years we had sought to increase, could only buy black pasta. And then there were the alarms, hours spent in refuge. There were also financial problems. In happier times*



we had set aside a few million liras. We nearly went bankrupt keeping the rhythm of the factory going”¹.

The most dramatic moment for Parma had come in April 1944, when the city had been subjected to bombing raids by the allied air force that created huge gaps in the historic centre, demolished or seriously damaged much of the monumental heritage, vast residential areas and spread death and destruction in every neighbourhood².

Finally, in May 1945 the war in Italy came to an end and on 19 June of that year the first Liberation Government came into being. The measures adopted for the revival of business began to produce significant effects at the end of the 1940s, when Italian economic policy, having sensed the needs of industry, finally addressed the attainment of competitiveness and productivity goals.

A period of gradual expansion got underway in 1950-51, characterised by growing profits created by a wage squeeze in a situation of a huge surplus of manpower. In contrast with national economic development, characterised by the pre-eminence of industry in the formation of the gross product, at the beginning of the 1950s, the province of Parma was still a “*district with a prevalence of agriculture and services, deriving overall from these activities more than 70% of total income*”³. Only 22.4% of the latter was in fact produced by industry.

Nor were the problems of reconverting the production structure particularly felt in the Parma district, because local industries had drawn very little stimulus from the war. Their efforts were therefore mainly focused

The war was over. But the recently concluded conflict left deep scars on the fabric of the city: from the left, the Palazzo della Prefettura, the Pilotta, palace of the Farnese family and a repository of art treasures, the North entrance to the city, where Barriera Garibaldi once stood, hit by bombs and irremediably damaged [AFP]. However, there were also scars on the hearts of the people. For months the city witnessed sights of suffering and sadness: homage was paid to the partisans who died in the struggle for liberation – bottom left [CP] – and the “purge” trials of collaborators were carried out – bottom right [CP].



on re-establishing their pre-war production capacities. With regard to Barilla, it should be remembered that in 1947 Riccardo had died – the founder of the industry – and had been succeeded in running the company by his sons Pietro and Gianni. In the same year the rationing phase ended and from then on Barilla decided to disengage its production from the state supplies, much of which were destined for the army, and to live on the market alone. This was the start of the “modern” period of the company, which in 1952 stopped producing bread to devote itself exclusively to the production of pasta, no longer sold loose but in the first standardised packages.

It was precisely at the start of the 1950s that Pietro Barilla, after a trip to New York to “discover how the

market in the world’s principal country worked”, implemented a new corporate policy revolving around widespread advertising.

The commitment lavished on enhancing the Barilla trademark certainly had important effects in the expansion of the company and marked the transition to a modern business strategy, which was increasingly concerned with the promotion of products in compliance with the market needs.

The progress made by the pasta industry, represented not only by Barilla but also by the firms Braibanti and Dall’Argine, (> I, pp 117-118; 122-131), can also be seen – in the 1950s – in other driving sectors of the provincial economy, such as the dairy industry (devoted to the production of Parmesan cheese, which at that time was



The post-Second-World-War period was a time of great crowd gatherings.

The workers from the Barilla company – below, in a photo by Alberto Montacchini [ASB, Aa 420] – joyful and exultant on Liberation Day.

On 1 May 1945 the celebration of “Labour Day” was resumed – here, the rally in Piazza Garibaldi in Parma [CP].

Yet work was scarce and wages were at survival level.

Strikes – bottom right, demonstrators in the vicinity of the Prefettura [CP] – follow one another at an increasing rate.

However, the desire for democracy also increased – top left on the opposite page, the monument to Garibaldi in the central Piazza Garibaldi became, against its will, a support for the electoral campaign of 7 April 1946 for the free election of the Mayor [CP] – and the desire for entertainment meant that public dance-halls were crowded – on the right, the hall of the Fiere in Giardino in 1946 [CP] – whilst the city began its unstoppable expansion towards the countryside – above on the facing page, the first houses built in the “Prati Bocchi” opposite the Maggiore Hospital in 1947 [CP].





represented by 550 cheese factories), the preserves industry, which with its 80 plants supplied 25% of the tomato concentrate produced in the whole of Italy, and the sausage factories, which had always been aided by the particular climatic conditions of the hilly area⁴. Furthermore, a role of considerable importance continued to be played by the milling industry and the sugar industry in the two plants in Parma and Fontanellato.

Outside the food field, mention should be made of chemical industries, in particular perfume industries (Borsari, Adam, Morris, ...), glassworks (Bormioli Rocco and Bormioli ing. Luigi) and pharmaceutical industries (Chiesi, Savoma, ...)⁵.

Industrial production in Parma was completed by engineering firms that specialised in the production

of equipment for the food industry, by shoe factories, some of which lost the artisan character that had marked them in the pre-war period, and finally by typographic industries, which had kept alive the legacy of Gian Battista Bodoni, director of the ducal printing works in Parma at the time of the Bourbons.

This brief overview of industry in Parma in the early 1950s confirms that local manufacturing remained unaltered from the original activities established at the beginning of the century. The progress made, in fact, led only to the gradual diffusion of business activities and to the expansion of companies within the same fields that had emerged at the dawn of the industrialisation of the province.

Notes

¹ BARILLA Pietro, "Memorie", May 1991. ASB, O, Cartella *Memorie*.

² CAPELLI Gianni, "Parma contemporanea. Dall'Unità d'Italia ai giorni nostri", in Banzola Vincenzo (edited by), *Parma la città storica*. Parma, Cassa di Risparmio di Parma, 1978, p. 316.

³ PIACENTINI, Ugo, *Dinamica economico sociale e finanziaria del parmense 1936-1971*. Milan, Giuffrè, 1974, pp. 47-48.

⁴ BOTTI Ferdinando (edited by), *La provincia di Parma nel quadro dell'economia nazionale*. Parma, CCIAA Parma, 1956, p. 20.

⁵ BOTTI Ferdinando (edited by), *La provincia di Parma nel quadro* . Parma, CCIAA Parma, 1956, p. 21.

Pietro Barilla, below, 8 January 1950 poses with Francesco Cornacchia, car racing champion and Luigi Gianoglio, a keen motorboat pilot, during the ocean crossing on the motorship Saturnia for the photographer from the "Progresso Italo-Americano".

Pietro goes to the United States – after having postponed the trip planned in August 1939 owing to the war – to update his knowledge of packaging techniques, advertising and the large-scale retail trade [ASB, Ba 50/2].

Pietro and Gianni Barilla – below, at their desk [ASB, U] – in 1947, after the death of Riccardo, take up the reins of the company, intent on developing it in a modern manner.

Towards the market

The problems of "packaging"

Sunday 8 January 1950 is an important date in the history of Barilla and in that of Italian food culture. The motorship *Saturnia* landed in New York, with the inevitable baby born during the crossing from Italy on board as well as several famous guests, including the racing car driver Francesco Cornacchia and Pietro Barilla, "owner of a well-known pasta factory in Parma that produces 100 tons of pasta a day".

The quotation is taken from the edition of "*Il progresso Italo-Americano*", which illustrates in an effective summary the aims of the Italian industrialist: "He is coming to the United States to study problems related to packaging and advertising and to view various new machines before arranging for their purchase"¹ Pietro Barilla had already planned a similar trip to America in the 1930s, for educational purposes, which he was unable to make due to the outbreak of war. This time, the visit was intended to satisfy not only his previous interests but also more pressing issues.

The Barilla company was going through a difficult though interesting period. The Italian post-war market, now the rationing period was over, was giving signs of wanting to restart: good opportunities were visible, in the short term, especially for the food market, which had been hard hit - in quality and quantity - by the war years. The nation was seeking the satisfaction of food and Pietro Barilla and the company were fully aware of this fact.

There were, however, many problems. In the post-war period the company had found itself with a considerable surplus of staff, owing to the obligatory re-employment of ex-servicemen and partisans; the factory was suffering from a time of confusion, having even been subjected to acts of sabotage; then, in '47, Riccardo Barilla had died. The reins of the company had been taken up by Pietro and his brother Giovanni.

Pietro Barilla therefore found himself saddled with the



responsibility of being the leader at a complex time of transition. He wanted to clarify his ideas: this is why he planned a trip to the United States, the only western market not to have been hit by the war, the "Big Market" which in the 1930s was seen as an ideal model by those, in Italy, who were involved in corporate communication.

What Pietro Barilla saw in the USA were answers to the insistent problems of the Italian market: product quality, packaging and advertising.

A "private" revolution

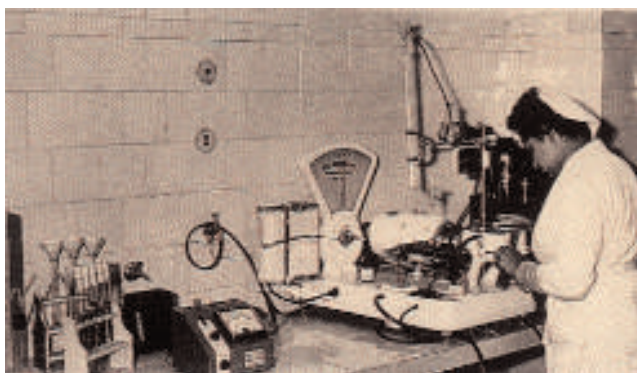
The decision that Pietro Barilla took at the beginning of the 1950s, undoubtedly encouraged by the American trip, was epoch-making. He opened the way forward for the company that would take it to become one of the leading Italian industries and one of the most important food industries manufacturing wheat-derived products in the world.

Barilla in the early post-war period was not structurally unlike the Barilla of 1940. The bombardments spared the factory; only one bomb hit the old offices and one of the continuous ovens, halting production in the bakery for one day.

But the production of pasta, subjected to constant stoppages due to repeated air raids – in the large photo below, the entrance in Viale Veneto with, at the centre of the lawn, the access to the shelter [ASB, Aa69] – fell off considerably both in quantity and quality.

Rationing lasted until 1947. The recovery of the free market sparked new enthusiasm and the new corporate structure took shape.

Below left, the drawing boards in the technical office [ASB, Aa 253], right, the cutting-folding machines division in a photo by Vaghi [CSAC, ASB, Ab 173]; centre, Maria Massari at work in the new analysis laboratory for pasta quality control [ASB, Aa 432] and the first “automated” production interventions: two workers produce a rotating roller with cells designed by the engineer Fausto Bertozzi for drying small pasta [ASB, Ab 284].



A series of aerial views of the Barilla factory taken immediately after the end of the war. Below, it is possible to make out the production structures of the pasta factory located on the eastern edge of the city [AFA, ASB, Ab 502].

Below, two shots by the photographer Vaghi taken from the east and west – CSAC University of Parma – give an idea of the extension of the production works.



In summary, Barilla chose the private consumer, the family, and the free market, abandoning other ways forward, such as public job orders, once and for all. However, this entailed a radical transformation of corporate mentality and basic industrial structures. One can understand why Pietro Barilla's mission to the USA was directed towards packaging, product quality and advertising: his goal was to achieve, with the use of more modern machinery, a line of products of constant quality, recognisable at the point of sale by

Below, Francesco Provinciali takes samples of superfine flour from the various batches for the first laboratory controls [ASB, Aa 409] and, on the facing page, the packaging of the pasta, already partly automated from 1938 [ASB, Aa 430].

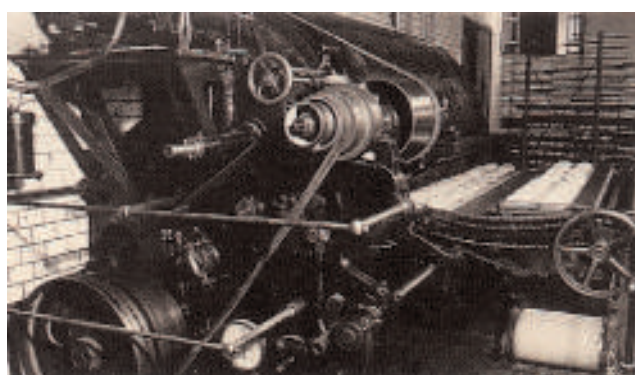
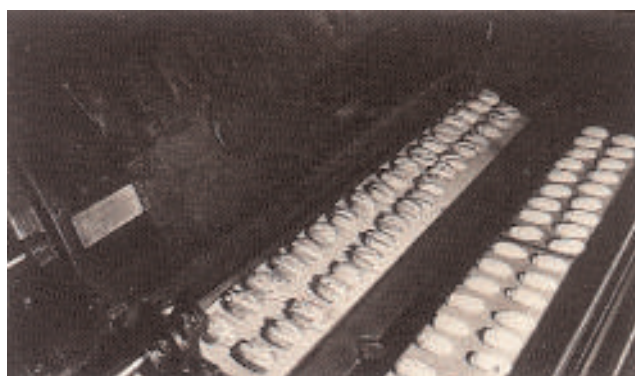
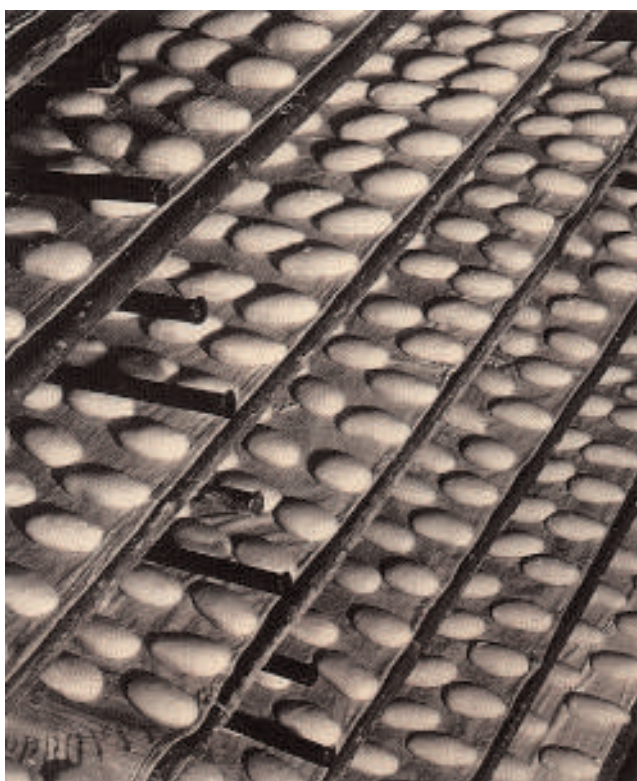


means of their packaging and known to the public through advertising.

A further choice, which stemmed from these decisions and was perhaps even more courageous, was that of closing the bakery and abandoning the bread market. The reasons for this fit perfectly into the new industrial strategy: in order to become a great bread-manufacturing industry it would have been necessary to have a vast network of factories spread over the country but this was an impossible investment to make at the end of a war.

Pietro Barilla was convinced that, in order to turn Barilla into a great national industry, it was necessary to have a reliable and durable product, with the possibility of nationwide distribution. Pasta won, and from that moment became the cornerstone of the company. The closure of the bakery did not cause social traumas: the workers' situation was resolved with a decision that satisfied all concerned. From 27 November 1952, when the Barilla plant ceased production, the artisan bakeries in Parma divided the employees amo-

At the end of 1952 Pietro Barilla decided to close the bakery. In order to compete in that sector at national level it would have been necessary to install huge ovens throughout the country. Such an investment was impossible. Pietro chose to concentrate his efforts on pasta. When the bakery closed, local bakers shouldered the responsibility of employing the staff, but they acquired a substantial percentage of the market, which until then had been defended by Barilla. In the photos below on the right and at the bottom by Pizzi e Pizio, various moments in the bread production process: bread-making, leavening, baking in continuous ovens [ASB, Aa 152, 158, 160, 168].



The sales network, a vital tool for the growth of the company, was reconstructed and reinforced. Below centre, the “branch” in Alessandria provisionally housed in a tent [ASB, Aa 480]. The yellow ‘Topolino’ cars and trucks that had survived the war, were joined by new Fiat vans [ASB, Aa 476] with special bodywork designed by the Viberti company [ASB, Aa 540].



ng themselves, gaining – thanks to the main manufacturer’s closure – important market shares. Bread production, however, was never totally forgotten. It reappeared several times, with alternative products such as breadsticks and crisp breads, until it was merged, with enormous success, into the Mulino Bianco line in the 1970s.

Distribution then became one of the winning points in this period. Until the war the most common means of transport was the railway⁴. In the 1950s the system

Facing page – Giuseppe Venturini continued to work for the Company and designed the new 1949-50 catalogue.

An attempt to diversify the image resulted in the trademark, now enclosed in an oval, become red for the superfine pasta and yellow for the egg pasta [ASB, Ga 1950/1].

changed, and was modernised and accelerated with the introduction first of lorries⁵ and then, in the mid-decade, with delivery vans issued to regional warehouses for whose coordination with the corporate image Carboni was responsible.

Pietro Barilla’s other goal was the improvement and strengthening of the sales network, which proved to be one of the key factors in the company’s expansion⁶.

An image for the company

Pietro Barilla’s decision brought with it very important practical consequences. The problem of distribution became central: it marked the transition from the single-brand shop to the multi-brand shop. Addressing the consumer in a direct way meant it was necessary for the company to be immediately recognised through a memorable image printed on the trademark, packaging, advertisements, shop fittings and point of sale. It was a fundamental time not only for Barilla, but for the history of Italian industry. Modern communications came into being as a result of decisions like the one taken by Pietro Barilla. There was no other period of such importance until the 1980s, when supermarkets began to make their presence felt.

Today the consumer is no longer “alone” in a shop that is unfamiliar to him, but is “alone” in front of the shelf. The question of the recognisability of the trademark is essential, and this explains the massive advertising investments of the period.

Pietro Barilla is unanimously acknowledged to have played a pioneering role in identifying the importance of the corporate image. In order to have a better understanding of what this means, let us take a step back from his visit to America in 1950. In the post-war period, communication (Barilla’s too) for reasons that are easy to guess, was in hiding. In addition to the revival, with adjustments, of Giuseppe Venturini’s advertisement of 1938 with the subject “*Butterflies on the pentagram*”, in 1947 an advert appeared devised by Carlo Mattioli, produced once again by Venturini, which had as its subject a hot-air balloon with the title “*Aloft*



since 1877". It was already an institutional campaign, even if dictated by different motives. This is how the situation can be summarised: *"the company still existed"*¹; the product, however, presented problems. The problems lay mainly in the difficulty of procuring raw materials and their relative quality. It was hoped with this campaign, therefore, to mention the company but not its products. Products which first of all did not sat-

isfy Barilla, and which recalled the times of poverty and rationing. In the space of just a few years the situation was entirely reversed. Pietro Barilla wanted a new trademark, new packaging, new advertising. He declared that *"the trademark is old"*² and decided to face up to the situation. He found the answer in Milan, but in a man from Parma: the brilliant era of Erberto Carboni was about to begin.

Notes

¹ "The voyage of the Saturnia arriving in New York", in *Il progresso Italo-Americano*, 1950, 8 January.

² "In America production had really pulled ahead... There I saw the packaged product and a proper brand policy. I said to myself: 'The world has taken this route, on my return I shall fall into line'". Pietro Barilla, *Memorie*, May 1991. ASB, O, File Memorie.

³ "At that time (1932) there was military work and little civilian work. Let's say two thirds and one third. My entry caused a shift in this state of affairs". "Here I understood that Barilla could – and my father hadn't realised this – expand into the private sector, without being tied to the military supplies that I didn't like". Pietro Barilla, *Memorie*, May 1991. ASB, O, File Memorie.

⁴ "The goods were sent by rail, using 'corbelli'. These were round bas-

kets made in Tuscany out of plaited wood. The advantage is that, once emptied, they could be put one inside another so they didn't take up much space". Pietro Barilla, *Memorie*, May 1991. ASB, O, File Memorie.

⁵ "The lorry was the new factor: rapid delivery and punctuality were the winning cards". Pietro Barilla, *Memorie*, May 1991. ASB, O, File Memorie.

⁶ "In the post-war period we began to choose representatives. Which were the best? It was easy for us to get to Piacenza, Modena and Bologna. At that time it was difficult to cross the Apennines: getting to Florence was a problem". Pietro Barilla, *Memorie*, May 1991. ASB, O, File Memorie.

⁷ Oral recollection of Guido Gonizzi.

⁸ Oral recollection of Guido Gonizzi.



The colors since 1877

The aerostatic balloon, on account of its ability to raise itself off the ground, has always excited curiosity and admiration. The small photograph, below centre, shows the Cirillo Stephenson advertising poster of 1906 [CRB].

It was Carlo Mattioli who devised the image of the Barilla hot-air balloon with the two figures – one intent on greeting today, the other outstretched to peer into tomorrow – but it was the hand of Giuseppe Venturini, Parmesan like Mattioli but Milanese by adoption, who sketched its vibrant outlines [ASB, Rca 28].

Below, a photo of the small promotional model [ASB, Rga 13].

"In alto dal 1877" [Aloft since 1877] is the slogan that appears on the posters – on the facing page – and on the 1949-50 catalogue. And it is a bright hot-air balloon that bears the message: the war is over, Barilla still exists.

“Aloft since 1877”

MAURIZIA BONATTI BACCHINI

The poster of the Barilla hot-air balloon, designed in the immediate post-war period by Giuseppe Venturini based on an idea by the painter Carlo Mattioli¹, is a delightful tessera in the story of this successful iconographic representation in the advertising field. The balloon exploit achieved by the Montgolfier brothers had marked the start of a new era and, ever since, the balloon had become one of the most striking and recurrent subject in advertising. It was synonymous with progress and upwardly-mobile aspirations, a theme for daring literary and poetic neologisms.

The sailors in the sky, able to navigate among the clouds, also caused the Bolognesi to dream, captivated as they were by a great passion for those spherical envelopes. Thus, in the first half of the nineteenth century an advertising campaign was launched in the city to finance the expeditions of courageous pioneers such as Francesco Zambecari and Francesco Orlandi².

Then, in 1906, an aerostatic balloon race was one of the most eagerly-awaited attractions at the International Exhibition in Milan on the occasion of the opening of the Simplon tunnel.



At the time sumptuous colour posters entitled “Cirillo Stephenson” advertised the aeronautic festival: globes of striped cloth, shining and rocking, rose up, became smaller, moved away, hovering above a strip of Italy and over her monumental cities, from Milan to Rome and Naples³.

IN 1935, BY WHICH TIME THE SKIES OF EUROPE WERE FURROWED BY AERO-

PLANES, HOT-AIR BALLOONS BECAME STEREOTYPES OF ADVERTISING COMMUNICATION. IN THE BUITONI-PERUGINA PAVILION AT THE MILAN TRADE FAIR A BALLOON WAS BROUGHT DOWN FROM ALOFT WITH THE “FOUR MUSKETEERS” ABOARD IN ITS BASKET. THEY WERE THE PROTAGONISTS OF THE FAMOUS RADIO PARODY THAT WAS WINNING OVER ITALIAN CONSUMERS, AND THE SECOND SERIES OF THEIR RADIO ADVENTURES WAS ENTITLED “THE FOUR MUSKETEERS IN A BALLOON”.

It was a sensational gimmick that triggered the most involving and revolutionary advertising phenomenon of the 1930s.

This is why the cheerful hot-air balloon advertising the Barilla pasta factory, which was disseminated on posters and postcards, was the renewed promise of flying high, forgetting the damage caused by the war and reviving ambitious projects that had already been started before the conflict.

That fine cord driven by the wind was an Ariadne’s thread leading the pasta factory back towards the skies of quality.



Notes

¹ Oral testimony of Guido Gonizzi, commercial representative of Industrie Grafiche Zafferri.

² ROVERSI Giancarlo, *La Tromba della Fama, Storia della Pubblicità*

a Bologna. Grafis Edizioni, 1987, pp. 106-112.

³ Collezione A. Bertarelli, Milan: “Cirillo Stephenson”. Poster, 1906.



The Italian Miracle

GIAN PAOLO CESERANI

Post-war Italy was a country barely above the level of underdevelopment: the famous Italian miracle lay in the incredible upswing that took place from 1951 onwards. The most sensational transformation was that of an agricultural country into an industrial one, in a leap that was entirely unparalleled in the other European nations: between 1959 and 1961 employees in the agricultural sector dropped from 43 to 30%, and continued to drop even after that. Large cities, which at the beginning of the century were home to just 8% of the population, in the decade 1950-60 took in one third of Italians.

Thus the new scene – from the 1950s on – was the city, but a city that was new for Italy: it was no longer the centre of civil and religious administration, no longer the rich mercantile market, no longer only a centre of services. It was instead a reality already experienced by European countries, the one of which Simmel, Sombart and Benjamin had spoken: it was the epicentre of modernity, of progress, of consumerism.

The history of advertising runs parallel with the history of social change. It is advertising that tells us what was happening in these new cities and new houses where Italians now lived: the adverts for stoves, washing machines, detergents, bathroom products, floor waxes. The take-off required new tools, and the agencies, the small Italian studios, did not yet have these tools. It was a world without targets, without benefits, without reasons why. It was also a world without tests: suffice it to mention that the first ones were called *Lintests*, in others words Lintas tests, by antonomasia! The Lintas company was in effect the first real “school” of Italian advertising, where Tecchio, Belli, Tabellini, Foraboschi, Maestri and Pozzi, among others, worked. The first motivational research was carried out in Lintas for “Gradina” and led to a justly well-known campaign: “*Brava, avevi ragione, si mangia bene con Gradina*” [Clever girl, you were right, Gradina tastes excellent].

Research revealed to Lintas the Italian housewife’s prejudice against margarine and the way to get round this obstacle.

A reassuring strategy, acting as a real buffer against what was new and one that was also used in other cases, for example for the launch and correct placing of the washing machine, the great intruder in the Italian kitchen. How would the woman react, jealous of her role as a professional launderer, faced with the advent of a machine-rival? Would she feel as though she had been ousted? Set to one side? And what attitude would she take, this woman of still rural extraction, towards technology?

The way in which these operations were carried out was extremely subtle. It was considered best to tell the housewife that the washing machine was not a rival, but an assistant: “*Non lava meglio di te, ma sbriga al posto tuo questa faccenda, e ti lascia così più tempo da dedicare ai tuoi cari*” [It doesn’t wash better than you, but does this chore instead of you, thus leaving you more time to devote to your nearest and dearest]. This was the model followed for the introduction of all the “devilries” that brought about a profound change in the role of the woman and the household.

The brand counts more

It was also in this period that another important change that would have great repercussions on the history of advertising became firmer. It was the reduction in emphasis on the loose product, which until then had typified Italian shops, and food shops in particular.

The most significant case was that of pasta: it was necessary to wait until 1967 for a law to be passed that required it to be wrapped, but in the 1950s the main brands were already selling packaged pasta. Shops, which in past decades had been single-brand, opened up to competing brands. It was a time of great importance, because in practice Italy was setting out on the road of the other Western nations: it was no coincidence that in 1950, Pietro Barilla had gone to America to study the problem of “packetting” (as they said then), and the problem of distribution and brand advertising.

Italian society in the 1950s evolved rapidly: huge migratory flows transformed the cities and emptied the countryside. Agricultural Italy gave way to industrial Italy. Advertising ran parallel with the history of social change. It was the period of graphics: besides Carboni, who left his mark on many "historic" campaigns from Bertolli to Montecatini, Pavesi and Barilla – on the left, the 1953 Barilla catalogue, which revived the graphic sign of the spoon and fork borrowed from the campaign poster [ASB Ga, 53/1a] – the Frenchman Raymond Savignac enjoyed particular fame, the author of the well-known poster for Bel Paese – on the right –, of Gradina Margarine with the polite waiter – alongside –, and the emblematic advertisement for Il Giorno of 1956.



The consumer, now, no longer chose the shop (which in actual fact he did not choose, because he made his purchases in the one that was nearest): now he had before him different packages, and therefore different brands, and therefore different images. One of the first companies to understand this transition was Barilla, which not only modernised its plants, but sensed the need to give itself first and foremost a precise identity with regard to advertising, and then to create what is now called a coordinated image.

The great graphic designer Erberto Carboni was called upon to carry out this cutting-edge operation, and Carboni satisfied all the company's requirements: he redesigned the trademark, researched new packages, created the styling of the delivery vans, designed exhibition stands and created advertising campaigns (the first, in 1952, won the Palma d'Oro with the slogan: "*Con pasta Barilla è sempre domenica*" [With Barilla pasta it's always Sunday]). The need to invest in a corporate image came into being therefore as the result of social change, a new behavioural level. The consumer was in front of the shelf, in front of competing products: the homogeneous world of loose products was fragmented into a series of offers with different characteristics. A further transition took place in the 1980s, an amplification of this first turning point: these were the years in which supermarkets became positively established in Italy, and more than ever the consumer was "alone" in front of the shelf, without even the presence and the support of the shopkeeper. This explains why the decade of the 1980s was characterised by the greatest increase in advertising expenditure. Towards the end of the 1950s, and even more so in the following period, ideas that were considered fixed points in the culture of American communications began to circulate in the world of Italian advertising. For example the well-known theory of Ross Reeves, according to which advertising must not be considered as other than a long-term investment in the image of the product. An awareness emerged that advertising did not serve simply "to sell", but rather to create consensus in more subtle and interesting ways. Another well-known expression of an American ideas man distinguished between "*market share*" and (in jargon) "*mind share*".



That is to say: the manufacturer must think about putting the product on the sales counter, the advertiser's job is to place it in the consumer's mind; in his emotional universe. If, in short, advertising had been defined as "*the soul of commerce*", in these more modern years the metaphor was beginning to be understood in ways that were more reasonable and closer to reality. Advertising, it was starting to be said, contributes to the sale of the product by operating on the psychic side. It is not a case of plays on words, but of a more attentive way of considering the relationship between manufacturer, advertiser and consumer.

Advertising as "vocabulary"

The 1950s closed with the first transmissions of "*Carosello*" (which began broadcasting in 1957, four years after the start of Italian TV), with the establishment of international agencies, whilst advertising agents of

The 1950s were also the period of the film star system, which made its entrance in the world of advertising: nine film stars out of ten use Lux soap – below – Ag. Thompson, 1957 and the image of the woman-star appears in the advert for toothpastes – below Binaca (Brini, 1957) and Fluorodonth (Ramos, 1957) – and SiSi stockings – on the right, in a creation by Brunetta Mateldi (1957). And with the boom of the washing machine, soaps and detergents transformed Italy into the Country of the “white and the clean”.



Right, two adverts for Omo by Savignac (1957) and by Ligasacchi – Lintas 1958. Technology comes to the aid of the Italian woman in the form of washing machines and fridges – below right, the Breda fridge [Archivio ISEC], centre, Candy washing machine (1950) and left, the legendary, and very feminine, Vespa (1958) [Archivio Storico Piaggio].



various generations were at work, from Villani to Caimi, Dal Monte and Domeneghini, from Bellavista to Pesavento, Gian Rossetti, Colombo, Botter, Orsini and Armando Testa, in addition to those who – as in the case of the professionals at Lintas – were already beginning to work in marketing, as practised by the multinationals.

Thus it was still a varied and multifaceted scenario which corresponded perfectly to the profile of contemporary society. Advertising is one of the best “windows” to observe social development, and the advertising of this period is a very vivid proof of this. Communication reflects and records a clash of fundamental importance: the one between the traditional, rural civilisation and the world of technology and “plastic”, the one between soap and detergent, but above all the one between the ethics of sacrifice and the growing hedonism.

Advertising had found itself at a very busy crossroads and, of necessity, had to take on a task that theoretically was not its responsibility: that of playing a mediating role between the old and the new, between the cottage and the urban living room, between the world of the farmyard and that of modern comforts. Italy had no modern culture, had no images appropriate for the new times, did not even have a vocabulary suited to the growing modernity.

In a history of the Italian collective imagination, advertising should certainly be acknowledged as having played the role of chief mediator in this encounter-clash.

Let it be made quite clear: it is not necessary to see any “merit” in this, nor argue that the only possible and desirable model was that of the total consumerism of the 1980s (though hardly conceivable at the time).

But such a passage was destined, the way the same one was taken by other European countries, even if the latter had managed it in more graduated, coordinated and harmonious ways than Italy.

Advertising ended up by placing itself, out of necessity, where nobody thought it would have to place itself.

Official Italian culture did not perceive the transformation, did not see it in time, was therefore not able to intervene. Perhaps it was unable to do so, as many have pointed out: it is certainly no coincidence that both the Catholic culture and that of the left-wing have always had, albeit with various nuances, an overall anti-modern and anti-industrial attitude. In the overdressing of Italian culture, advertising was left as the only voice and the only “culture” of the transformation, to the point that it produced the only “vocabulary” of the transition to consumerism and modern mass rites.



The industrial “take-off” in the post-Second-World-War period

ANTONIO CALABRÒ

A strong expansion in consumer goods, especially of durables. A massive increase in investments.

The impulse of the IRI and ENI public industry and the expansive function of government spending. An extraordinary increase in exports. These are the four basic elements that brought about the great economic growth of the 1950s. A virtuous network of economic and social factors supported by a regime of low wages and by a very close relationship between wage increases and an increase in productivity. But a network also characterised by several basic weaknesses: because the expansion of the country was not accompanied by a judicious policy of reform able to tackle in a decisive manner historic evils (the marginalisation of the South) and new problems posed by accelerated modernisation and because the particular importance acquired by public spending and, more generally, by the presence of the public hand in the economy, ended up in the course of time having a deeply distorting effect on the evolution of a competitive market economy¹. The 1950s, in short, are an excellent paradigm of Italy's economic vices and virtues: strong entrepreneurship but also deep-rooted welfarism. The country was to see the fruits of this and pay the price until the new millennium and the transformations of the present day.

In 1951 the stabilisation of the Italian economy, wished for by De Gasperi and Einaudi, was completed. The public accounts were more or less in order, inflation was under control, the lira – all things considered – in a good state compared to the dollar, standing firm within the Bretton Woods boundaries (with an exchange rate of 625 liras to the dollar). Progress could be made.

As far as industry was concerned, the basic sectors – metalworking, engineering, chemicals – were strengthened; the textile-clothing and food industries also developed. According to Patrizio Bianchi² “*durable consumer goods were the real driving force, especially when first-purchase domestic consumer goods overlapped exports: the first economy car, the first fridge, the first television were the real icons of the miracle, of a largely agricultural country that was rapidly shifting towards the towns and almost forcefully had to reconstruct its own identity*”.

New entrepreneurs came onto the scene, drawing alongside the traditional protagonists of Italian industrialisation. Besides the Agnellis and the Pirellis there were the Borghis, the Zanussis and the Merlonis of electric household appliances, the Falcks ruled the iron and steel scene alongside the colossuses of Oscar Sinigaglia's IRI, Franco Marinotti and Furio Cicogna, together with the men of Montecatini and Edison, contributed to the history of the chemical industry, the Pesentis gained force in cement and in various financial activities, the Morattis and the Montis became established in the oil world, which was dominated, in Italy, by the force of Enrico Mattei's ENI (this will be dealt with in more detail shortly), the Barillas won positions in a food industry that was trying to unify the typicality of the Italian product and new mass consumption, the Marzottos revived the textile and clothing industry, the Costas established Italian supremacy in naval equipment and shipbuilding alongside the IRI's Fincantieri, and Adriano Olivetti in Ivrea restored importance to the family enterprise by focusing on international technological innovation and design, but also on the social values of a company that had risen out of a jointly liable, responsible “community”. It was a golden moment for Italian capitalism: great personalities, strong innovation, enterprise. The distinctive model of Italian development caught on, the so-called “family capitalism”, which was well-established both in the largest companies and in the incredibly close network of small and medium-sized concerns that from the 1950s on were the real backbone of the national economy.

Development was concentrated in what immediately came to be known as the “*industrial triangle*” (Milan-

Consequences and premises of industrialisation in Italy: below, an emblematic image of the huge migratory phenomenon from South to North; on the right, the signing of the Treaty of Rome, in virtue of which Italy, in 1957, entered the ECM, the European Common Market, which after a long journey developed into the European Union.



Turin-Genoa). But if we look more carefully we can see that companies were expanding all over the northwest, with some interesting settlements in eastern Lombardy, in the Veneto region and in Emilia, creating the premises for the boom of the “industrial districts” in the 1960s and 1970s.

The protagonist of the 1950s was the car and Turin was its capital. In March '55, at the Geneva Show, Fiat, led by Vittorio Valletta, presented the 600, its new economy car destined to launch mass motorisation: a small car, but with four seats (the right size for the typical Italian family of the period), inexpensive, technologically advanced but requiring limited servicing. It was a success (which would be repeated, just a few years later, with another mass product, for a younger public, the 500). The Italians, with their Piaggio and Innocenti scooters, but above all with the four wheels of the “runabout”, discovered convenience and freedom. Private mobility was the key to national modernisation. Vehicle registrations went from 161,000 cars in '55 to 380,000 in '60 and to 640,000 in '62. The public hand helped out with a massive series of investments in the new motorway network, starting with the “Autostrada del Sole”, which provided a rapid link between North and South, connecting Milan with Rome and Naples, whilst the “treno del sole” [sun train], in the same years, conveyed from South to North, from Sicily, Calabria, Puglia and Campania to Turin and Milan, hundreds of thousands of people, available manpower for the growing enterprises. Good producers yet inexpensive (the productivity index, based at 100 in '53, reached a level of 184 in '61, whilst the wages index

stopped at a level of 147), but also excellent consumers for a country that was changing its conditions, consumption and lifestyles.

TV made a decisive contribution to this change. Its first appearance was in 1954. A rapid boom followed. A new industry took shape, the communications industry (whose full splendour would be seen in the 1970s and '80s, with the end of the RAI monopoly and the establishment of commercial TV). Advertising developed, with a twofold effect: the creation of models of living and mass consumption and support for manufacturing companies vis-à-vis consumers (the use of advertising as a competitive tool, in an industrial system that drew up its accounts with the rules and criteria of modern marketing). The television manufacturing industry also grew, thanks to the strong capacity of Italian entrepreneurs, whose products found a space alongside those of the principal foreign brands. The TV as the prince of electric household appliances, next to the fridge, the washing machine, small electric domestic appliances and, some years later, the dishwasher. Along this path of consumption, agricultural Italy finally gave way to industrial Italy: the heart of the “economic miracle”.

The State was mainly responsible for creating the general conditions for development. Undoubtedly private enterprises played an important role, but public enterprises created the conditions and framework for it. It was IRI, led by Oscar Sinigaglia, that invested massively in the iron and steel industry, giving engineering companies (manufacturing everything from cars to electric household appliances) rolled steel sections at competitive costs and essential products for modern consumer indu-

The Italian “industrial take-off” focused on the car, the symbol of an age and an instrument of development. Below, Alberto Pirelli, Vittorio Valletta and Gianni Agnelli sit at the foot of a Bianchina driven by Giuseppe Bianchi. The motorway network – on the right – extended down the peninsula shortening distances and standardising lifestyles, influenced by Transatlantic fashions – below, young people around a jukebox – and pursued the myth of modernity.



strialisation. And it was also IRI that played the role of investor in sectors in which private investors (due to the high cost and high risk of investment) were absent. This reconfirmed IRI's function as a “support and substitute” (Patrizio Bianchi's definition) already exercised during the Fascist period and now revived, outside the barriers of autarchy and corporative protectionism, for an Italian economy that found itself having to reckon with Europe. In 1957, the Treaty of Rome heralded the birth of the EEC (European Economic Community) and Euratom (Community for Atomic Energy); in '58 the CAP (Common Agricultural Policy) was outlined and, with a gradual lowering of tariff barriers, the way was open towards the ECM (the European Common Market, fortified by a progressive customs union completed in 1968). In short, Italy was playing in larger markets than the home one. And it was exports, as we have seen, which were a fundamental driving force for growth. There was a second challenge to face in order to keep development rates high and give the country supports for competitiveness: the energy challenge. It was at this precise point that another of the great protagonists of the Italian economy, Enrico Mattei, entered the field. A former head-partisan of the “white” brigades, a brilliant young “new man” of the DC, Mattei realised at once that the country needed energy autonomy, so as not to have to depend for supplies of petroleum and methane on the “seven sisters cartel”, the oil multinationals. In a strong position after

the discovery of large methane deposits in the Po Valley, he persuaded the Government not to wind up Agip, but instead to invest in research and development. He was right. ENI policy was characterised at once by its two-sided nature: Italian autonomy for the prospecting and distribution of methane and for oil supplies (on a frequent collision course with the American and English multinationals) and the breaking of the national monopolies (Montecatini, Edison) for products of the petrochemical and chemical industry (including agriculture). Just as IRI was an instrument of “support”, ENI played a leading role in attempts to bring about profound changes in the economic and power set-ups, against closed industrial worlds and national monopolies: an accelerated modernising impulse, important in a country that had no *antitrust* norms nor a well-regulated modern market culture (fought for, for example, by the liberal economist Ernesto Rossi, from the columns of the quality weekly “*Il Mondo*”) and was building its development both on entrepreneurial protagonism and on the distortions of the role of the public hand (in which the anti-monopolist Mattei played a leading role, with his sometimes corrupting ability to influence policy and markets). A vital and controversial figure, Mattei died in '62 in an air disaster that is still being investigated, but which in fact many people maintain was caused by an assassination attempt.



The State, through IRI and ENI, favoured the development of oil prospecting - below, a crude oil drilling well in Agrigento – and of the iron and steel industry – on the right, a furnace at the Falck Vulcano plant in Sesto San Giovanni – but this created distortions in the economic system that emerged in force at the end of the 1960s.



The face of ENI changed but Italian industry had in any case found a protagonist whose name would endure. The enterprise of IRI and ENI (despite the diversity of their philosophies and horizons) corresponded to a more general choice that left its mark on the entire course of the 1950s. The “free-trade” line of De Gasperi and Einaudi declined, whilst in the DC, under Amintore Fanfani and a new generation of leaders, a more interventionist and “social” policy took shape. The “Vanoni plan” of ’54 (after the name of the Minister of the Budget, Ezio Vanoni), as the first of a series of “programming” tools in the economy, indicated precise goals for development, for the creation of new jobs and territorial readjustment. Attention was directed on public tools of intervention. The State, strengthened by IRI, ENI, a large part of the

banking system and various bodies, made the rules and at the same time was a player on the economic field. An improper role. And a source of distortions that became evident in the course of time, as Sinigaglia and Mattei, great managers guided by the public interest, were gradually replaced with men who were more attentive to balances of power than to the development of the Italian economy. But in the golden years of growth and the “miracle”, few people were thinking far-sightedly of the future. Everyone was in a hurry. In 1960 Italians were glorying in a new success: the Oscar for the most stable currency attributed by the “*Financial Times*” to the lira. The outlook was rosy, even though the miracle had its evident limits and costs. But the clouds seemed a very long way off.

Notes

¹ GRAZIANI Augusto, *Lo sviluppo dell’economia italiana – Dalla ricostruzione alla moneta europea*. Turin, Bollati Boringhieri, new updated edition, 2001.

² BIANCHI Patrizio, *La rincorsa frenata – L’industria italiana dall’unità nazionale all’unificazione europea*. Bologna, Il Mulino, 2002, p. 136.

New technologies, new company

Take-off

For Barilla the 1950s were the so-called “take-off” years, when resources that existed but which had not yet been fully utilised were implemented. For the whole of the decade Barilla was at the centre of experimentation and constant progress in at least two directions: production and communication.

This division is purely one of convenience: in actual fact it was a single process with a single aim. There was one guarantor of this unity of purpose: Pietro Barilla, who had an exceptional “shoulder to lean on” in his brother Giovanni as far as production and technologies were concerned.

New machinery was experimented with, automated production acquired increasing importance, packing

and dispatch became central. The packing division became the true “centre” of the factory. It was a process that lasted for years and led to the creation of the “continuous” line¹. One example: in 1953 Barilla welcomed its first engineer, Manfredo Manfredi, who was subsequently to play increasingly important roles. It was a turning-point. Until then, pasta was made by pasta-makers: the master pasta-maker was a particularly skilful workman promoted to that position. Now the need was felt to rationalise production processes, and in particular the very delicate drying stage.

In 1952, in a folder intended for the sales force and shopkeepers, Barilla was proudly able to write: “*Our company is now one of the most modern and up-to-date both from the technical and organisational points of view, radically transformed in terms of presentation and on the cutting edge as regards the quality of its products. The best recompense for our technical progress has been and is offered to us by retailers and consumers showing their preference; we have received the most sought-after prize for our advertising efforts from the*



The American trip in 1950 allowed Pietro Barilla to “imagine” the future Italian market. He surrounded himself with the best collaborators to modernise and revive the company: Manfredo Manfredi in 1953 was the first engineer to enter Barilla, Emanuele Ceccherelli was responsible for the laboratory and quality control – below, on the left, together in a photo of 1953 with Luigi Bortini, motor vehicles shop foreman [ASB, Aa 506].

And whilst Gianni Barilla – on the facing page with Pietro in the factory square [ASB, U] – dealt with the technical management, Pietro summoned Erberto Carboni to communicate the new Barilla set-up to consumers: below, the first folder containing the images of the 1952 advertising campaign, devised and managed entirely by Carboni [ASB, Rha 2].



experts with the 1952 ‘Palma d’Oro’ for advertising”.

The last two paragraphs are highly indicative. Production progress, success in sales and communications are placed at the same level and mutually identified. With an intuition that in those years was anything but common, Pietro Barilla realised that, having achieved quality, corporate image was the winning card, and indeed was essential, for the life of the company.

He sought an epicentre that would activate and resolve the numerous problems that the turning-point posed, from the trademark to packaging and advertising in the true sense of the word. He found the solution, so to speak, at home: Erberto Carboni, a renowned graphic designer, a Parmesan who had moved to Milan and already worked for Barilla in the pre-war period, in 1922, producing a calendar that “my father says was enormously successful”, as Pietro Barilla wrote to him, commissioning another one from him in 1938³. Contacts were re-established, ideas were now clear and the broad strategy outlined.

With Carboni it’s always Sunday

Carboni made his debut with a famous campaign. It was a dazzling start that threatens to shift attention from the extensive work that the great graphic designer did for Barilla and which must instead be considered separately: because it is the first known example in Italy – if not the first anywhere – of a deliberate creation of a coordinated image.

The slogan “Con pasta Barilla è sempre domenica”

[With Barilla pasta it’s always Sunday]⁴ came into being at the café table where the film critic Pietro Bianchi, the journalist Orio Vergani⁵ and Pietro Barilla were sitting. Barilla illustrated his intentions and his problems. He was looking for “something”, a rationalisation, a condensation, a verbalisation that would sum up the link between company, pasta and consumer. Exactly what we now refer to as “claim”. He was looking for an emotional result, which would create joyfulness and highlight the important place that pasta had in Italian life. Pietrino Bianchi wrote something on a scrap of paper and handed it to Barilla: Vergani also had a peep at it. They both nodded. The slogan “Con pasta Barilla è sempre domenica” was born, which Carboni would shortly combine with the splendid image of a spoon, fork and pasta on a blue background.

The elegance and creativity of the campaign (it first appeared on hoardings) were recognised at once. The jury of the National Award for advertising, who met in Palermo on 2 October on the occasion of the 3rd National Convention for the category, awarded Barilla and Erberto Carboni the Palma d’Oro for the following reason: “For the most original and effective advertising display of the year 1952”⁶.

The account of the origin of the campaign may seem unusual, but it had its logic. Pietro Barilla and the Barilla company hailed from Parma: they were wed to modernisation but lived in an ancient cultural centre that was still very vibrant, to which men such as Bertolucci, Zavattini, Artoni, Bianchi, Mattioli, Vergani and Carboni⁷ were drawn.

In this environment Pietro Barilla, from that time on,

"Con pasta Barilla è sempre domenica" [With Barilla pasta it's always Sunday]. The ingenious advertising campaign designed by Erberto Carboni was awarded the Palma d'Oro, the sector's highest recognition, in 1952.

Below, the gold and glass trophy [ASB, Ha 49], the diploma [ASB, Ha12] and, on the right, in the photo, Pietro Barilla on 2 October 1952 as he receives the prize in Palermo, during the 3rd National Convention of Italian advertising agents, from the hands of the president Aldo Dacol, between Villani, Gazzoni and Zaza "The modern office", 1952, X. [ASB, O, 1952].



Below, a shop strip with the visual from the campaign, in which the slogan invented by Pietro Bianchi becomes for Carboni a stimulus to create a clear association between words and image [CSAC], and, on the right, a shop sign in enamelled metal [CP].



expressed his vocation as a patron by discreetly financing the magazine “*Palatina*” and taking an interest in the neo-realist film Festival that was held in Parma in 1953.

The campaign invented at the café brought together a cultural tradition and new requirements: one era was sliding into another, it was an episode that would shortly prove to be no longer feasible, when Barilla began to work with the large international agencies, from CPV to Young & Rubicam. Which road could a company take that – in the early 1950s – wished to become integrated in the modern culture of industrial communications? In Italy the major multinational names in advertising had not yet opened or, if they were doing so, their structures were minimal. The golden age of the poster designers, which continued for just a few more years, had now exceeded its *climax* and no longer satisfied the needs of a structured company. Modernity was met with modernity: it was the graphic designer who took on the role of providing industries bent on innovation with suitable communications. Let us be clear about this: many graphic designers (including, for example, Carboni and Munari) were active previously, but the peak time for graphics was in the late 1950s and early '60s. The graphic designers modelled themselves on European experiences, the Bauhaus for example, and this in itself represented a leap of quality. Alongside the use of photography, they introduced rationality and rigour to the



paginating up process. They satisfied the demand for updating, and were, in other words, the right counterpart for those companies (besides Barilla, Olivetti in those years springs to mind) which intended to leave “Little Italy” behind them. But did they also meet the needs of a public that was still partly rural, certainly not European, which was timidly beginning to approach higher consumption? The answer is provided by the history of advertising. The 1950s were the years of graphics whereas the 1960s, the years of the consumer take-off, were above all the years of advertising. The “coldness” of the graphic designer no longer met the needs of a wider popular target. Erberto Carboni was an exception. Far from being “cold”, he was a creative and indeed fanciful spirit, albeit within the rigour of the profession. He too, in the last two years of his collaboration with Barilla, fell in line to a certain extent with the growing mass market. For several years, however, he was able to give the company what had been asked of him: a modern image of efficiency, without neglecting emotion, and above all one that could be recognised at each stage of the corporate communication.

A quantity of subjects

Thus, from 1952, Carboni fulfilled all the company’s needs. He designed the new trademark, created various campaigns, designed stands and the image of the delivery vans. In 1955 the new factory in Viale Veneto (now Viale Barilla) was opened. It was on the technological cutting edge and its new machinery led to a change in packaging formats: cellophane was dispensed with and gave way to new cardboard boxes. Carboni, who designed the previous packs, was also responsible for the latter. Carboni’s graphic and architectural work, by unanimous consensus, reached the heights of creativity. In 1966, for example, an American critic, Alan Parkin, in a book dedicated to international design⁸, included three Italian companies in his list of the most graphically advanced.

One of these was Barilla, and a dozen or so pages were given over to an analysis of Carboni’s work. Parkin dwelt on the origin of the trademark, perhaps the most brilliant achievement of the day, together with the famous RAI

la pasta del buon appetito



Barilla

casa fondata a Parma nel 1877 per la produzione delle paste alimentari

Side, "La pasta del buon appetito" [Pasta for a good appetite], poster by Erberto Carboni for the 1952 Barilla campaign [ASB, Rc 24].

The pasta shapes that attracted Carboni's spirit were combined with a fork and spoon, as if to testify to the rhythms of daily life. The only motif that stirs the imagination of the observer is the association, on a white background, between the product and its imaginative projection, almost a distant memory of the poster "Pasta su pentagramma" [Pasta on pentagram] created by Venturini in 1938 (> I, p. 249).



"stethoscope", also by Carboni, and identified the path taken to arrive at the stylisation of the "egg". His stands and three-dimensional furnishings were also much admired, in which spatial development was given to the great graphic invention of the "spoon and fork".

Carboni's campaigns strike us as a perfect example of what we earlier identified as the request for "modernity", which was presented to the graphic designer. The pasta was uncooked, the pasta was graphic; no concession was

In Carboni's poster the new trademark is inscribed in an oval and with classical lettering reminiscent of G.B. Bodoni, which also exists in the negative version as in the cover of the general Catalogue of 1952 - below [ASB, G 52/I].

The two hypotheses presented by Carboni: the first, above [CSAC], in which the symbolic moment of consumption is predominant, with plate and cutlery, which was not realised, and the second - below, in the final version in which the graphic interplay of the soup tureens prevails, forecasting the rituals of the dinner table.

made to its appetizing quality. Carboni recalled, in an interview given several years later, the reasons for this choice: "As far as the images were concerned, I had an idea that seemed to be pure madness to the Solons of the time. Namely, the idea of pushing the product into the background, partly because everyone was doing the opposite in those days, and I wanted to be different". Carboni also recalled the considerable advertising investment which, together with the creative impact of the campaign, guaranteed "an impressive increase in sales, undoubtedly due not only to the quality of the product but also to the spot-on advertising campaign"¹⁰.

In 1952 the campaign included 25 adverts, a placard, a series of radio commercials and a leaflet intended for female consumers¹¹. What is striking, in the choice of means, is the extraordinary number of subjects used for the press advertisements. With the '56 and '58 campaigns the number of subjects per year actually exceeded 40. Carboni recalled: "There was no skimping on investment. For a year, almost every day, a quarter page in the *Corriere*"¹².

Certain series were dedicated to a single newspaper, others to yet another newspaper and so on, with a deployment of forces that today would be unthinkable. The strategy in itself was clear: the topics handled were in fact countless and were gauged on multiple targets. They ranged from the attention required for the new trademark ("Signora attenta!" [Attention Madam!]), to practicality, to the variety of formats ("Per tutte le età della vita e per ogni giorno della settimana" [For all ages of life and for every day of the week]), to food safety, to guarantee of manufacture, to the protection guaranteed by the new packaging ("Come una corazza la nuovissima confezione della pasta Barilla protegge la vostra salute dalle insidie della pasta sciolta" [Like armour the brand new packaging of Barilla pasta protects your health from the perils of loose pasta]), to the convenience of transparency ("La nuova originale confezione consente di vedere la pasta Barilla riprodotta al naturale, e di scegliere nella varietà dei tipi e dei formati quella che più vi piace" [The original new box allows you to see Barilla pasta reproduced life-size, and to choose the one you like best from the variety of types

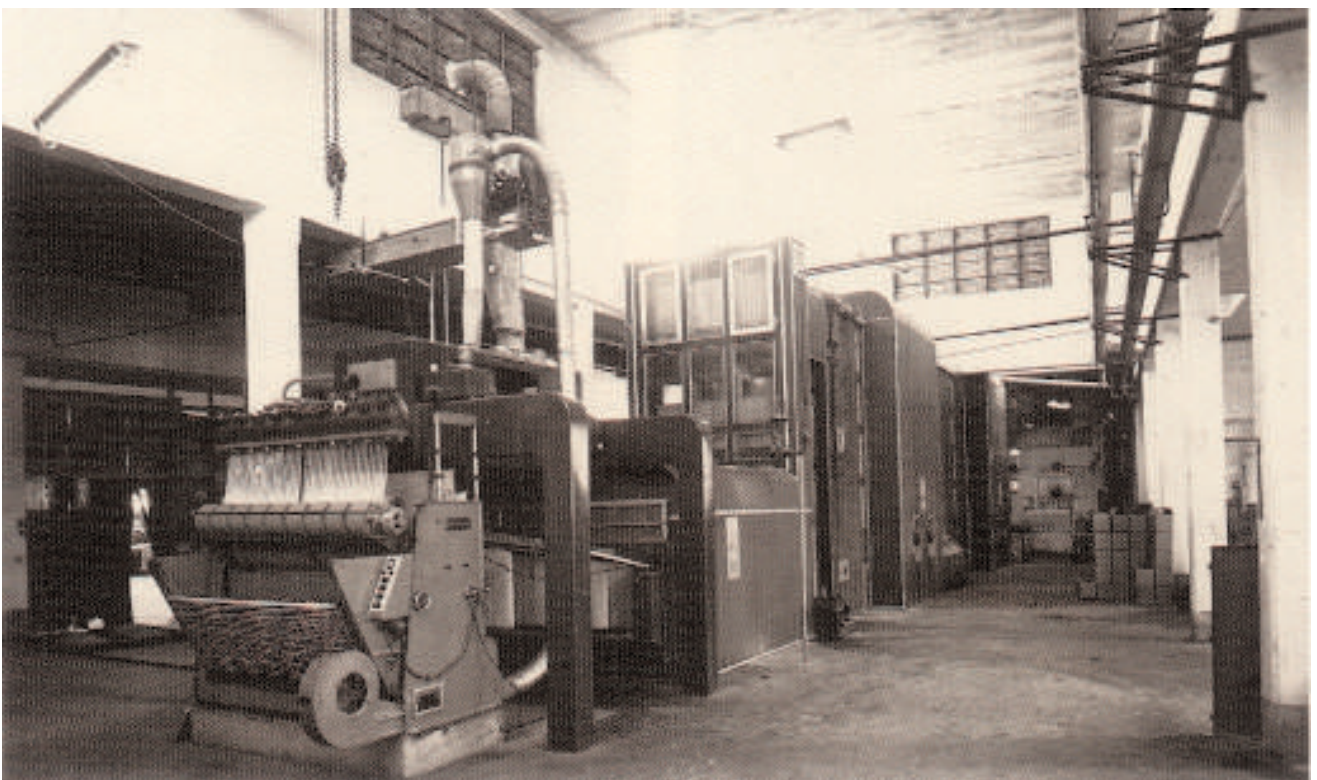
Whilst technical progress led to the realisation – in agreement with Braibanti – of the first continuous pasta production line – below in a photo of 1953 [ASB, Aa 1952/2] – Carboni redesigned the corporate trademark and restyled the company's fleet of vans, below, in two images of 1952 [ASB, AFV, Aa 262; AFM, Aa 462] and, on the facing page, in the long photo in the centre, the presentation of the Fiat and OM vans issued to the Milan branch at Parco Sempione in 1951 [ASB, Aa474].



and sizes]), to economy (*“Le cento lire meglio spese della giornata”* [The best-spent hundred liras of the day]). The campaign provided exhaustive reading about the product (how it was made, how it was packaged), its use and its social function (house, table, family), its further applications (lunching alone at a restaurant) and its spokespersons (the cook). A total interpretation. The campaign was all-embracing, as though arising from the urgent need to tell its story in full, now that there were so many new things to say¹³.

The success

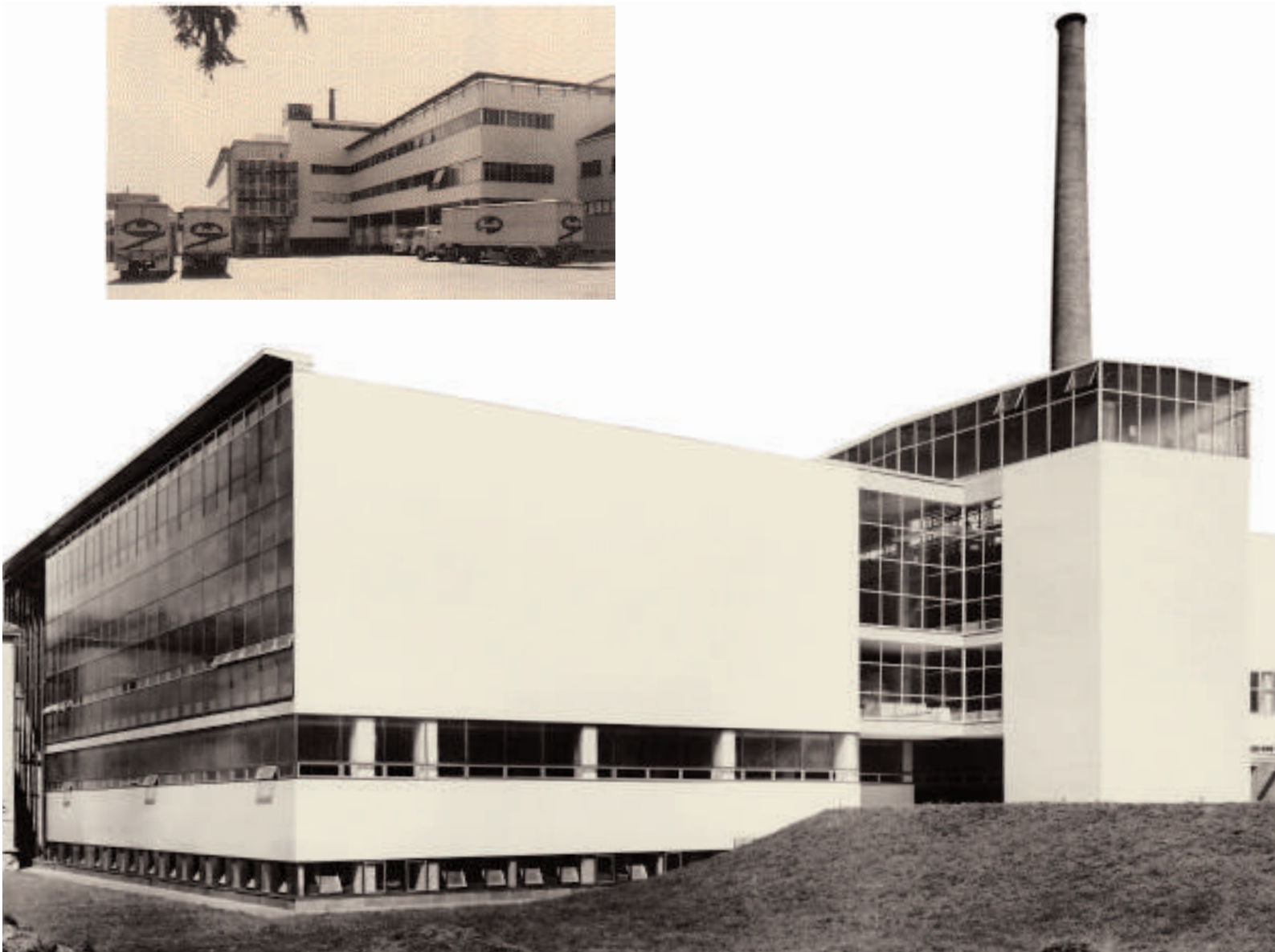
In the second half of the 1950s Barilla's success was immediately visible. An advert by Carboni of 1956, under the by now institutional title *“Perché Barilla trionfa sul mercato italiano?”* [Why is Barilla a hit on the Italian market?]. The answer is: *“Potenza e modernità degli impianti, materie prime sceltissime, lavorazione perfetta, confezione protettiva, eccezionale varietà di tipi, qualità costante e sicura, elevato rendimento alla*





The year 1964 saw the conclusion of the long task of modernising the factories in Viale Veneto, which were completely rebuilt to a design by the architect Gian Luigi Giordani, and covered an area of more than 24,000 sq. m.

In the large photo, the façade overlooking Via Emilia, with the old surviving factory chimney [ASB, A, Album Stabilimento 1965] and in the two small photos, on the left an intermediate stage of the works with part of the old pasta factory still standing [ASB, Aa 507] and, below, the same area, now completed, with numerous semitrailers [ASB, A Album Stabilimento 1965].



Below, group photo of the Barilla directors in front of the new factory in Viale Veneto taken by Luigi Vaghi in 1965 [ASB, AFV, A 1965 cron.].



cottura, convenienza di prezzo”¹⁴ [Capacity and modernity of equipment, selected raw materials, perfect processing, protective packaging, exceptional variety of types, constant and safe quality, high cooking performance, good value for money].

Barilla was already the market leader for egg pasta at the beginning of the 1950s, but at the end of the decade

it became official that its supremacy had extended to cover the whole line: Barilla had also outstripped Buitoni in superfine pasta. It was on that occasion that the company became really aware of its strength and prospects¹⁵. The fact of being the market leader in both types of pasta brought about a change in its advertising language. The '56 and '58 campaigns repeated the themes of the '52 campaign, with greater attention to the packaging; in 1959, however, there was a radical change. “*Questa è la pasta per tutti*” [This is the pasta for everyone]”¹⁶, read the title, reasserted by the egg pasta and gluten pasta products, “*Questa è la pasta all'uovo per tutti*”, “*Questa è la pastina glutinata per tutti*” [This is the egg pasta for everyone. This is the wheat pasta for everyone]”¹⁷, Carboni’s elegance mediated the popularisation of the product, finding the correct symbolism for the “crowd” that forms around the package in blow-up size. It was a new approach that moved

la salute dei bambini

È così facile della vita i bambini
nutrono le loro più madri.
Tuttavia, la più saggia.
Le donne, per loro, Barilla
arricchiscono i loro primi passi.
I loro primi giochi di
per i bambini, negli anni,
i loro primi studi.
La grande pasta all'uovo Barilla,
nutrimento equilibrato e completo,
è uno dei più sani prodotti
della loro vita.
Basta a farli crescere felici
e la loro salute è anche la nostra.

pasta all'uovo

Barilla

cinquecento
grammi



per cento lire

Avete detto alla qualità,
avete detto al tempo,
avete detto al sostentimento,
avete detto al profitto di tutti
la garanzia di un lavoro
regolare, il rispetto
per ogni minuto
della tradizione di sempre,
ma le avete dette le migliori
condizioni della pasta Barilla.

una scatola
di cinquecento grammi
non può essere pesante
e non offendere mai Dio.

le cento lire meglio spese della giornata



Barilla annuncia:

La nuova pasta Barilla
in nuove pratiche confezioni
in una eccezionale
varietà di formati



ripresenti sulle scatole
il naturale
croc dal modernissimo
impianto del nuovo stabilimento.
La più alta garanzia
di qualità, d'igiene, di peso
e di sostentimento.
Ogni scatola da cinquecento grammi
serve per cinque persone
e costa soltanto
cento lire.
Le cento lire meglio spese
della giornata.

le cento lire meglio spese della giornata



con
pasta Barilla
è
sempre domenica



Perché Barilla tratta solo maccheroni italiani?
Perché è moderata negli impasti, mette le mani pulite,
lavora con purezza, con la passione, con la serietà di chi
qualità conosce e cerca, ricerca l'equilibrio alla salute,
conviene di giorno
con le regole del successo della pasta Barilla in tutto il mondo?



creata Barilla nel 1877 per la produzione delle paste alimentari

Facing page – the innocent wonder on the little girl's face was mirrored in the charm and simplicity of the symbolism used by Carboni in the full range of his adverts.

Thus the half-kilo weight above [ASB, Rba 56/13] confronts the shiny trombone [ASB, Rba 56/10] and laurel wreaths [ASB, Rba 56/26] represent the quality, hygiene and good value of Barilla pasta, whilst on the half page of the Corriere della Sera of 31.III.1956 – on page 48 [ASB, Rba 56/9] – the perfect forms of the egg recall Euclidian geometry, an indirect expression of the perfect organisation of a hard-working mistress of the house.

Enormous packets of Barilla pasta tower in the advertisements – on the facing page [ASB, Rba 59/26], – which Carboni created in 1959 with his usual photomontage technique. The role of the packages became a determining element in the promotion of the brand, whilst the use of black/white in a system of colours, which is ahead of its time, is intended to testify – jointly with the headline – to the family nature of the product on the table.

And a laid table, using a futuristic overhead shot, perceived and enhanced the social importance of mealtimes in the home. This – below left [ASB, Rba 60/24c] – is the first image of the product's consumption produced after the war, hitherto promoted through the use of metaphors, and significant also on account of the accompanying text.

away from the multiplicity of themes used in previous campaigns: the advertisements no longer “read” Barilla pasta, but celebrated it. Carboni successfully brought together the graphic approach and the popularity required by commercial success. The 1960 campaign, the last one signed by Carboni, shows a further change

Below right, the five eggs in a pasta frame enclose the secret of the substance that is at one and the same time origin and product [ASB, Rba 55/3].

Below, a shelf strip – here, still in proof form [AC] – that presented the new packs designed in 1955 by Carboni.



QUESTA

è la pasta per tutti



espresso pasta

100 lire

le cento lire meglio spese della giornata

Barilla la più alta produzione di paste alimentari nel mondo

Carboni was also responsible for the first Barilla commercials on the “Carosello” show. He designed the graphic titles in collage – below, various photograms [ASB, BAR I Re 58] – that opened Giorgio Albertazzi’s *L’Album*. This was a series of 33 “Caroselli” broadcast in 1958 and ’59 based on the reading of love poems by the popular actor and advertised in advance in the press by special advertisements, below on the right [ASB, Rba 59/38].



this campaign there appears, for the first time in central position, a theme very dear to Barilla communication: the family. The product is set in context, “warmed up” by the moment of consumption, by the appearance of the pasta on the table¹⁸.

There were adverts with surprisingly topical themes: the one with the father and son sitting down to eat without a maternal presence, the one with the couple alone in front of the cooker, whilst the entire family is captured in an extraordinary overhead image, which cuts

The packets of Barilla products became the subject for a unique advertising page – facing page – which had no need of special texts. Whilst the swallows’ nests are the only ones in the series to be shown perfectly cooked, the other egg pasta formats are characterised by the stylisation of their special ingredient and the superfine pasta is subjected to an elusively graphic treatment, on blue backgrounds that call to mind the old paper bags filled with the loose product. A smiling boy acts as a pull for wheat pasta, especially intended for childhood nutrition [ASB, Rba 59]



the ground from under the feet of the traditional view of them around the dinner table¹⁹. Carboni gives a remarkable proof of his paginating talent, but this message is genuinely innovative compared to the campaigns of just a few years earlier. A summary of the situation might be: Barilla pasta was no longer out to conquer the market, by showing off its potential: the market had been conquered.

The 1960 campaign was one of leadership, in which Barilla pasta made its first identification with the evolution of Italian society.

There is a text, in an advert for egg pasta, which perfectly exemplifies this basic change: “È l’ora più importante della giornata. Ci siamo tutti. La nostra famiglia è molto unita. Non aspiriamo a grandi cose. Siamo felici e un buon piatto di pasta Barilla rallegra la nostra tavola” [It’s the most important hour of the day. We’re all here. Our family is very close. We don’t aspire to great things. We’re happy and a delicious plate of Barilla pasta brightens our table]²⁰. It is a genuine sociological document, the portrait of a nation that has left poverty behind but has not yet begun to embrace the craze for consumerism.

A moment of harmony that is now mourned for, a moment of appreciation of the simplicity of living and its results. Fundamental among these moments is the one in which the family is gathered around the table. It is important that Barilla, already at that time, should have set itself up as the ideal “trademark”, one might say the sponsor, of this very important ritual.



The Christmas card of 1954 provides Carboni with the opportunity to give rein to his imagination and once again enhance the graphic potential of the individual small pasta formats, called upon to act as a border for a tender Baby Jesus [ASB, Rha 3].



A professional and his mark

This image was also used on the screen: it provided the continuity of image that linked Barilla's language of the 1950s with the early 1960s, when Carboni was no longer responsible for the company's communications. The first appearance of the Barilla trademark on the big screen was in an animated short film made by Paul Bianchi in 1958²², which revived Carboni's graphic elegance and various typical motifs: the colours white and blue, the "rain of butterflies" and the package in a prominent position to a phrase that is an evident reprise of the press campaign: "*La migliore spesa della giornata*" [The best buy of the day], which imitates the title "*Le 100 lire meglio spese della giornata*" [The best-spent 100 liras of the day]. Carboni's mark is easily recognised in a short "industrial" film made by the company in 1955. This production included the themes of equipment modernisation and the attention paid to production quality: "*200.000 uova fresche di campagna*" [200,000 eggs fresh from the country] (a theme that we also find in the press)²³ "*per il più naturale dei cibi*" [for the most natural of foods]. Mechanisation is introduced with the most

suitable metaphors: "*Come mani sapienti*" [Like skilful hands], "*Come se mille e mille massaie lavorassero per voi*" [As though thousands and thousands of housewives were working for you]²⁴. In 1958 and 1959 Barilla appeared for the first time on the TV show "Carosello", with "poems" recited by a very young Giorgio Albertazzi and with jokes by Dario Fo. The titles that introduced the popular advertising show, specially designed by Carboni, were long collages of small figures of animals and people, which looked as though they had come out of a book of antique prints. The "codas", once again the work of Erberto Carboni, were a faithful reprise of the campaigns themselves, from the graphic standard to the pre-eminent role of the package, which towers up with the same perspective it did in the adverts of the period, to reach the titles: "*Con pasta Barilla è sempre domenica*" [With Barilla pasta it's always Sunday], and the arguments of quality/efficiency: "*Raggiunta la più alta produzione industriale*" [The highest industrial production has been reached]²⁵.

Until 1962 Carboni's legacy was clearly visible in the company's television commercials: an ideal "witness" for the new times that were now being heralded.

Notes

¹ ODDI Renzo, *La Barilla degli anni Cinquanta*, Ms, 1993. ASB, C 90.8.

² CARBONI Erberto, *Che cosa abbiamo fatto per Voi*. Folder, 1952. p. 1-2. ASB, Rha 2.

³ Pietro Barilla, *Letter to Erberto Barboni*, 14-6-1938. ASB, O, Copia-lettere P.B. 1938, no. 158.

⁴ Oral recollection of Albino Ivardi Ganapini, head of the Barilla Presidency Office. Parma, November 1993.

⁵ BOSELLI Pier, "Con Carboni è sempre Domenica", in *Strategia*, 15, 1.X.1975, p. 15.

⁶ *Palma d'oro della pubblicità*. Diploma: ASB, Ha 12. Trophy: ASB, Ha 13. See *L'ufficio moderno*. October 1952. pp. 1072-1074 and insert on the following pages.

⁷ BERTOLUCCI Attilio, (Parma, 1911 - 2000). Teacher of Art History, editorial consultant for Garzanti, collaborator of the RAI, founded in the 1950s, with the support of Pietro Barilla, the magazine *Palatina*. Father of Giuseppe and Bernardo, both directors, he moved to Rome where he concentrated on his own literary activity, before returning to the Parma district, to Casarola, in the Apennines, where he lived until his death. He is considered to be one of the great poets of the twentieth century.

ZAVATTINI Cesare, (Luzzara, 1902 - Rome, 1989). Parmesan by adoption, Tutor at the Maria Luigia College, member of the editorial staff on the *Gazzetta di Parma*, for which he wrote withering polemical articles in the 1920s, he moved to Rome in 1940 and concentrated on writing well-known film scripts (*Ladri di biciclette*, *Miracolo a Milano*, *Umberto D*), directing and painting.

BIANCHI Pietro, (Busseto, 1909 - Milan, 1976). Journalist and writer, he was one of the most important Italian film critics. Teacher of philosophy in Parma, he moved to Milan in the post-war period, where he directed *Illustrazione Italiana* and *Settimo Giorno*. Author of numerous film monographs, he always maintained links with his city.

MATTIOLI Carlo, (Modena, 1911 - Parma, 1994). Born in Modena but Parmesan by adoption, designer and illustrator, an advertising graphic designer and painter, he is considered to be one of the most important Parmesan artists in the second half of the twentieth century.

VERGANI Orio (Milan, 1898 - 1960). He lived for many years in Rome where he went in for journalism. From 1926 until his death he was on the editorial staff of the *Corriere della Sera*. A reputed writer with

a lyrical and fanciful vein, he was the author of most of the texts of Carboni's advertisements for Barilla.

CARBONI Erberto (Parma, 1899 - Milan 1984). (> II, p. 272).

⁸ HENRION F.H.K. - PARKIN Alan, *Design coordination and Corporate Image*. London, Studio Vista, 1967. pp. 36-41.

⁹ BOSELLI Pier, *Con Carboni è sempre Domenica*, in *Strategia*, no. 15 1.X.1975, p. 15.

¹⁰ BOSELLI Pier, *Con Carboni è sempre Domenica*, in *Strategia*, no. 15 1.X.1975, p. 15.

¹¹ CARBONI Erberto, *Che cosa abbiamo fatto per Voi*. Folder, 1952, pp. 1-2. ASB, Rha 2; Adverts: ASB, Rba 52/1-25; Poster: *La pasta del buon appetito*. ASB, Rc 24.

¹² BOSELLI Pier, *Con Carboni è sempre Domenica*, in *Strategia*, no. 15 1.X.1975, p. 15.

¹³ Pasta Barilla press campaign, 1952 ASB Rba 52/ 1-25.

¹⁴ CARBONI Erberto, *Con pasta Barilla è sempre Domenica*. Press advert. ASB, Rba 56/26.

¹⁵ Oral recollection of Albino Ivardi Ganapini, *ibid*.

¹⁶ CARBONI Erberto, *Questa è la pasta per tutti*. Press advert, ASB, Rba 59/26.

¹⁷ CARBONI Erberto, *Questa è la pasta all'uovo per tutti*. Press advert. ASB, Rba 59/24; CARBONI Erberto, *Questa è la pastina glutinata per tutti*. Press advert. ASB, Rba 59/7.

¹⁸ References to the family atmosphere are made in the adverts: ASB, Rba 60/1c; 7n; 13n; 16n; 17n; 21n; 23n; 24c; 25c; 45n.

¹⁹ CARBONI Erberto, *Senti papà, è tanto buona*. ASB, Rba 60/25c; *La felicità comincia in cucina*. ASB, Rba 60/8n; *È l'ora più importante*. ASB, Rba 60/24c.

²⁰ CARBONI Erberto, *È l'ora più importante*. Press advert. ASB, Rba 60/24c.

²¹ "In the United States I leafed through many newspapers, I looked at American advertising, made up of large photographs". "Our advertising in the 1950s was too elegant for the time, it wasn't made to sell". Pietro Barilla, *Memorie*, May 1991. ASB, O, Folder *Memorie*.

²² Paul Bianchi, *Le ali del nostro cielo*. Short film, 1958. ASB, Rfa 5.

²³ CARBONI Erberto, *200.000 uova*. Press advert. ASB, Rba 60/48c.

²⁴ *1,2,3,4,5 uova*. Short film, 1960. ASB, Rfa 3.

²⁵ *L'album di Giorgio Albertazzi*. TV commercial, 1958-1959. ASB, Rec 58/3-16; Rec 59/1-20.

Erberto Carboni and the culture of his time

LINA CASTELLANI

Behind the experience of modern European graphics – which had its source in the examples of functionalism, in its turn prompted by the artistic results of Bauhaus, De Stijl and Russian constructivism – a large part was played by the indications and suggestions of the rationalist architecture that was developing in Europe in the post-First-World-War period, as a sign of the return to order (but not on this account an expression of deference to the constituted order which it antagonistically opposed) and a sign of anti-eclecticism¹.

Terms such as “architectonic construction of the page”, “modulation of space”, “aesthetic engineering of forms”, “culture of materials”, all of clear constructivist flavour, became an integral part of the new “graphic-design culture”.

This last definition is intended to allude to the overall, non-specialised and sectorial stance which, ever since its inception, the most advanced advertising communication has taken.

In graphics, and in the typographic page in particular, the concept of architectonic construction dictates laws: drawings, texts and photographic reproductions are organised in a clearly pronounced architecture. At the source of these formal choices lies a “functional” conception of writing that subsequently finds its full expression in the whole of the research done by Bauhaus, the German school that for the occasion represented a key moment in the complex story of innovative graphics².

In Italy it was only Futurism, the Italian proto-avant-garde par excellence, which first considered the problem of the relationship of the industrial revolution and tradition and therefore began to elaborate models dictated by the tension and expansion of forms and dynamic motion³.



Despite auguring a substantial graphic and typographic revolution, the Futuristic formulae only found a late application (with Depero and Nizzoli) and their impact was in any case limited to the adoption of a few “graphic devices”⁴.

The updating of Italian graphic culture did not have its sources in home-grown Futurism, as much as in the aforementioned European avant-garde movements from which it took liberally, partly through “the importation” of the most advanced design strengths originating in those countries⁵.

The 1930s saw the new course of Italian industrial graphics⁶, so much so that from then on the word *réclame* (limited to only three forms of intervention: posters - calendars - newspaper advertisements) was replaced by the word advertising.

The evolution of Carboni's graphics in a rapid summary, starting with his first designs of the 1920s – illustrations for books or posters for companies in the city where he was born, Parma – where a style with symbolist reminiscences or surrealist features prevails – as in the poster for the OPSO toothpaste of 1923 [AC] shown alongside – or in which art nouveau references emerge – as in the bill for OPSO perfumes of 1922 [AC], below, or on the cover of the “Pasqua Benefica” of '23 [AC].

The distinction is important since the first definition presupposes a limitative concentration (with due exceptions of course) in that it was a practice entrusted for the most part to painters-poster designers operating in full creative autonomy, authors of posters that were interchangeable, in other words not designed in dependence on the advertised product but with the simple rubber-stamping of the company name.

Designers, consequently, linked to an advertising formula that focused simply on their artistic skill rather than on the formulation (theoretical and practical) of a radically new language (both at the thematic and methodical-design level), the fruit of a methodical and systematic approach, as is presupposed by the second term.

Mention should also be made of the leap in quality in classical typography which was forced to update itself

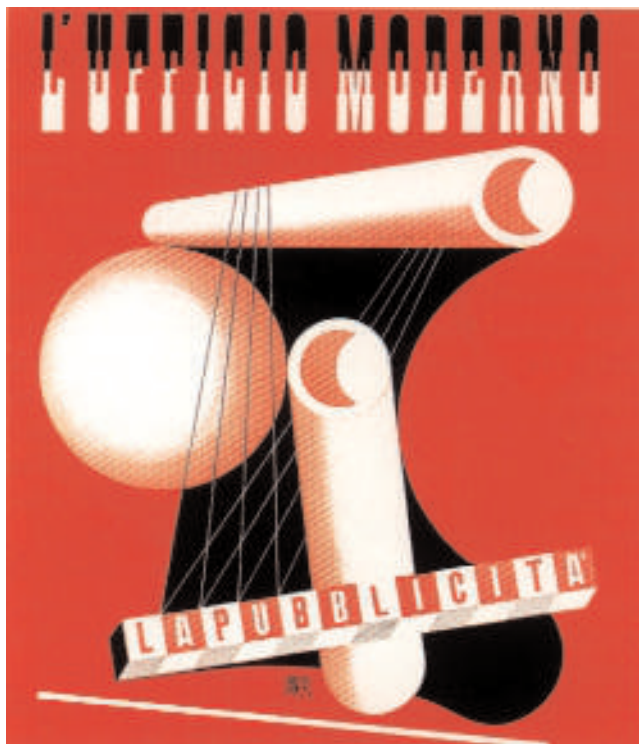


with the new requirements of communications through the image, whose visual quality supplanted the archaic one of reading.

With the introduction of the photograph on the page, the old typographer, ignorant of the problems of coordination and fusion of the two elements, was forced to make way for the skills of the graphic designer. Typographic art came into being as applied graphics, which makes use of characters alone and in which the formal values of the letters, numbers and initials of classical typography reveal their expressive values.

Traditional characters were used on the page independently of sizes and hierarchies according to a revolution of the typographic space, free from classical schemes of symmetry⁷. At the base of that authentically modern grammar lies rational graphics, which in dispute with the formula that realistically visualises the contents (illustrative graphics) chooses constructivism, schematism and abstraction⁸. This is, broadly speaking, in line with the development of graphic design that took shape in Italy in the 1930s, when the country was just opening up to industrialisation. The environment was the Milan of the triennial exhibitions, of “Campografico”, of Persico’s “Casabella”, of the architects of the “Gruppo 7”, of the abstractionists of the “million” and in particular of “Studio Boggeri”, the springboard for a whole series of professionals, rightly considered today to be the pioneers of modern Italian graphics.

The story of Erberto Carboni, who purportedly moved



to Milan at that time, leaving behind a decade of poster-designing and illustration in Parma (the city of his birth and school education), was interwoven with recent events in which he directly participated and which, in turn, led to a radical methodological turning-point in his work as a designer. Carboni's story, compared to the evolution of Italian graphics, is paradigmatic, since in the analysis of his works it is possible to read the transition from a first phase corresponding to the discovery "of new communicative set-ups", to a second phase linked to the fervent activity of the avant-gardes until reaching, as we shall see, the third phase of "professional consolidation".

His collaboration with Studio Boggeri, from the early years of his career, opened up the way to him for research, for experimentation and a knowledge of new techniques. These included photography, for which Boggeri himself established the first fundamental points in an issue of "Campografico"¹⁰, which became a primary element in his compositions. But above all it helped him to define a functional language, the result of a thorough analysis of the specific qualities of the product to be advertised and at the same time an immediate, unprejudiced language, which transcending a merely informative function (that of the simple statement of the existence of the product), based its appeals, or its "seductions", on particular configurations, colours or on thematically surprising ideas¹¹.

His adhesion to the stylistic policy of that studio and his undoubted openness to foreign models, as well as his actual type of training (an architecture diploma from the Academy of Parma) unequivocally linked him to the rationalistic trends which, in Milan in the 1930s,

Carboni's cultivated and refined style very soon began to refer back to the "purist" models of Ozenfant, on the cover of the *Ufficio Moderno* of 1939 – alongside [AC] – or to the rationalist component which is clearly expressed in the press advertisement for Lagomarsino of 1935 – below [AC].

took concrete form in the fervid activity of the architects of the "Gruppo 7" (whose points of reference were Le Corbusier, Mies Van der Rohe and Gropius). This was a movement that sought to wage an intensive battle on behalf of modern architecture through actual designs and critical debate (the editorship of "Casabella", the most lucid critical tool of Italian rationalism, was acquired by one of the most important theoreticians of the movement: Persico, in 1932).

Carboni collaborated, in 1934, on the staging of the "Aeronautics Exhibition" on the occasion of the Milan Triennial Exhibition¹² for which Persico and Nizzoli designed "The Gold Medals Hall"¹³; this was an exhibition that was defined "*not only one of the most rigorously poetic things in the whole of Italian rationalism, but the linguistic reference for a version*



Carboni's style in the post-war period was influenced by the "discovery" of Picasso, seen in the decorative motifs of the 1956 calendar for the Industrie Grafiche Zafferi [Coll. Battistini], featuring a virtuoso use of complementary colours.

*authentically linked to our culture of international rationalism"*¹⁴.

The Triennial Exhibitions, which from an initial artisan and regional formulation (the old decorative Biennial Exhibitions) would evolve into more modern forms targeted at industrial production, acted as an important intermediary between graphics and architecture¹⁵. In fact according to Fossati *"the new Italian art of advertising came into being on the walls of those exhibitions; it was now sufficient merely to transfer them onto paper"*¹⁶.

Undoubtedly, the osmosis between architectonic proposals and graphic information was great and presupposed the same basic method of approach.

Consider, in this regard, the pagination of the new "Casabella" in the modern square format and rational Bauhausian graphics, as an emblematic example of a common graphic-architectonic enterprise. And, on the other hand, a sector of maximum cooperation in these terms was that of exhibition design¹⁷. A sector examined by Carboni using the same lucid formulation applied to graphics.

In search of suggestive, never banal, solutions, he devised an "advertising architecture" project, also derived from the resolution of the expressive problem of the form. Already in the first exhibition designs realised for the Montecatini company (1933) and in all the trade fair activity carried out for the RAI and for Barilla pasta until one of his final exhibitions, "Italia 61", where he organised the entire Fiat pavilion, he adopted solutions (both at the architectonic and visual level) that can be cited as typical examples of design functionality. Forms that enclose and synthesise the story and the particular nature of the object.

In this regard it is worth mentioning a declaration made by Herbert Bayer, taken from the introduction to Carboni in the book *Exhibition and displays* published in 1955, which was very much suited to his operating procedure: *"Every design requires an expressive form that is evocative of that particular subject and which is derived exclusively from it"*¹⁸.

This is the key point from which Carboni began, demonstrating maximum openness towards the Bauhausian and constructivist model.



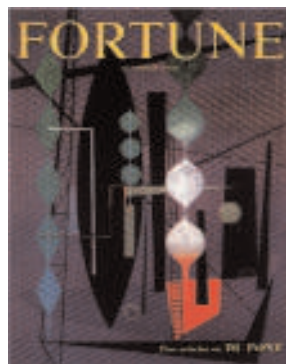
References that are maintained in his subsequent production even when the historic avant-gardes had been superseded, at the time of the Italian economic boom, by the new models or new systems that persuasive graphics or purely American-style advertising were proposing.

Between the ideals of a European culture and those of a nationalist culture, Carboni opted for the former, experimenting on each occasion with various scripts according to the chosen communicative formulae.

From Surrealism to Dadaist photomontage, from Ozenfant Purism to Picasso, from Dutch Neo-plasticism to experimentation linked to *Gestalt* psychology, then in conclusion the entire line of the historic avant-gardes: these were the cultural models widely investigated throughout his career.

At this point it is necessary to stop for a moment to reflect on the programmatic use that he made of these models.

In Carboni's work the choice of a determined script, like his choice of a particular morphological or iconographic motif, was always established in close relationship to the contents, which in their turn were



The links with the figurative culture of post-Cubism emerge in the cover for issue 45 of the magazines *Graphis* and *Fortune* of October 1950, whilst in *Graphis Packaging* of 1960 Carbonei revived and updated the models of rationalism with the needs of a communication founded on lines and colour.



designed in relation to the type of product being advertised. He himself declared in this regard that “*the expressive language suited to the advertising of a foodstuff must be substantially different from that used for a pharmaceutical product*”¹⁹.

This stance is the result of an operating procedure that had its roots in the Studio Boggeri where the new graphic designers (including Carbonei), aiming for the ex-novo resolution of communicative problems, invented a typographic range of expressive forms, defined by Boggeri himself as “convenient formal modalities”²⁰, always suited to the specific areas of commissioning (from the food industry to the chemical and pharmaceutical industry and the large travel agents). Within this operation, Carbonei further radicalised the design issue (demonstrating among other things a wide and deep knowledge of the artistic developments of the time) in precise cultural references.

A specific aspect of his research was the rationalistic component with which he tackled and resolved

any given design problem and which remained as a substratum for the variety of scripts adopted in the various projects and often also within an individual project.

This explains the choice of an operating method for distinct phases, the moving away from a preventive schematisation for the masses, the fundamental attention paid to the balanced composition of the page, to the relationship between filled and empty spaces and, above all, the need to construct, to provide a preliminary structure according to a layout with an architectonic flavour.

The need for order, organisation, system, became a primary fact and explained the constant links with the figurative culture of French post-Cubism: Jeanneret, Ozenfant, but also links closer at hand: and therefore Cassandre with his specific research into the poster, interpreted from a post-Cubist point of view. It was also a question in this case of models that were not simply taken as a reference from a formal point of

The repetition of the dominant motif became the hallmark of Carboni's works. These ranged from the test card for the RAI television news [AC] – for which the graphic designer also created the first trademark – with the letters TV in perspective, to the very daring coupling of guns and olive oil in the Bertolli advertisement of 1957 [AC].



view but as examples of method, implying, in their revival, the structure itself of advertising communication as it was conceived by them. The need to bend invention to the rigour of design and the rational organisation of the page was not only justified by the impact of an environment fervid with movements, or

at least with rationalist ideas, like the Milan environment was at the beginning of the 1930s, but for Carboni it had roots that went even further back. This hypothesis takes us back to the years of his “architectural” training and thus to his school (the Academy in Parma), the place where the myth of the Bodonian legacy and therefore of a tradition of measure, of grace and of harmony has always been very strong. The figure of G.B. Bodoni, once believed to be a cultural fact limited to nineteenth-century culture, has only recently been reassessed. Carboni was the first to revive Bodoni’s lesson and to give it a rationalist interpretation, thereby demonstrating a more than superficial knowledge of the laws that supported that same tradition²¹.

From Bodoni, or rather from the legacy of his work, he learnt to proportion, to balance the page and to design characters. Suffice it to think of the perfect compositions of the advertisements for the Bertolli company, for Barilla pasta in 1956, (or the more current

Other examples of graphical repetition in Carboni's campaigns: the diagonal stripes of the ...ecco package, repeated in the press campaign of 1956 [AC]; Pavesini biscuits, a representation of the hours of the day in the 1959 advertisement [ASB, Fondo Pavesi], below.

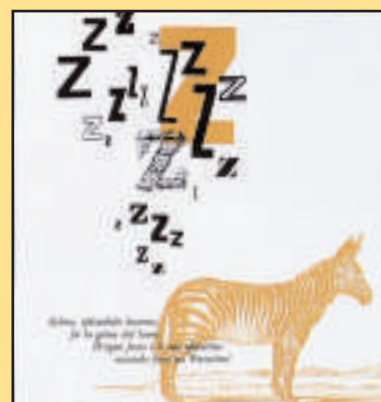
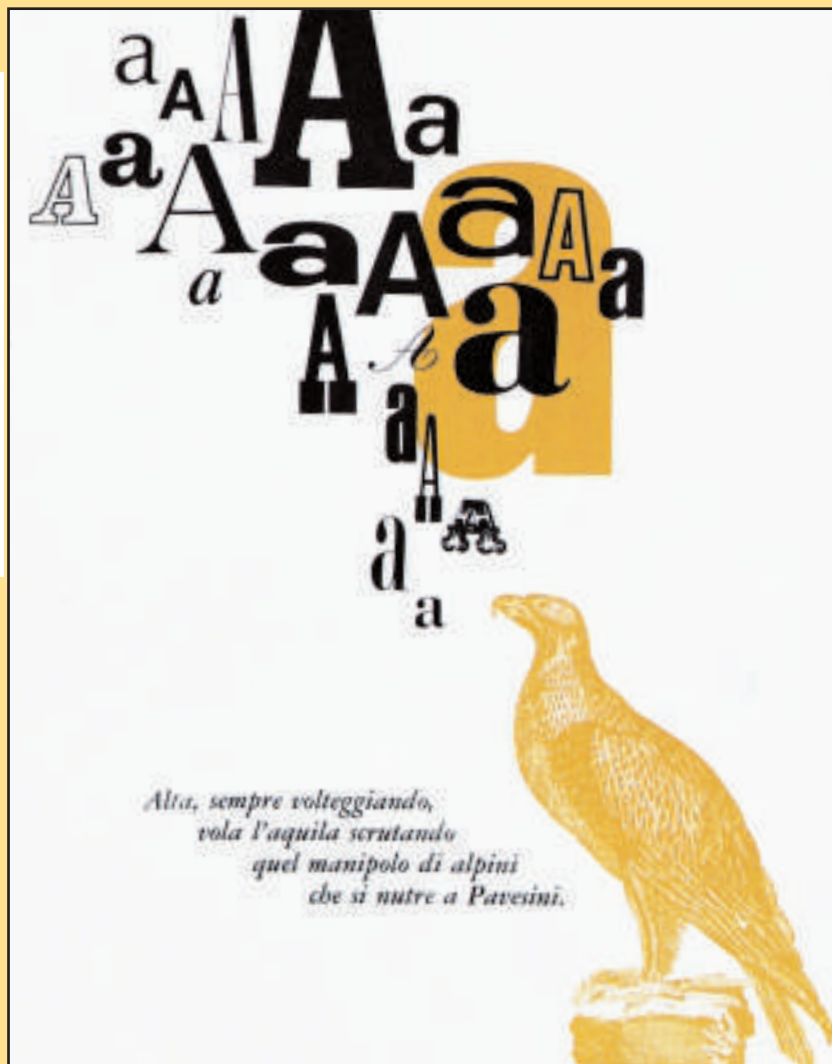
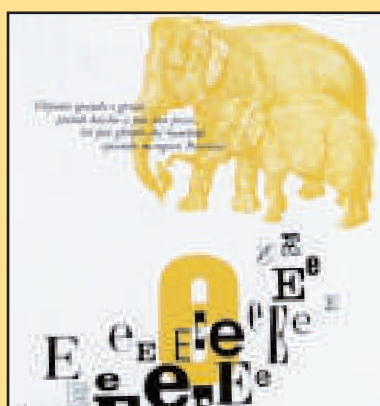
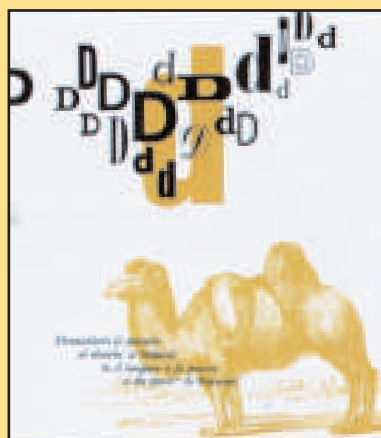
The didactic use of antique prints was revived in the calligraphic spelling book created for Pavesi in 1968 – on the facing page – with explicit use of the reinforcing repetition of individual letters [ASB, Fondo Pavesi].



Abbecedario dei Pavesini [Pavesini biscuits spelling book] undoubtedly released from the typographic rules of symmetry and order but very attentive to the division of space, to the measured ratios of empty and filled spaces, to the (extremely careful) execution of the characters. A link that might easily seem the fruit of a nostalgic look back to the first developments of innovative graphics.

In actual fact, moving away from that tradition meant for Carboni choosing the rigour of design with which to formulate alternative models to those of naturalistic or celebrative representation which were official at that time. This was a matter in which he remained consistent over the years and, even if not supported by ideological or political interventions, one that was chosen in the full awareness of his role, which was that, within our society, of elaborating “images” accepted at mass level because made intelligible to the masses.





Notes

¹ DE SETA C., *La cultura architettonica in Italia tra le due guerre*. Bari, Laterza, 1983 and GIOLLI R., *L'architettura razionale*, edited by C. De Seta, Bari, Laterza, 1972.

² The specific problem of the new content given to the script within the mythology of function that is typically Bauhaus, has been described well by A. C. Quintavalle, in *Pubblicità. Modello sistema storia*. Milan, Feltrinelli, 1977, pp. 65-70.

³ CALVESI N., *Le due avanguardie I, Futurismo*. Bari, Laterza, 1971.

⁴ Naturally the argument is entirely generalised here since, even though in effect Futurism did not lead to a radical and above all immediate transformation of Italian graphics, it did, however, provide it with ample prospects for research through the invention of various formal motifs destined for a non-marginal revival in the advertising field. Consider, in particular, how the "solidification" of objects and words is a recurrent formal motif in Depero's graphics until it became one of the specific expressive forms in Sepo's repertoire. For a more in-depth investigation of the latter see: V. Strukelj, *Schede critiche: Sepo*. CSAC of the University of Parma, Parma, 1979, p. 171.

⁵ The presence in Italy, at the beginning of the 1930s, of important foreign graphic designers is owed in particular to the anti-autarchic choices of Boggeri who, already in the early years of the studio, invited several of the design forces most linked to advanced European research to work with him.

One of the first was Imre Reiner, whom Boggeri met at the Triennial Exhibition in 1933. Over the years he was followed by other very important and already famous graphic designers including Xanti Schawinsky and Kathe Bernhardt in 1934, Max Hunter in 1940 and, immediately after the war, Walter Ballemer and Bob Noorda from Holland.

⁶ Here is a brief mention of some of the facts that led to a new course for Italian industrial graphics.

– In 1933 the "5th Triennial Exhibition" was inaugurated no longer in Monza but in Milan in the new Palazzo dell'Arte built, between 1931 and 1933, by Giovanni Munzio in revolutionary rational architecture. This exhibition included, within the graphic art exhibition in the German section, the print show arranged by Paul Renner. A show that offered more than a few ideas and suggestions to the new graphic-design culture.

– In January of the same year the magazine "Campografico" was founded by Attilio Rossi using a modern graphic-editorial layout. Based on an experimental formula it came into being as an expression of the movement of the same name promoted by former pupils of the "Umanitaria" sensitive to the new relationship of mediation between information and communication.

– The new Gallery of "Il Milione" organised the most interesting exhibitions of Italian and international modern painting, particularly important among which were those of Kandinsky and Léger.

– Edoardo Persico became the editor of "Casabella" updating its headpiece and innovating its graphic and typographic image.

– Antonio Boggeri founded the first graphic design studio in Italy. Cf. *Visual design 1933-1983 Cinquanta anni di produzione in Italia*, edited by G. Illiprandi, A. Marangoni, F. Origoni, A. Pansera, catalogue to the exhibition organised in Milan, Milan, Idealibri, 1984.

⁷ Willy Baumeister theorised asymmetry as the basis of modern typography: "Before the influence of constructivism, in typographic art (and also in architecture) there only existed symmetrical composition. The system of symmetry was dethroned by free equilibrium", in *Campografico*, 1934, 5, May, p. 106.

The quotation may seem marginal but it explains the position of the "Campisti" towards modern typography whose roots should be sought in the Futurist tradition.

It was not by chance that at the end of the 1930s *Campografico* dedicated an entire issue (no. 5 of May 1939) to futurist graphics.

Enrico Bona, at that time editor of the specialised magazine, wrote: "if Italian graphics intends to become once again universal it is necessary that the representative editors or their clients hand over the house keys to new graphic elements which have been or can be impregnated with the ideas of Marinetti".

(Quoting from G. Anceschi, "Il campo della grafica italiana; storia e problemi", in *Rassegna*, 1981, 6, April, p. 8.)

⁸ Attilio Rossi, tackling the specific problem of pagination, maintains that abstract painting has a determining influence on the design of a page (newspaper, book or advertising catalogue): "Abstract painting appears to be the orienting force of modern typography on account of the identicalness of the problems: to create an aesthetic emotion on a surface with geometric elements". A. Tossi, "L'evoluzione della tipografia in Italia", in *Campografico*, 1937, 9, September.

⁹ An attempt at periodisation for phases of Italian graphics, seen, however, at the margins of the most consolidated European situation, has been made by G. Anceschi, *Il campo della grafica italiana: storia e problemi*, cit., p. 6.

For Carboni's first phase see: "Erberto Carboni", in *La Fiamma*, 1932, 8 February.

¹⁰ The article was written in the form of a letter by Attilio Rossi and published in *Campografico*, 1934, 12, December.

¹¹ Giovanni Anceschi identifies the particular nature of the Boggeri studio as lying precisely in the not only correct but also unprejudiced use of technical innovations in the service of advertising. He asserts in particular: "Seduction, spectacle, surprise are notions that run through the entire Boggerian approach. In truth they also run through the entire practice of the studio if we also consider, for example, the authentic objectual mise-en-scène that undoubtedly characterises Boggeri's experimental photography, but also and above all his less well-known examples of advertising photography in the more proper sense".

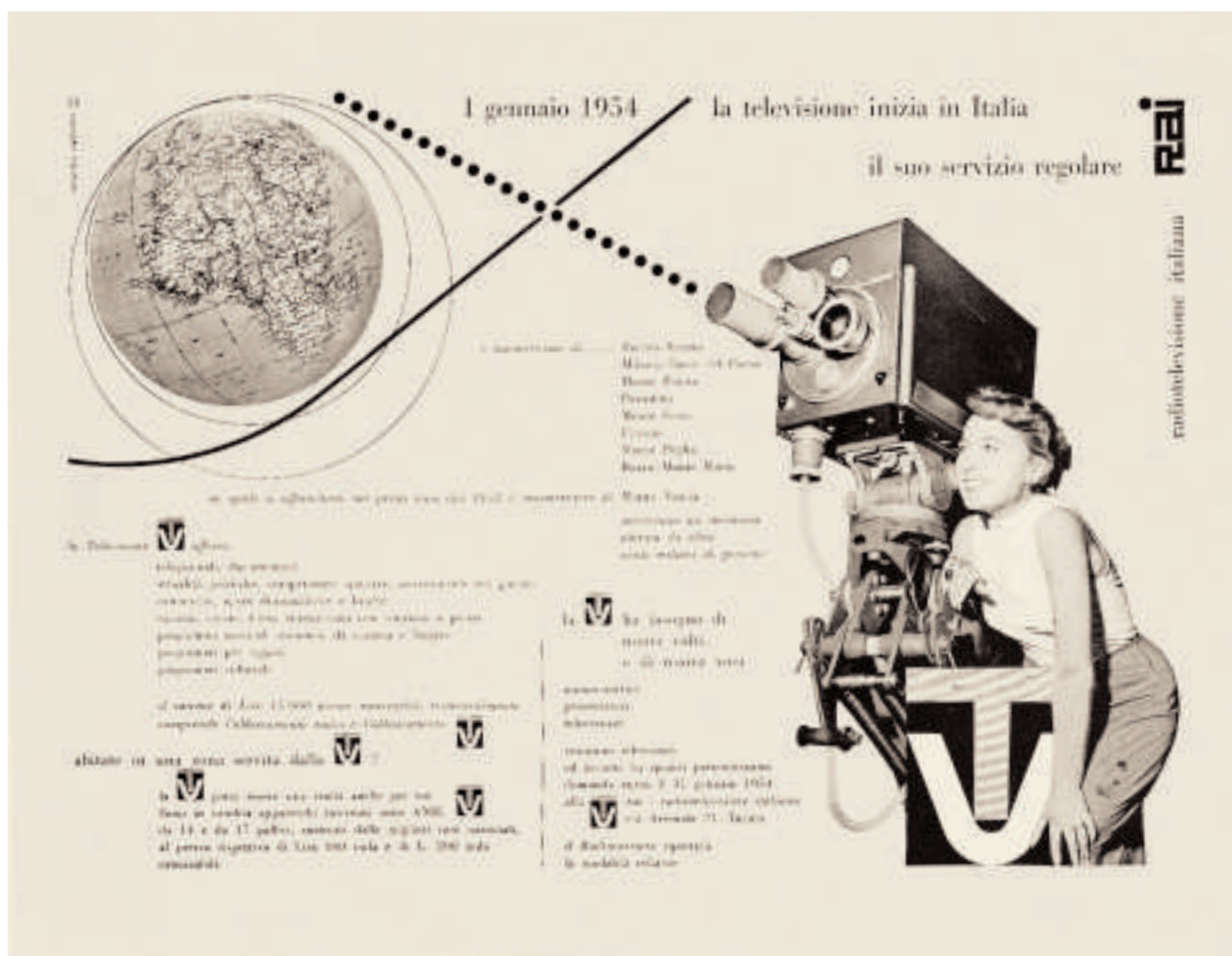
In the resolving of communicative problems, Boggeri takes the theatre and music as models: "models that are both perfectly suited to serving as a conceptual guide the birth of a productive structure of ideation, elaboration and realisation of visual information just like, to be precise, the graphic studio with the art director and the graphic designers". G. Anceschi, "Archetipi della seduzione grafica", in *Lo Studio Boggeri 1933-1981*. Milan, Electa, 1981, p. 8.

¹² He was responsible for the spectacular façade that "covered" the pro-naos of the Palazzo dell'Arte, where he arranged, on a blue background, a formation of aeroplanes, a map of the world and luminous Lictorian Fasces to symbolise the supremacy of Italian aviation.

Cf.: PANSERA A., *Storia e cronaca della Triennale*. Milan, Longanesi, 1978, p. 46.

¹³ For this exhibition the two authors adopted a design to favour the architecture and, by avoiding every type of rhetoric, they entrusted the message to photographic documents which resolve it rationally not only at the informative level but also from the celebrative point of view. This would be the paradigmatic start of a series of subsequent articulations of the theme of the light metal structure, used as an exhibition grill. A solution that they would subsequently adopt for the Parker shop

The advertisement for the start of Italian television transmissions [AC] was entrusted to Carboni's graphics. He was also responsible for the TV logo and the graphic titles of various programmes. It was an event destined to transform Italian society.



and for the advertising structure exhibited in the Gallery in Milan.

¹⁴ GREGOTTI V., "Milano e la cultura architettonica tra le due guerre", in *Il razionalismo e l'architettura in Italia durante il fascismo* (edited by S. Danesi and L. Patetta). Milan, Electa, 1976, p. 20.

¹⁵ For a complete bibliography on the subject see the book by A. Panzera, *Storia e cronaca della Triennale*. Milan, Longanesi, 1978.

¹⁶ FOSSATI P., *Lo studio Boggeri 1933-1973*. Milan, Pizzi, 1974.

¹⁷ The magazine *Rassegna* dedicated an entire issue to the theme of exhibition design, which it is recommended should be read for a more in-depth examination. "Allestimenti/Exhibit Design", in *Rassegna*, 1982, 10, June.

¹⁸ BAYER H., *Exhibition and displays*. Milan, Silvana, 1955.

¹⁹ CARBONI E., "L'arte grafica pubblicitaria", in *Storia, estetica, tecnologia nelle arti grafiche*, papers given at the refresher course for teachers of graphic arts, Parma, 18-25 November, 1963, p. 122.

²⁰ Cit. in: ANCESCHI Giovanni, "Archetipi della seduzione grafica", in *Lo studio Boggeri 1933-1981*, Milan, Electa, 1981, p. 11.

²¹ In 1963, in the framework of the initiatives promoted in Parma on the occasion of the inauguration of the Bodonian museum, the Education Minister organised a refresher course for the teachers of Graphic Arts in the art institutes. Big names in advertising graphics took part in this, including Steiner, A. Rossi, C. Dradi and Carboni himself alongside experts of Bodoni's work. The course became an opportunity to formulate a wide-ranging critical debate on Bodoni and in particular on the theoretical foundations of his typographic inventions. Early Bodonian research was brought absolutely up to date since the new critics recognised in it those first stylistic and compositional principles (legibility, clarity, size, page architecture, equilibrium between text and figural part, cleanliness, precision) that can be found, albeit in a completely modernised context, underlying modern typography.

Cf.: *Storia, estetica, tecnologia nelle arti grafiche*, papers given at the refresher course for teachers of graphic arts, Parma, 18-25 November 1963.

In his first graphic realisations in Parma Erberto Carboni turned his gaze to the Viennese School, as in the Calendar for the Alberto Zanlari graphic works in Parma, 1920 – bottom left [CSAC] – and the advertising bill for the luxury perfumes of the Officina Parmense Sostanze Odorose of 1923 – below [CSAC].

Erberto Carboni and Jean Arp's butterflies

GLORIA BIANCHINO

Erberto Carboni had more than thirty years' experience behind him before the 1952 poster that updated Barilla's trademark image but also marked a significant revolution in the whole history of advertising in Italy. Before considering this, however, I think it is important to understand who Carboni was and how he built up his career from poster-design¹. We should begin with the “*Stabilimento grafico Alberto Zanlari Parma*” (1920) and the key for interpretation is the *Jugend* culture. It seems to me that the relationship



between the world of graphics in Italy, Austria and Munich, is evident in the painting of Klimt and Galileo Chini. Thus, Carboni immediately perceived the direction of the relationship with the Austrian world, with the Viennese School, even after the end of the First World War when the empire was over, but relationships and links remained strong, as was the case for example with Severo Pozzati², the Bolognese graphic designer who was so important in that period, and Kate Kollwitz. In these years these attentions were confirmed by a wealth of images, such as the “*Opso*” series of 1923: these were advertisements for perfumes linked to the *Jugend* experience and the emerging black or oriental art, primitive arts in any case. This fact suggests that Carboni read magazines, saw exhibitions and was at any rate acquainted with the cultural research being carried out in Germany; in fact, behind the 1923 “*Opso profumi di lusso*” we find



Further cultured references, but this time to Italian Futurism, in the poster for the 1st circuit of the Auto Moto Club Parma of 1923 – below [CSAC] – and, alongside, in the poster for the Compagnia Cremonese Incendio of 1924 and in the contemporary advertising bill for Spongata, a traditional Parmesan Christmas cake, produced by Scotti [CSAC].



views, colours and constructions that allude to the Orient, but also to the Russia of Wassili Kandinsky's origins. It was also in 1923 that Carboni reflected on other experiences, those of the culture of Futurism. In my view the poster for the "Automobile Club di Parma. 1° circuito di Parma" is truly unmistakable with that cloud that in accordance with Futurism could not be any different to what it is. The same must be said of "Compagnia Anonima Cremonese" (1924) with a sort of coloured column, broken up by rays of light and colours, that either descends or ascends from the city. Carboni is subtly ironic, he knows how to play with images, which is why when in 1927 he created the bill "Lubrificanti Pantexas", he constructed an image that is a homage to Depero but at the same time evoked certain paintings by Sironi in the background, with the intense brown of the smoking workshops and with Balilla in the middle ground; it is also interesting that



in 1924, for "Gran spongata Scotti Parma", Carboni created a poster laid out in exactly the same way as the 1927 poster, with a three-quarters figure with the left arm raised, only then he was imitating Rubino and hence the illustrated plates of "Il Corriere dei Piccoli". The fact is that in the 1920s Carboni devised a language, that of Futurism, which led him outside the *Jugend* culture and, for example, suggested to him other ideas, other roads that linked him to the culture of abstraction. Indeed how else can the sketch for the poster of the "Corsa Parma Poggio di Berceto" (1931) be explained if not by an awareness of the culture of the Bauhaus years, perhaps mediated by his relationship with the most important architectural studios in Milan?

In that same year, 1931, another experience links Carboni to Severo Pozzati, but also to Cassandre and to the group of authors of French post-Cubist posters,

Some of the most representative designs by Carboni before he moved to Milan in 1932: below, on the left, poster for the 6th Parma-Poggio di Berceto car road-race (1922); on the right the poster for the Parma Automobile Club of 1930 and, on the right, the poster for the Coppa Parma of 1932 [CSAC].



as shown by the poster “*Premiata fabbrica cucine economiche Arrigo Marocchi & C. Suzzara*” (1931), in which Cubist references are very evident in the hand grasping a flashing torch of orange flames. However, the decisive relationship for Carboni’s experience and research in the 1930s was the one with the most important designers of temporary architectural structures for the large trade fairs and exhibitions, sometimes of a political nature, which were organised by the Fascist regime; the new architecture, that of the rationalists, here came face to face with the most advanced painting from Fontana to Sironi, and the most recent surveys³ have shown that these were the workshops where new cultural themes were worked out. Photomontages in the manner of the Bauhaus, suspended architectural structures, new materials,

integration of different forms and images, perhaps taken from Parisian abstraction that was otherwise difficult to import to Italy, but with a strongly controlled structural layout with reference to the models of Bauhaus and rationalism: these were the fundamental elements of Carboni’s research in this period, but needless to say not only Carboni’s. When Carboni presented a calendar for the “*Stabilimento grafico A. Zanlari*” (1932), his awareness of Braque and Léger, of Cubism and Parisian abstraction were clearly evident, but Bauhaus experiences were also clear in “*IX° campionato provinciale automobilistico*” (1932), a poster in which the outline of the car, the conventional choice of colours, the strength of the foreground make us think of a revolutionary Parisian experience and lead us in the direction of the inventions of the 1950s for Barilla,



Alongside, sketch for the calendar for the Stabilimento Grafico Zanlari of 1930 and, on the left, of 1932, with references to Léger, to Cubism and Parisian abstraction.

Bottom left, poster for Marocchi di Suzzara stoves (1931) with new Cubist references and, below, the poster for Cervo hats of 1936 with inspirations from French Surrealism [CSAC].

which therefore have ancient roots.

Carboni's way of telling a story at this point seems important. In various advertising bills, such as "Bantam" (1935) or "S. A. Cervo" (1936), we discover a new component which has nothing to do with either Cubism or with early Futurist experiences; Carboni isolates the image, isolates the product as though suspending it in a space in which the hat in the first poster is connected to a sphere and to a six-pointed star; in the other text the hat is coupled with a rose, but still suspended in space. Carboni saw French Surrealism, discovered the importance of narration that focuses on symbol-objects and transferred it to posters; he might also have seen advertisements by Magritte, who then became a painter, but it is enough to think of the paintings of the surrealists to understand the innovation;



these methods of composition would also be important for the invention of images for Barilla. However, still in the 1930s, Carboni was able to reinvent the space of the story, was able to reinvent the size of the figures and therefore compose on the one hand a photomontage and on the other hand outlines that once again alluded to the Parisian world, but also to the 1930s research in Italy: I am thinking of a sketch for a cover of "L'illustrazione italiana" (1937), in which standing in the background like skittles are forms somewhere between Sironi and Melotti, but strongly ironic because they emerge from a comparison with the female figure in the foreground who laughs as she plays the guitar; the sketches for the same cover give us a better understanding of the formulation of the design with heads ironically drawn in profile and skittle-images. Certainly, Surrealist references are obvious, together with a revival of Metaphysics, in "Natura" (1937), another cover with a glove in the foreground and the

Surrealist references and a revival of metaphysics appear on the covers of *Natura* of 1937 – right – and in the sketch for the cover of the *Illustrazione Italiana* of 1937 – below – or in the contemporary bill “Assicurate il pane ai vostri figli” [CSAC].



flower and tapestry in perspective, or in the other cover for “*Natura*” (1937) with a statue head in the foreground, which is very reminiscent of De Chirico, and in the background a smoking steamship that sails the sea. The fact is that Carboni uses Surrealism and Metaphysics to reinvent the force of his images, to isolate them, to make them emerge from the context, or to associate them in a new way to things that in normal experience are not connected to them.

Posters such as “*Chi sciupa e chi accaparra ruba il pane*” (1941) were also created using the same formulation, just as “*Assicurate il pane ai vostri figli*” (1937) and the “*Calendario Barilla*” (1939) clearly reveal a complex background: that of the twentieth century seen in the light of Surrealism, that of the force of details that are reconsidered, isolated on account of their strength and which Carboni then, with refined sensibility, redesigns against invented backgrounds,

using nebulised colour, perhaps taking photographs as a model, but then completely redesigned.

The war years were taken up by a series of shows, for example the Triennial Exhibition “*d’Oltremare*” in Naples (1940) or the Textile and Clothing Exhibition in Venice (1941), in which Carboni clearly showed the complexity of his language, on the one hand the Bauhaus experiences, which in any case form the basis of the composition of the architectural structures, but at the same time too his fruitful relationship with Nizzoli⁴ and with the other artists of rationalist architecture, especially in Milan; on the other hand the figures reveal awareness of the images of Dechirichian Metaphysics or Max Ernst, or even Salvador Dalí.

How Carboni succeeded in being acquainted with all this in wartime, how he got hold of magazines and materials is a problem that lies beyond our scope, but it is certain that his research appears to be very new and when, for example (again with reference to the 1941 exhibition in Palazzo Giustiniani), we are faced with the use of mannequins with fabrics hanging from them we discover that these physical forms, these upended legs or these arms suspended at times support other forms, which are none other than the sculptures of Jean Arp. In short, the autarchic revolution of

During the war Carboni was involved in staging exhibitions and trade fairs.

Below left, the “Volontarismo d’Africa” room at the Triennial Exhibition “d’Oltremare” in Naples (1940) and, alongside, two supports for fabrics and perfumes at the Textile Exhibition at Palazzo Giustiniani in Venice (1941) [CSAC].

Bottom right, a catalogue of the post-war period for Radio Italiana (1950) [CSAC].



textiles is carried out using the various vocabularies of Parisian abstraction in the 1930s. We are now at the end of the war and approaching the time of Carbone's greatest collaboration with Barilla, but it is as well to analyse further some stages of this complex relationship because at this point too Carbone is able to update his language. As a result “*La radio: una fiaba meravigliosa*”, a catalogue published in 1950⁵, showed a forest of microphones on stands of various colours, against a blue and green sky cut by a yellow light and, below, two children from behind; another cover, for “*Fortune*” (1950), showed an architecture of abstract machines that dominates the landscape. Again in 1950 a cover for “*Vendere*” presented solids and the decomposition of the colours white, yellow and black against a reddish background. In short, Carbone had achieved a sensitivity, a mastery of the graphic language after a thirty-year experience of the avant-gardes. This was the substrate from which his revolution moved, because it really was a revolution, at least for Barilla. Barilla was unquestionably already a pasta brand of considerable importance in Italy, but Erberto Carbone's advertising campaign imposed it as a brand-model, as a dominant narrative system.

In fact it is not enough to refer to Barilla's advertising and therefore to the posters and slogans that became the backbone of an entire narrative system, such as “*Con pasta Barilla è sempre domenica*”, which has now lasted for more than fifty years through a series of further transformations; we must consider the packaging that brought about a revolution. Carbone was well acquainted with French and American culture, he was perfectly aware that an advertising campaign is a complex system that goes from graphics to packaging, for which, first of all, he established several symbolic colours, several guide colours, the rest derived from this initial choice. The colours are the yellow of the sun and therefore of light, the white of purity, the blue of water and once again of the sea, of the sky. Carbone always used this method for the various companies and for their posters but in the case of Barilla he was able, as in few other cases, to build up a story on the colours. Then there was another choice: instead of showing the pasta, which is small, fragmented, discontinuous and various, he came up with the invention of enclosing it all in a box and showing only a drawing on the outside. It was a large drawing, with several guiding motifs, such as the yellow of the eggs, and the eggs themselves clearly displayed, as a proof of natural-





ness and genuineness. However, let us reflect on the forms before returning to the slogan.

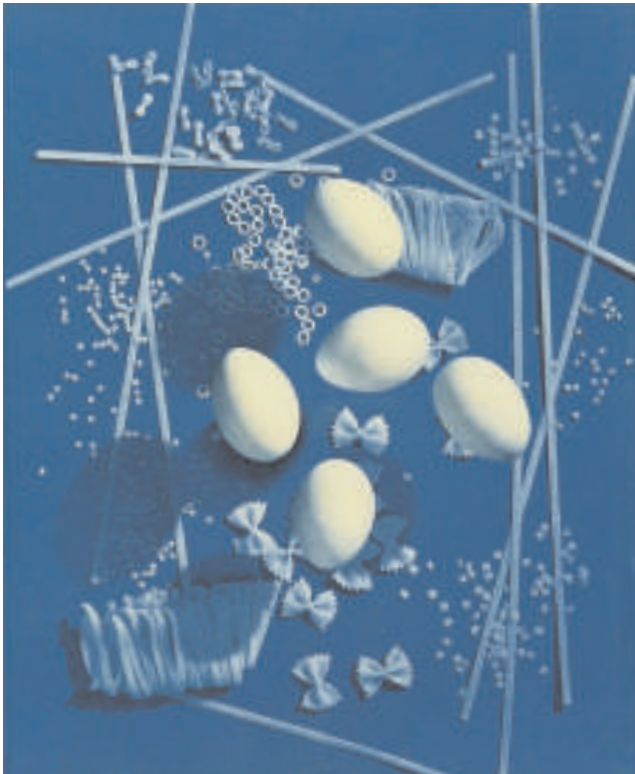
The forms are those of the reduction to an outline typical of Surrealism, images of sublime forks expanded like the spoon and reduced to an outline, this pasta depicted above the drawing of the cutlery and appears like a thread, a string of spaghetti or a “bucatino” strand or a tube of macaroni or a yellow “half-sleeve” as well as a sublime butterfly. This pasta (see the poster “*Barilla la pasta del buon appetito*” of 1952) focuses entirely on an idea of isolated, suspended objects, outside time; the pasta is a surreal, or metaphysical image, the pasta is not a product to be eaten but an object to be contemplated and each piece of this pasta alludes to a geometry, to an absolute order that emerges from the invention of the Abstractionists or Surrealists of the 1920s and 1930s. The strings of spaghetti are the lines of the supports of the architectural structures of Rationalism which, moreover, Carboni utilised in his exhibitions at the great trade fairs, macaroni and butterflies on the other hand emerge from the natural world revisited by Max Ernst and Jean Arp; in short, everything evokes a world that is distant from the dialogue on the product precisely because the sign of the pasta is transformed and it becomes an absolute object, out of context, it becomes a symbol and converses with other forms, all of which, however, have emerged from a culture – a high culture –; pasta, in short, becomes an elite object fortuitously printed on a rigorously abstract regular parallelepiped, which is the absurdly coloured container (blue, white, yellow), absurd to say the least compared to the boxes then in use for other products, descriptive, drawn, coloured; absurd compared to the packaging of the pasta of other brands.

Thus, in the series of other posters or covers for advertising catalogues of 1952, the outlines of white or brown or grey soup tureens against the blue background, those of the large spoon in the foreground, those of the plate seen from above are linked to other images, always dominated by blue, in which eggs appear as a determining element, as a guiding symbol of a surrealist vocation of great force. However, all this

has not yet clarified the origins of the story presented by Carboni; in fact the idea that pasta is not a marginalised and random product but is a product to be contemplated, to place at the centre of our tables; the idea that the soup tureen with its refined shape is the absolute – and pure – container of that food, transform pasta into an event. Yet it will be noted that Carboni does not present cooked pasta – therefore soft and shapeless – but presents it dry, waiting to be cooked, therefore still in its absolute form, with its symbolic handwriting: of course they are still macaroni, butterflies and spaghetti, but they are above all architectural structures (not only for the mouth, but also for the sight) of a surrealist or metaphysical universe that is always evoked. But we must add several other elements to all of this: as well as colour, or rather colours, Carboni invented a new form, an egg-shape within which the brand name is enclosed, and then he redesigned “*Barilla*” in such a way that it is inside an ellipse like a sculpture by Jean Arp. The experience of abstraction that Carboni transferred to his ideas for Barilla advertisements was very strong, but we must now also reflect on the slogan, or rather the slogans that were used. The first “*La pasta del buon appetito*” [Pasta for a good appetite] (1952) gives way to another one “*Con pasta Barilla è sempre domenica*” [With Barilla pasta it’s always Sunday], which conveys the precise idea that it is not a question of eating and eating well, but that eating Barilla pasta even every day will transform those ordinary days into Sundays, into holidays; that original idea later gave rise to half a century of Barilla advertising campaigns linked to the idea of celebration and the naturalness and genuineness of the foods being proposed.

In a structure devised for the entrance of the 11th *International Exhibition of Food Preservation and Packaging* (1956), Carboni created a totem consisting of parallelepiped packages of various pastas, an important construction which also employed the elliptical trademark with the writing “*Barilla*” in italics and which seems like an event taken from the Bauhaus of Moholy-Nagy or Herbert Bayer, a graphic designer and photographer that Barilla must have admired.

Erberto Carboni, calendar for the Barilla pasta factory for 1939 [ASB Rea 11] – left – and image for the cover of the 1952 Barilla Catalogue [ASB G 52/1], below.



However that may be, Carboni never stopped inventing, and in the advertising campaign of the years 1955-56 we still see him presenting, as well as the usual post-Surrealist fragments, graphic vortexes seemingly by Grignani, another Milanese friend devoted to abstraction, also in photography.

It may seem strange but the history of Erberto Carboni's advertising invention must be linked to the history of art, not because it derives from the latter but because Carboni knew how to propose new ways forward precisely for artistic research; the Barilla advertising campaigns are therefore an abstract story in the course of the 1950s, at a time in which realism was the prerogative of the left and

abstraction had by then ended up in the thick impastos of the informal.

In short, although he had begun in the 1930s, in the 1950s Carboni presented a type of advertising with a new sign that evoked the complexity of abstract art, but was also able to charge it with French abstraction from the 1930s; in other words Carboni invented a synthesis that was his and his alone, a synthesis that would be particularly important for the elaboration of advertising languages in Italy and abroad. Whilst the French remained tied to post-Cubism or to the descriptive painting that restyled the art of Dufy, whilst the Germans were intent on the evocation of Bauhaus, whilst the Americans occupied a position on ironic handwriting and on an accentuation of brand icons that were often fossilised, Carboni invented a new language in which the symbolism of the products forms and colours played an important role, transforming the graphics in Italy.

Through Barilla, by far the most widespread brand, and its campaigns, which were in fact by far the most important advertising campaigns in the common language of everyday communication, Carboni introduced an idea of holding a dialogue with the public which forced everyone to discover new forms, new aspects of the products, in particular it forced everyone to understand Abstract art and Surrealist art.

It is also for this reason that the actions of Carboni and Barilla were important in transforming the awareness of Italians in the 1950s. Of course, "*Domenica è sempre domenica*" [Sunday is always Sunday], as the "*Musichiere*" would say, or to put it better "*Con pasta Barilla è sempre domenica*" [With Barilla pasta it's always Sunday], but, with those blue boxes and that golden macaroni, it is more a case of a Sunday that was aware of highly civilised European abstraction.

And that was truly something in post-Fascist Italy.

Notes

¹ *Erberto Carboni. Dal futurismo al Bauhaus*, exhibition catalogue, edited by G. Bianchino, Parma, Palazzo Pigorini, 12 December 1998-14 March 1999. Milan, Mazzotta, 1998.

² *Sepo*, exhibition catalogue, introduction by A. C. Quintavalle, Parma, Salone delle Scuderie, 1979. Parma, 1979 (CSAC, Books 43).

³ POLANO Sergio, *Mostrare. L'allestimento in Italia dagli anni Venti agli anni Ottanta*. Milan, Lybra Immagine, 1988.

⁴ *Marcello Nizzoli*, exhibition catalogue, introduction by A. C. Quintavalle. Reggio Emilia, Exhibition Hall of the Antico Foro Boario, 4 November-31 December 1989. Milan, Electa, 1989 (CSAC. Design archives).

⁵ CARBONI Erberto, *Pubblicità per la radiotelevisione*. Introduction by Gio Ponti. Milan, Silvana, 1959.

Erberto Carboni and Barilla between art and advertising

GILLO DORFLES

It is sometimes the case that the personality of an artist is intimately linked to an activity of a wholly different nature, which may be related to politics, war, science or industry; or it may also be the case that, precisely from a collaboration with such activities – apparently far from every aesthetic implication – the most unexpected revolutions in taste and in style may derive. If this is undoubtedly true for various great Renaissance or Baroque artists whose works were often made possible, or actually brought into being for celebrative or hagiographic reasons, “on commission” for Popes, Princes or Emperors, this is also true nowadays, in seemingly quite different sectors, in which the glorifying function of yesteryear has been transformed into that which is now – in the best sense of the term – advertising graphics.

The element of a product’s appeal and exaltation, the signalling of certain of its qualities and the identifiability of a brand, which are at the basis of many current advertising images, cannot in fact leave out of consideration the use of the best graphic and design techniques, thus making it possible to highlight the artistic, as well as “persuasive”, contribution of the entire advertising system. One case, among the most typical and decidedly positive examples, both from the aesthetic and functional points of view, is without doubt that of Erberto Carboni’s participation in Barilla’s *coordinated image*. This activity – which subsequently would become pre-eminent in the campaigns between 1953 and 1960 – had already been initiated by Carboni many years before in 1922, when the artist, at just twenty-three years of age, had embarked on his *curriculum vitae*, even before his degree in architecture (1923), and was at the dawn of that which would become a glorious career, in the sectors of graphics, architecture, and exhibition design.



Although in that period it was not usual to think in terms of corporate, or coordinated, image it is quite certain that Carboni, from the start of his collaboration, thought of the “graphic form” that he created for Barilla as something coherent, as demonstrated by the countless black and white illustrations for advertisements in newspapers, but also by leaflets, calendars, the trademark, and finally by graphics applied to gifts and fancy goods, to vehicles, to exhibition design and stands, etc.

The 1922 and 1939 calendars

Let us go all the way back to 1922: an early calendar dates from that year, in which autonomous qualities of elegance and graphic refinement are already visible (> I, p. 216), further proof of which can be found in the letter that Pietro Barilla wrote in 1939 to urge Carboni to create a new calendar for that year¹. Carboni was evidently ahead of his time even then; this is borne out by the second calendar which – at the height of the Fascist regime – although it was obviously supposed to glorify the Woman, the Housewife, the Angel of the Hearth, had – and herein lies the originality of the artist – already at that time introduced into the illustrations photographic elements and photomontages mixed with illustrative appliquéés of various provenance, all relating to the theme, but with a compositional freedom that was extremely unusual in those days; and it is significant to note



that from then on Carboni had used – and he was among the first to do so – flat, often monochrome backgrounds and direct interventions in the photogram. The golden age of Carboni's collaboration with Barilla, however, began some years later, in the 1950s to be precise, when he was entrusted with all the advertising campaigns that, broadly speaking, covered the period from 1952 to 1960.

The 1952 advertising campaign

This was the golden epoch, as I have said, and it would be sufficient to look at a graphic and chromatic campaign like the one begun in 1952 to recognise the meaningfulness, effectiveness and stylistic innovation of which the artist made use. This was the epoch in which the – somewhat delayed – lesson of Bauhaus had filtered down into Italy, as had to an even greater extent the lesson of Swiss *Konkrete Kunst* (thanks primarily to Max Bill and Max Huber, who had moved to Milan, and to Studio Boggeri, with which Carboni collaborated in that period). Carboni had already proved he was capable of updating his style, which was always very personal, with the rigour of the Swiss, but without abandoning his fanciful personal contribution. In the famous poster of 1952² all these elements are present through a perfect balance of colour and form. Note for example the outlines – which had already become emblematic – of the spoon and the fork, cut out against the blue background, according to a taste that was

The advertising campaign for Barilla pasta for 1952 – characterised by the graphic signature of the spoon and fork borrowed from the poster of the same year – is based on the metaphorical use of figures and inscriptions - brought together using the photomontage technique – intended to enhance the quality, genuineness and good value of the product [ASB, Rba 52/1, Rba 52/7, Rba 52/8, Rba 52/11].



still Bauhausian, and the use of the colour blue which subsequently became typical for all the packaging elements and against which, at a later stage, stood out the shapes of the various types of pasta coloured in golden yellow. This poster also gave rise to the “graphic signature” of the spoon-fork, which was subsequently used several times,



together with that of the oval trademark enclosing the “Barilla” logo on a red background (for egg pasta, on a blue background). This was the period in which Carboni introduced a very persuasive element into his advertisements. The whole series of black and white adverts for newspapers, for example, was formulated on the problem of launching the product through various specific parameters: product quality, technical methods used in production, the particular nature of its packaging, the ingredients used and the “technology” of the product itself, or in other words – as we would now say – the target that the product was directed at. Whilst packaging would only later become the explicit subject of an advertising campaign, this series of adverts was significant for all the other problems; not only at that time, but was also thought to be significant for the subsequent years in which it continued to be used, at least until 1956. Please see – in order to give at least some examples of what I have just said – the poster “*Tutte le mattine all'alba*” [Every morning at dawn]³, in which the rapidity of the pasta distribution by means of a hundred Barilla vans is underlined; or the one “*Non si vive di solo pane*” [You cannot live on bread alone]⁴ (“*ma si può vivere di sola pasta Barilla*” [but you can on Barilla pasta]), in which it is the loaf cut into two by a knife that attracts the public’s attention; or “*Un cesto di uova fresche*” [A basket of fresh eggs] (“*può essere più suggestivo d’un canestro di profumati ciclamini*” [can be more attractive than a basket of scented cyclamen])⁵, which

contains a very daring coupling of the two objects; whereas in the slogan “*Cosa bolle in pentola*” [Something’s boiling in the saucepan / There’s something brewing]⁶, a well known saying allows the saucepan to become metonymically (in other words by “contiguity”) the reader’s point of reference.

Rhetorical tropes: metonymy, synecdoche, metaphor

As is evident – even without my getting involved in complex semiological disquisitions – we are almost always dealing, in these cases and in those which we shall examine, with a metaphorical or metonymic use of the figuration and the text, so as to obtain a visual-verbal metaphor (metonym). Sometimes the rhetorical figure is immediately evident, at other times it is more cryptic, precisely to capture more firmly the reader’s attention; but, as is well known, the use of rhetorical tropes has, since the infancy of advertising, been one of the great levers of every promotional campaign, all the more effective the more the iconic aspect has the better of the verbal aspect. This use of rhetorical methods is even deeper and more animated – at times taken to absurd extremes – in the series of adverts for the 1956 campaign, whilst they are already very evident in the significant poster of 1953 “*La Gallina con cinque uova per chilogrammo*” [The Hen with five eggs per kilogram]⁷. Against a blue background is the shape of



the hen – cut out in negative – on which the golden-yellow eggs stand out.

The 1956 advertising campaign

In this series, attention is mainly focused on the wrapping element, both through the care devoted to the packaging (with the use of new cardboard containers rather than the old striped cellophane) and through the use of the bright blue that would become the dominant colour and against which the yellow pasta stands out boldly, allowing it to be already identified from the outside. With further regard to this series, I would like to point out several of the most interesting cases, for example: “*I bambini non nascono sotto i cavoli*” [Babies aren’t born under cabbages/Babies aren’t found under gooseberry bushes]⁸, in which the giant cabbage combined with the figure of a child is an image that attracts attention, even though the reference to pasta is pretty indirect; as it is in one of the most extraordinary adverts (from the graphical point of view): “*Levatevi questo chiodo dalla testa*” [Remove this nail from your head/Get this bee out of your bonnet]⁹.

This metaphorically refers to ridding oneself of the fixed idea that pasta is not “*sempre quella minestra*” [the same old soup/the same old story]; on the contrary it comes in infinite varieties. In the analysis of the iconology presented here we discover, besides the metaphor “*chiodo nella testa* [nail in the head]” in place of a fixed idea, a synec-

The use of metaphor characterises the 1956 press campaign in a special way [ASB, Rba 56/1-16]. Graphic decoys – such as the giant cabbage, the pliers or the swallow’s nest, but the Barilla packaging as well, the solution to everyday gastronomic worries – are called upon to work their charm in adverts characterised by outstanding compositional precision.

As far as meanings are concerned, there is a particularly incisive association between the head line and the respective iconographic representations, as in the case of nail and pliers or the cabbage.



doche as well: head, used to represent an entire way of thinking, further illustrated by a figure (the pliers removing a nail) which cannot help but forcefully attract the public’s attention. I would of course like to list many more of these ingenious gimmicks of Carboni’s, but suffice it to mention the “*Nido di rondine*” [Swallow’s nest]¹⁰, a double metaphor for an egg-pasta shape and “*Non si preoccupi*” [Don’t worry]¹¹, in which a box of pasta is metaphorically transformed into the “burden of cares” placed on the head of the housewife who has to prepare lunch.

The final advertising campaigns

After having focused on all the extrinsic aspects of the product, in the following campaigns Carboni also underlined other themes mainly targeted at the efficacy of the product, at the segment of the public to which it was



Carboni's graphics brought to maturity a general attention to marketing in the 1960 adverts, in which, for the first time since the post-war period, consumers appear as testimonials [ASB, Rba 60/7n; Rba 60/8n]. In its turn the trademark becomes a basic element in the promotion of egg pasta, below, in a 1959 advert [ASB, Rba 59/66].

domenica" [With Barilla pasta it's always Sunday]¹⁵; "*Si riconosce a occhi chiusi*" [You'd know it with your eyes shut]¹⁶. The iconic aspect in these last series, on the other hand, has become less figurative, perhaps because Carboni had realised that, unfortunately, "public taste" was not equal to his refined illustrations, and that it was therefore necessary to offer them an advertising image that could be easily and immediately understood. A final observation should be made regarding several of the stands created for Barilla on various occasions, as in 1953 for the Preserved Foods Exhibition in Parma¹⁷, in which Carboni's "architectonic vein" was combined with that of the graphic designer and illustrator; culminating in that curious and futuristic "*Totem*" of 1955¹⁸, which was used contemporaneously as an identification reference and as a "semaphore" (signal bearer) for various Barilla products. What, in conclusion, was Carboni's contribution to the graphic-aesthetic evolution of the Barilla company? If we take into primary consideration the period from 1950 to 1965 – in other words the years between the immediate post-war period and the first upheavals relating to the 1968 protest movement, therefore the period of the greatest social and industrial reconstruction of Italy – we realise that Carboni was able to transform Barilla from the domestic and "excessively provincial" image of the pre-war period into that of a great, internationally efficient industry adhering to the most advanced modernity. In fact anyone who looks at some of the most famous advertising campaigns of the pre-war period, such as those by such well-known figures as Dudovich, Capiello, Metlicovich and Sepo, and compares them to those that I have examined above, will realise at once that the "graphic-advertising language" devised for Barilla by Carboni is quite different and more up-to-date than those used previously and that, in the technical field too, such a frequent and original use by the artist of photography, photomontage and visual-verbal metaphors was adopted very early on with results that were often outstanding, and still are today, to the extent that they should be considered as stages of a highly personal advertising methodology.

directed and to the goodness, deliciousness and healthiness of pasta; often through images depicting children, family units and young hens, but without ever indulging in that mawkishness so often used to excess by a great many present-day advertisements. The slogans used in these adverts from the years 1958, '59 and '60 also often have a considerable persuasive importance and are based on stock phrases or familiar expressions such as "*La tavola è pronta*" [Dinner's ready]¹², "*Sei contento, oggi, papà?*" [Are you happy today Dad?]¹³; "*La felicità comincia in cucina*" [Happiness begins in the kitchen]¹⁴; "*Con pasta Barilla è sempre*





Notes

¹ I think it suitable to quote the letter here in full:

"Dear Professor,

First of all I should like to thank you for the customary friendly welcome you were so kind as to give me on Friday 10th of this month.

Today I am sending you the few things available which, perhaps, may be of use to you to develop all the better a good idea for our calendar. I am taking this opportunity to enclose the only remaining copy of the 1922 calendar, which you so brilliantly created and which my father tells me was an enormous success. At your convenience, when you have studied the matter, let me know and I shall take pleasure in coming to visit you.

Whilst the first attempts at representing the appetising factor make a timid appearance – alongside, an advert of 1960: "Si riconosce anche ad occhi chiusi" [You'd know it even with your eyes shut] [ASB, Rba 60/29c] – the long partnership with Carboni comes to an end – below, in a photo of 1952 as he shakes Pietro Barilla by the hand in front of an advertising campaign of that year [ASB, Aa 319]. Carboni left a substantial legacy to the company: a new trademark, packages for all its products, an established image of modernity, efficiency and quality, also promoted through trade fairs, the visual aspect of its motor vehicles and the style of its television communication.

My thanks once again and kindest regards". Pietro Barilla, *Letter to Erberto Carboni*, 14.VI.1938. ASB, O, Copialettere P.B. 1938, no. 158.

² CARBONI Erberto, *La pasta del buon appetito*. 1952. 4-col. litho poster, 70x50 cm. ASB, Rca 24.

³ CARBONI Erberto, *Tutte le mattine all'alba*. Press adv. ASB, Rba 52/1.

⁴ CARBONI Erberto, *Non si vive di solo pane*. Press adv. ASB, Rba 52/7.

⁵ CARBONI Erberto, *Un cesto di uova fresche*. Press adv. ASB, Rba 52/8.

⁶ CARBONI Erberto, *Cosa bolle in pentola*. Press adv. ASB, Rba 52/11.

⁷ CARBONI Erberto, *Vera pasta all'uovo*. 1953. 5-col. litho poster, 140x100 cm. ASB, Rca 32.

⁸ CARBONI Erberto, *I bambini non nascono sotto i cavoli*. Press advert. ASB, Rba 56/1.

⁹ CARBONI Erberto, *Levatevi questo chiodo dalla testa*. Press adv. ASB, Rba 56/5.

¹⁰ CARBONI Erberto, *Nido di rondine*. Press adv. ASB, Rba 56/7.

¹¹ CARBONI Erberto, *Non si preoccupi*. Press advert. ASB, Rba 56/16.

¹² CARBONI Erberto, *La tavola è pronta*. Press advert. ASB, Rba 60/6c; 60/7n; 60/17n; 60/28c; 60/30c.

¹³ CARBONI Erberto, *Sei contento, oggi, papà?* Press advert. ASB, Rba 60/16n; 60/23n.

¹⁴ CARBONI Erberto, *La felicità comincia in cucina*. Press advert. ASB, Rba 60/8n.

¹⁵ CARBONI Erberto, *Con pasta Barilla è sempre domenica*. Press advert. ASB, Rba 59/66.

¹⁶ CARBONI Erberto, *Si riconosce ad occhi chiusi*. Press advert. ASB, Rba 60/20n; 60/29c; 60/40n; 60/44c.

¹⁷ CARBONI Erberto, *Stand Barilla* 1953. ASB, Aa 306, 307, 309, 310.

¹⁸ CARBONI Erberto, *Totem Barilla* 1955. ASB, Aa 305, 308, 309, 314.



The Barilla pasta packages, designed in 1952 by Erberto Carboni [ASB, G 52/1, Na].

The superfine pasta is presented in the characteristic blue and white striped cardboard boxes, complete with a window which makes it possible to see the product. The egg pasta, packed both in cellophane, which would later be abandoned, and in cardboard, is characterised by the stylised emblem of its principal ingredient, carried over – as has already been seen on the previous pages – into advertising as well.

The choice of packaging

VALERIA BUCCHETTI

Changes of image: the 1952 packets

“What we have done for you...”, this is the opening phrase of a leaflet of 1952¹ in which the public is introduced to the new corporate image and the new packets, according to a project that nowadays we would define as “systemic”.

These words, which express the company’s evolution and a different approach to the problems of communication, also highlight the new trends and the different regard that the company shows for packaging.

Packaging, following a general shift in the centre of gravity, is presented to the consumer as an object in his service, thus transforming itself from a medium, indispensable to the company for marketing its product, to a tool with performance capacities designed for the end consumer.

The new packages, designed by Erberto Carboni, who was in charge of the entire image project, were substantially different from the previous ones, not only in terms of their expressiveness, and therefore their graphic appearance, but also as regards the communicative dynamics underpinning them.

The entire range of products, regardless of their format, materials used in the wrappers, and the quality contained – superfine or egg pasta – is marked by a unifying element: a striped background – blue on transparent bags, yellow and blue on cardboard containers – which is used on each piece, including secondary packages for consignments, on which the branding is provided by a label².

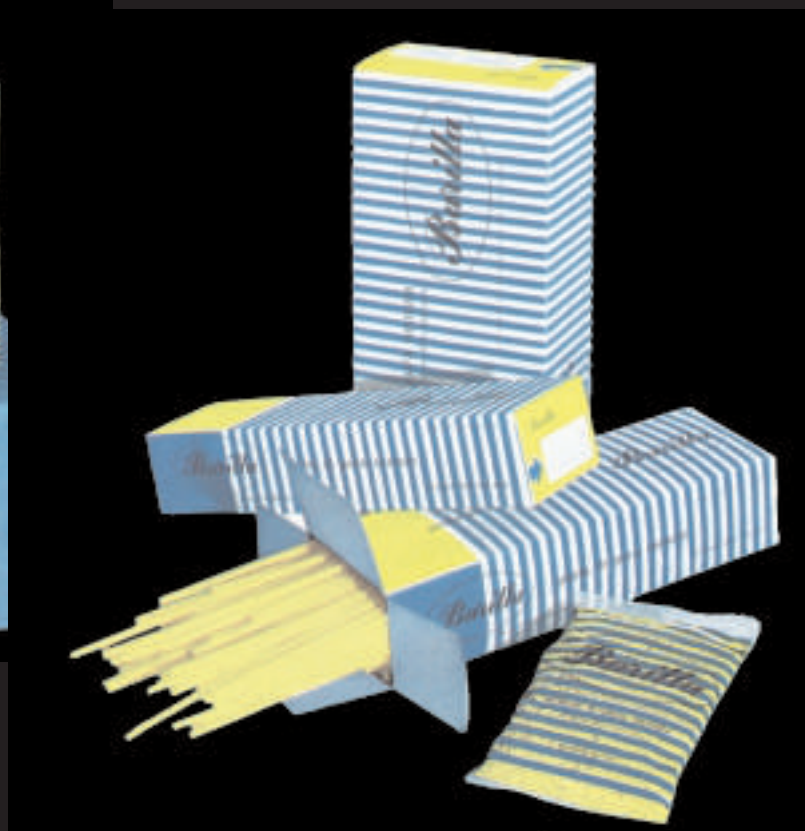
It is precisely the lack of variation in the elements and the coherence of image between one package and another that differentiate them from their previous presen-



tation. There is a constancy in the pagination criteria and the typeface used, a linear one that contrasts with the Barilla trademark, now inscribed in an ellipse and written in italics.

The only differentiating feature for the two typologies is represented by the introduction of an iconic element, an egg seen in section, which is multiplied, paginated with the textual contents and recomposed on each package, although always based on an orthogonal pattern.

The design aims, precisely by how it is expressed, to



In 1955 Carboni was summoned to redesign the entire packaging range – all made of cardboard – which acquired a remarkable personality with the introduction of the graphic representation of the individual formats on a blue background. The egg pasta maintains the characterisation lent by the symbol of the egg and, for a certain period, also by the statement of the blue trademark on a yellow background. Special shop displays were made for Barilla pasta – facing page – and the package acquired a predominant role in communication: from posters – above, a bill for egg noodles of 1961 [ASB, Rca 39] – to catalogues – on the facing page, at the top, the cover photo of the 1967 general catalogue [ASB, Ga 67/1] to press adverts and the “Carosello” television shows, discussed on the following pages.



reinforce the image, but it is a particular reinforcement, in other words the impact of the product is increased through a more general cohesion of the overall image.

The image of the individual package is undoubtedly stronger, but above all it is more coordinated, in other words there is a coherence of appearance between the various packages that is strongly linked to the development of the corporate image and integrated into a general system that harmonises the various forms of communication. These were the years in which Italy too welcomed the arrival of the logic of the coordinated image, in which reference began to be made to the models of American companies. They reorganised the image of the company in accordance with the rules of

corporate image, in which the products and communicative instruments also participate³. In this process, a role of greater importance is played by goods defined as “convenience goods”, which are the first to have to confront the change in the distribution rules and adapt to them communicatively.

The new distribution system

The transformation of the distribution system with the opening of the first supermarkets (that imposed self-service and a direct product/receiver relationship) was joined by another phenomenon, namely a greater attention to advertising strategies. The creation and supply of new spaces – television spaces for example – provided new communicative situations and entailed a relational system at whose centre the product is placed. This guarantees a network of links between one medium and another according to a general plan in which packaging must be updated, adapting itself to its new status. The packaging must be recognisable, it must express the personality of the product in a more incisive way, so that it can be immediately recognised on the shelf after having been memorised, perhaps through its “passage” in a magazine or television commercial. It is important to note how Carboni’s packages met these needs, but at the same time still represented a conception that, a posteriori, may have led to them being considered as a “hinge solution” between a previous phase that was hardly formulated at design level and a subsequent phase characterised by the strategic dimension.





praticità



È veramente pratica la nuova confezione della pasta Barilla. Variando la pasta, dall'apposito sportello della scatola che ne preserva la freschezza e la qualità, ne sei più agevole scegliere la dose. Il Barilla la rende disponibile: la pasta Barilla è l'elemento quotidiano vero, gustoso e assolutamente sano. Tre secondi da cinquecento grammi costa soltanto venti lire.

le cento lire meglio spese della giornata

Barilla

la conchiglia



Barilla

La bella presentazione della nuova pasta Barilla ti pare strana di gusto duro, nelle nuove conchiglie perfette, si richiama alla gusto e alla bellezza delle forme: governa della natura. L'occhio guida nella scelta perché la pasta si vede al naturale ripulita nella scatola. Una scatola da cinquecento grammi costa solo venti lire. La scelta loro meglio spesa della giornata!

il miglior acquisto della giornata



una armonica alimentazione

Barilla

La pasta Barilla è un alimento sano e nutriente, e la pasta Barilla è un alimento sano e nutriente, e la pasta Barilla è un alimento sano e nutriente.



la nuova confezione

Barilla



Whereas in the 1956 press campaign the new Barilla packages were proposed and presented – almost to conquer the diffidence of the female consumers accustomed to the loose product – in terms of their merits of convenience and ability to protect the quality and hygiene of the product – top, facing page [ASB, Rba 56/12, Rba 56/17] – in 1958 they became a customary scenario in advertisements – facing page, bottom [ASB, Rba 58/6, Rba 58/3] – and a central element of the advertising “tail” of the “Carosello” programmes. Below, a picture of the Barilla ‘ring a ring o’ roses’ [ASB, BAR I Re 58/3] at the end of the “Caroselli” shows with Albertazzi, which had a curious parallel in a promotional postcard of the 1920s for Gaby gelatinous pasta [Coll. Bernardi], alongside.



The 1956 project

Although the 1952 packages marked the new period, it fell on the 1956 project, also the work of Carboni, to determine the transition to the contemporary phase, in that it is precisely starting with this latter transition that the subsequent changes can be interpreted as updates coherent with the evolutions in progress and traced back to a single expressive vein, albeit with the introduction of highly innovative elements. The project, which inherited coherence and uniformity of image across the whole range from the '52 project, introduced an element of major importance, namely the photographic display of the product, and codified precise “placement” rules⁴ for each line (“superfine” and “egg”). The pasta shapes (in the “superfine” line) are composed on the “page” in such a way as to form a texture – which occupies the entire surface, in that the packages are two-faced – and stand out against a blue background⁵, thereby emphasising the geometries of the elements and the design of the format. They become the dominant image of the product and the expression of the personality of the content which for the first time emerges on the surface. The packaging communicates as though it were transparent, but, at the same time, has a strong visual impact; an impact derived from the function carried out by the colour and by the visual texture of the container, which, with the use of physically transparent material (with a film), could not have been achieved; the structure obtained, furthermore, is self-supporting, occupies an exact

space on the shelf and, once stacked up, comes to form a ‘communicative’ wall that makes a strong impact. The egg line is based on even more strongly geometrised layouts, in which straight lines determine the construction of the spaces. The visualisation of the product, combined with that of the egg, directly enters the composition, for example with a vertical row, made up of perfectly aligned eggs, which crosses the packet and is used to contrast with a pasta nest. These geometries are complied with through the use of an unusual point of view by means of which a fork rolling up the noodles is highlighted; this is an important image in the communicative conception, since it represents the first image in which the product appears in its cooked state, heralding a manner of display that would become dominant in the next twenty-year period. The images of both lines, which would remain unchanged until 1969, are formulated on the basis of a pagination of the elements that takes into account an essential proposition: the clear communication of the nature of the content, the Barilla signature and the composition of the product, entrusting solely to the composition the task of conveying quality and reliability and to the trademark the task of providing reconfirmation of this. Carboni’s packets give the product a strong image, but they do so by mentioning the company; in other words their graphic formulation conveys organisation, attention to detail, precision and – inferrable from the former attributes – quality and, by extension, careful corporate management. However, they do not say anything about the product, about its specific qualities or about the level of sensoriality connected to this. Even those belonging to the second phase, on which the product is displayed, do not mention desirability. The product is represented uncooked, out of context, propped against the background, almost as if it were a toy. The chosen depiction has the function of allowing the object to be recognised, exalting its form, but provides no other information about it apart from that which can be deduced from its appearance, allowing the image to acquire a value assimilable to that of the “sample” object, of the element representative of an entire typology.

The packaging becomes part of advertising

Under Carboni the packets also took their rightful place on the pages of advertising campaigns. Packaging became one of the subjects of the advert, integrated with other elements; it was an object-companion, one of the objects for everyday use with which we surround ourselves. With differences of scale it was transformed into a support against which the female figure could lean or sit on, or made a protagonist in balancing games, but also into a castle for a little girl playing at being queen, before returning, even though oversized, to a shopping object contained in a “net-bag” in a press advert of 1958. These images would evolve in the campaign of the following year, in which the packet would go beyond the private sphere to enter among the people, to become a totemic object around which a crowd gathers or through which passers-by walk. And, exactly as happened at the beginning of the century, the slogan signals its importance – “*La vera pasta all'uovo nelle nuove confezioni*” [Real egg pasta in new packets], “*Sempre in scatola*” [Always in a box] – and enhances its advantages: “*La nuova confezione protettiva... è la più sicura garanzia per il consumatore*” [The new protective packet... is the surest guarantee for the consumer], “*Le nuove confezioni... che garantiscono la qualità e la freschezza del prodotto*” [The new packets... which guarantee the product's quality and freshness], “*Acquistate le confezioni Barilla sempre nelle confezioni originali. Così potete essere sicure di avere la vera pasta Barilla*” [Always buy Barilla products in their original packets. This way you can be sure of getting real Barilla pasta], “*Ne garantisce la qualità controllata 'pacco per pacco'*” [‘Pack by pack’ quality control guarantees it].

Education in packaging

The fact that for all consumers packaging is a novelty, and for this reason needs to conquer a certain resistance, is also underlined by the themes of the commercials of the same period; at the end of which



the packet became an opportunity to celebrate with a round-dance. But it was also an object to show off and was shown to the public and highlighted by a voice off-screen “*eccola nelle inconfondibili confezioni*” [here it is in the unmistakable packets], “*chiedetela sempre nelle confezioni originali*” [always ask for it in the original packets], “*È così pratico acquistarla in scatola e poi... si protegge, si conserva fragrante, fresca come fatta in casa*” [It's so practical to buy it in a box and then... it's protected, its fragrance preserved, fresh as though it were homemade]. In other words a sort of educative function is operated on the packaging; its merits in relation to the preservation of the qualities of the product are explained, and its role as a guarantor is emphasised since it confirms originality and the impossibility of imitation.

Even the scene of purchasing in front of the display stand is recreated, with a voice that comments: “*Non c'è dubbio, questa è proprio pasta Barilla*” [There's no doubt about it, this really is Barilla pasta]. Unlike

Below, a choice of “contact prints” of the shots taken by the photographer Aldo Ballo for Carboni [AC]. Just one of the numerous photos taken – the one in the corner on the right – became an element in a Barilla advert [ASB, Rba 58/23]. The Company’s Historic Archive preserves a copy of the numerous contact prints made from the mid-1950s [ASB, O, Carboni - Iconografia]. The packages also take their rightful part in the design of the exhibition stands.

On the facing page, a photo taken during the assembly of the Barilla pavilion – reproduced on p. 95 – for the International Exhibition of Preserved Foods in 1959 [ASB, O, Fiere].

what was to happen later, when the accepted package made its entrance again as a natural element in the home.

Packs were propped up on the kitchen work surface or appeared in the guise of an instrument from which the pasta can be directly extracted; shots were dedicated to the packs to reinforce recollection, in order to memorise the image and to be able to recognise it without hesitation at the point of sale.

Notes

¹ *Che cosa abbiamo fatto per Voi*. Folder, 1952, ASB, Rha 2.

² BUCCHETTI Valeria, under the heading “Packaging”, in *Storia del disegno industriale*. Vol. III. Milan, Electa, 1991, pp. 368-375.

³ ANCESCHI Giovanni, *Monogrammi e figure*. Florence, La casa Usher, 1988, p. 170.

⁴ BARTHES Roland, *L'ovvio e l'ottuso*. Turin, Einaudi, 1985, p. 33; ANCESCHI Giovanni, “Retorica verso-figurale e registica visiva”, in ECO Umberto, et al., *Le ragioni della retorica*. Modena, STEM Mucchi, 1987, p. 183.

⁵ FAVRE Jean-Paul, *La couleur vend votre emballages*. Zurich, ABC Verlag, 1969.



Erberto Carboni (architect) and the Barilla stands

GIANNI CAPELLI

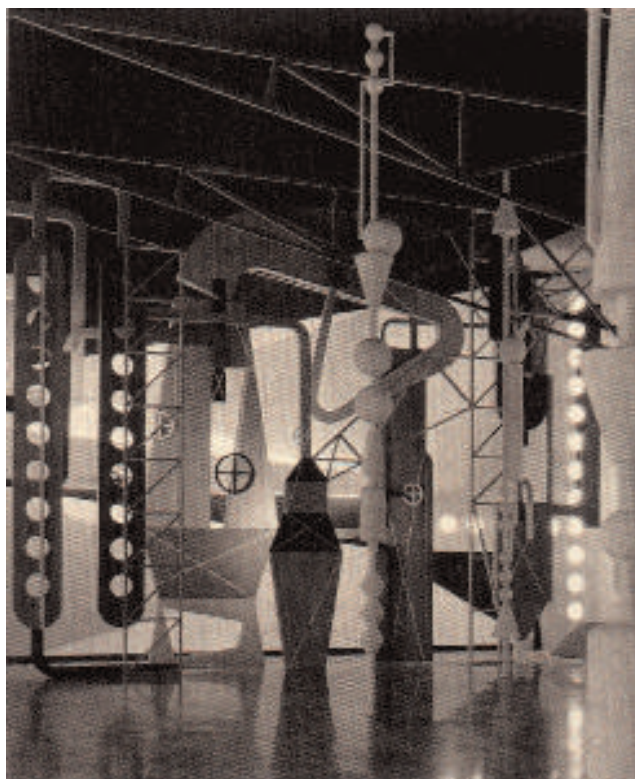
Between 1952 and 1960 Erberto Carboni constructed Barilla's coordinated image by designing the trademark, product containers, advertisements, animated films and radio and television commercials. All this documents the versatility of this famous protagonist of international advertising, who was involved not only in graphics, but also in the design of some of the most successful and admired exhibition stands of the 1950s.



Carboni, architect

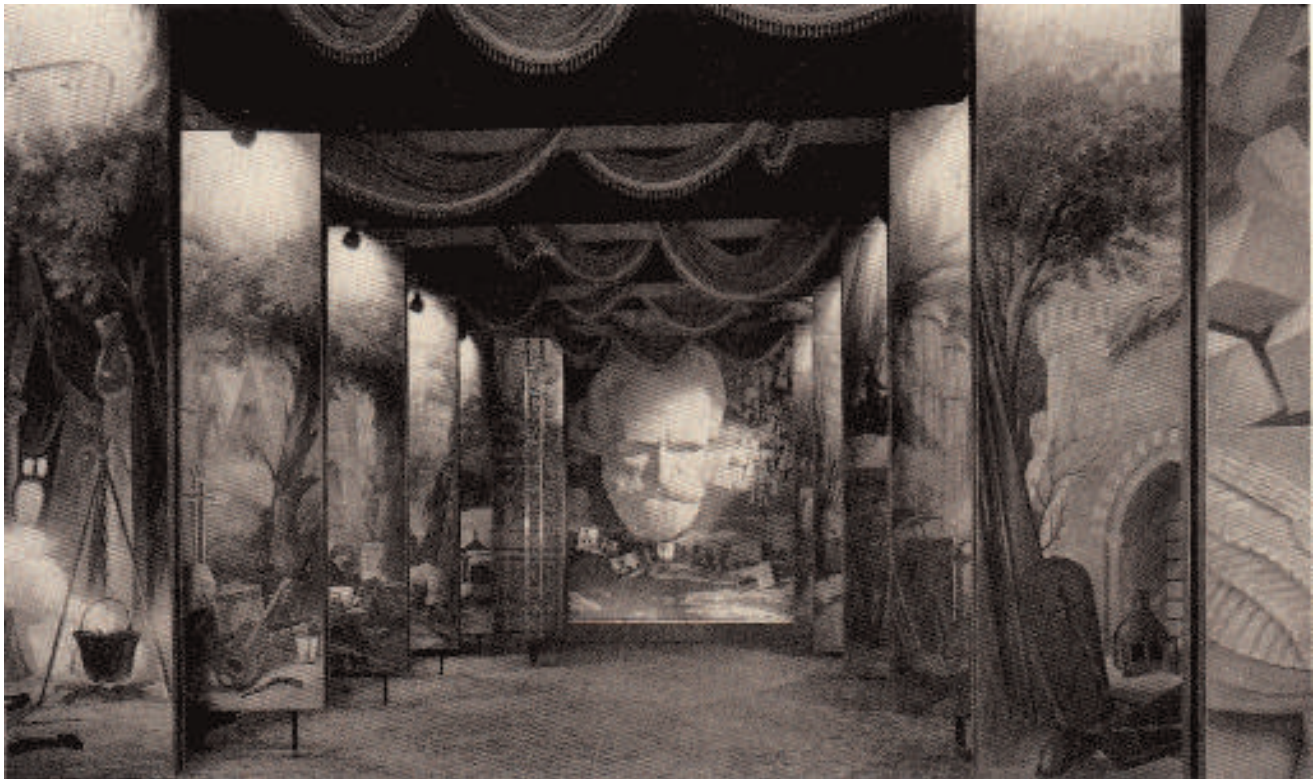
In Italy, as in other European countries, some of the greatest designers of the early twentieth century were painters, architects or graphic artists. It is enough to mention one member of this large group, Gio Ponti, a contemporary of Carboni, who was highly active for a long time in the applied arts, furnishing and a huge number of trade fairs. As a result of his cultural background and professional practice, Erberto Carboni synthesised the values of various disciplines that share the precision of design and the imaginativeness of creativity. And not only that. This indefinable protagonist of the Italian twentieth century also moved freely between design, painting, and poster design, making himself elusive to the pens of critics who were uneasy in the face of artists of such a broad range of skills.

We know little of his first works as a designer or architect, but from the start of the 1930s, in his most important compositions, quality is present barely concealed by aestheticism. This was a way of working that



Erberto Carboni combined his work as a graphic designer with that of architect, revealing a constant spatial and chromatic search that led him to become one of the most admired designers of trade-fair stands. These pages show an overview of his vast production.

On the facing page on the left, his first significant work: the three-dimensional staging of the façade of Palazzo della Triennale in Milan for the Italian Aeronautic Exhibition of 1934, and the Montecatini pavilion at the Milan Fair in 1950. Below, the commemorative staging of the life and works of Giuseppe Verdi for the RAI at the Milan Fair in 1951.



would be tempered in the models at the height of the Rationalist period, expressing a modern and European awareness of art, and reach an ever more convincing formal and functional architectonic expressiveness.

“Everything was subordinated – recalls Carboni – to a central idea expressed in synthesis”.

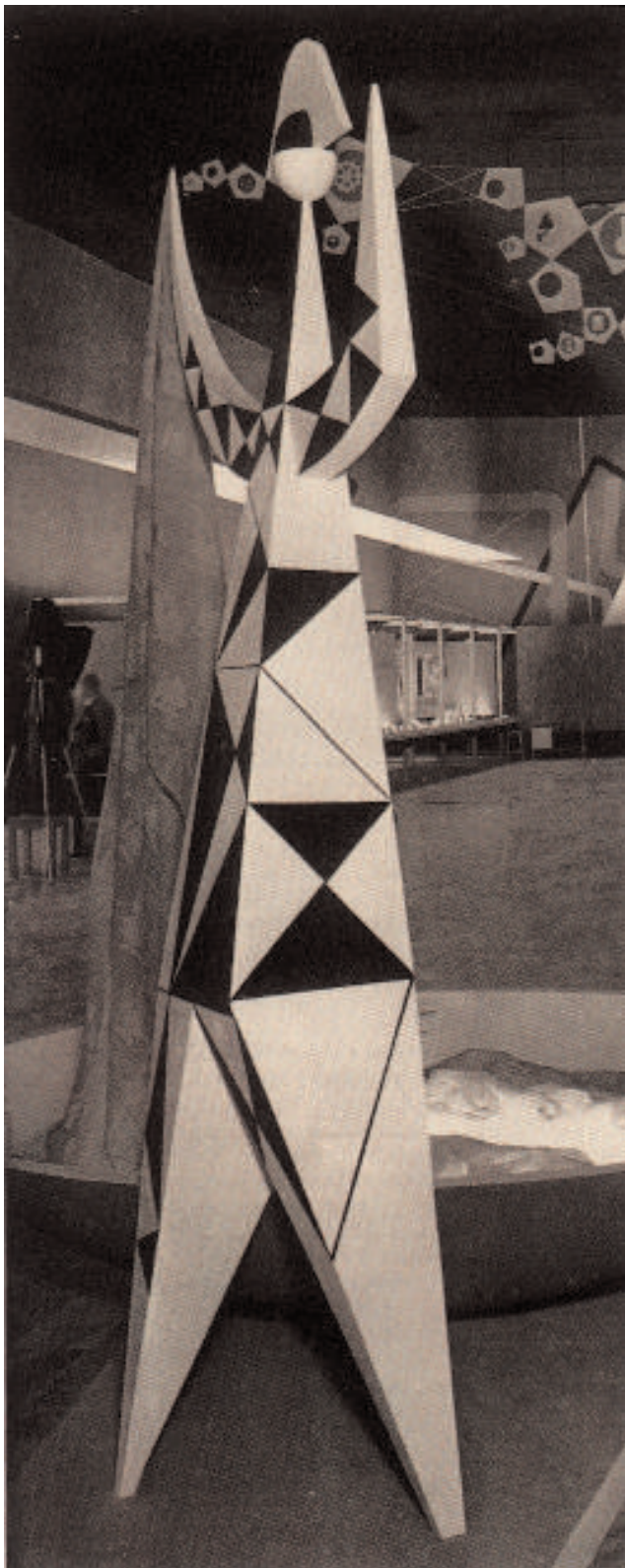
Taking advantage of a robust physical constitution, his highly energetic commitment to his work allowed him to promote a flurry of initiatives and an exceptional wealth of job orders and productions, which lasted, without respite, for a period of almost sixty years. Just to mention a few, these were the designs for the Exhibition of Italian Aeronautics at the Triennial Exhibition in Milan in 1934; the Agip stand at the 9th International Car Exhibition, Milan 1936; the International Exhibition of the Catholic Press, Vatican City, 1936; the pavilions for Motta and Italian Navigation, Milan Fair, 1937; the Montecatini pavilion in the Chemical Products exhibition, Milan Fair, 1939; the “Oltremare” Exhibition, Naples, 1940; the Italian Agriculture pavilion, Zagreb, 1942; the Exhibition of Italian Reclamations, Sofia,

1942; the RAI pavilion, Milan Fair, 1949; the Montecatini and RAI pavilion, Milan Fair, 1950; the commemorative staging for Giuseppe Verdi, RAI pavilion, Milan Fair, 1951; and the Graphic Arts Hall at the Triennial Exhibition in Milan in 1951.

Carboni was “captured” by Barilla in 1952 to design the pavilion at the Exhibition of Preserved Foods in Parma at a time when his name and his works were being mentioned on the pages of the most highly regarded national and international architecture magazines. Despite his numerous commissions for exhibitions, biennials and trade-fairs in Italy and abroad, Carboni, who possessed the very rare gift of never repeating himself, was able to offer the Parmesan company fruitful and constantly modern creative stimuli.

*“It was entirely right and proper then – wrote Attilio Bertolucci in the opening of the book *Cara Parma* (reprint 1993) – that Pietro Barilla should entrust the Parmesan graphic designer, who later became Milanese and then international but always remained a Parmesan at heart, Erberto Carboni, who in Europe was likened, in terms of*

The large Harlequin – below – used as a multicoloured emblem of the Montecatini pavilion at the Milan Fair in 1952 [AC] heralded the graphic and geometric motifs that Carboni would explore in his paintings during the final years of his career.



imagination and taste, to the great French graphic designer Cassandre”.

Carboni's basic training was in architecture and he set aside a space for this essentially expressed through interior design and the construction of stands.

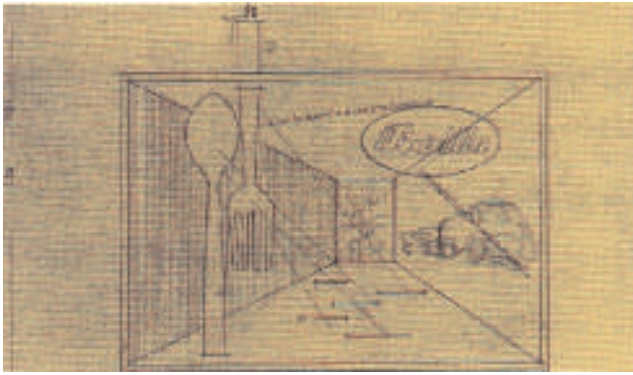
His ceaseless graphic output provided a counterpoint to his vocation as a constructor, which was also expressed through his *corpus* of drawings. Drawing led him to tackle set design and animation graphics for the RAI, Radio Televisione Italiana and, once again, for the Barilla “Caroselli”¹.

Less well known, but always of high quality, was the activity carried out by the Parmesan cabinet maker Medardo Monica (1905-1985) (> entry II, pp. 278-279), who actually made the stands that Carboni designed for Barilla, and which was underscored by the approval of the most sensitive critics.

Parma, 8th International Exhibition of Preserved Foods and Packaging – 3rd Food Fair. 12-25 September 1953

An entire twenty-year period had passed since Barilla's participation in the 2nd Roman Wheat Exhibition (> I, pp. 286-287). The principles of exhibition strategy had changed radically and this time the advertising of the product was no longer entrusted to the design of a single wall, but to the installation of a “pavilion” that was not imprisoned by the rigidity of a masonry shell. It was a structure that could be defined as “airy”, given the lightness of the elements that helped to define the formal characteristics of its composition².

The generating idea of the design was based on the modular positioning of five lamellar portals that made it possible for a long parallelepiped to be anchored to slender piers linked to the floor by two cross poles. Evidently the designer's intention was to establish, through the use of constructive elements of extreme lightness, a means of advertising based on the series of portals that supported the pictures which illustrated the various processing phases of Barilla products: These were positioned at eye height. The interplay of the



As of 1953 Carboni began to design stands for Barilla, which were perfectly integrated into that unifying global image that the Parmesan graphic designer was creating for the pasta company. Spoon and fork – the symbols of the campaign of the year – also became an identifying element of the stand designed for the Exhibition of Preserved Foods in Parma. Alongside, Carboni's original design for the frontal, with the false façade, and, alongside, the accurate realisation carried out by Medardo Monica [ASB, O, Fiere, Aa 310].

Below, the side of the stand [ASB, O, Fiere], with the long series of portals and the advertisements of the period.



series of "holes", which opened up wide-ranging fields of vision in all directions, was created by the emphasis placed on empty rather than filled spaces. Moreover, the architecture of this original stand was enhanced by the use of colours that helped to make the constituent elements stand out, and by lighting skilfully hidden by light wooden cable decorations placed slightly projecting from the support surfaces.

The stability of the portals was given by anchoring two parallel battens to the bases; the battens were at the same height as the support of the crossbeam roofing. Placed on one of the heads was a tall prism in which the hollow, made up of four facades, determined a spatial interplay of great scenographic effect. The presence in the foreground of two gigantic kitchen objects: the spoon and the fork, acted as a screen for the sources of light.

The spoon and fork were re-presented in relief on the side of the heads in such a way as to create a composition that included the "*gallina dalle uova d'oro*" [hen that lays golden eggs], the advertising poster of that year. The Barilla trademark, on an oval panel, projected

onto the inclined walls a series of lights and shades which seemed to increase the illusion of an infinite space. The perspective depth of this "toy theatre" highlighted the new pasta packages, which hung from fine nylon threads, or which were placed on the bottom level at the right incline just like the boards of a stage³. This effect was also used in the 1954 fair with different images.

Parma, 10th International Exhibition of Preserved Foods and Packaging. 20-30 September 1955

Once again the presence of Barilla at the Parma show made an advertising contribution of particular technical and expressive boldness. Outside the trade-fair complex a symbolic "tree" with a metal bearing structure was erected, supporting along the "branches" a series of cubic boxes that presented photographic gigantagrams produced by Alberto

Although it used the same stand as in 1953, at the Exhibition of Preserved Foods in Parma in 1954 Barilla's presence was updated with changed iconography and facades of the former "Toy theatre". The strongpoint is the 50 motor vehicles, photographed in the lower band, which daily served all the Italian branches of Pasta Barilla. Right, the design by Carboni [ASB, O, Fiere] and, below, the photos by Alberto Montacchini of the front and the side of the stand [ASB, O, Fiere].



A multicoloured totem eight metres high marked the presence of Barilla at the Exhibition of Preserved Foods in 1955; it was designed by Carbone and made by Medardo Monica. Right, the model on a scale of 1:10 made by Carbone [ASB, AFM] and still preserved in the Company's Historical Archive and, below, two photos of the totem erected at three exhibitions in front of the old pavilions of the Parma Fairs [ASB, Aa 314, Aa 501].



Montacchini, exalting the most typical sorts of superfine pasta and egg pasta. The solids, which were of various sizes and placed at different heights, were anchored to a double pair of piers so as to create a varied composition that could be observed from multiple viewpoints.

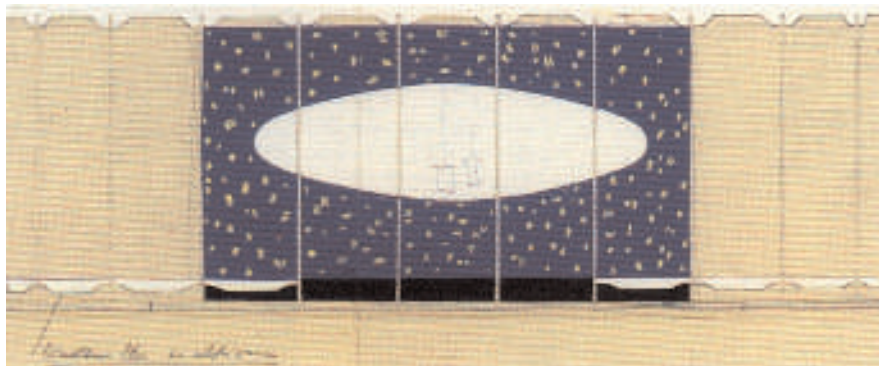
The vivacity of the structure was increased by the alternation of the coloured surfaces, which were enlivened by monochrome tones on the facades without advertising inserts. At various heights and facing in different directions in relation to the bearing axis, the large oval signs with the Barilla trademark on a red background (for superfine pasta) and blue (for egg pasta) stood out. Lighting in the boxes made it possible to see stele even at night. If one wanted to find a point of contact between the Parma model, designed by Carbone and made by Medardo Monica, and other exhibition installations, it would be necessary to refer to a well-known architectural structure from the late 1920s that aroused lively interest in the field of trade-fair exhibitions. This was the stele designed by the architect Enrico Prampolini for the Futurist pavilion

at the Turin Exhibition held in 1928 at which Barilla was also present.

This work, consisting of a tall monolithic structure, was erected as an advertising pull for the Turin show and established itself as a new idea compared to the standard use of horizontal profiles. The comparison is only of a conceptual nature, and certainly not of stylistic significance, given the diversity of the two exhibition set-ups.

The Parmesan model, observable in a wide-ranging survey, provided a dynamic view of the slender stele, which was integrated into the landscape of tall trees in Ducal Park. Its success as an advertisement and facility of assembly meant that the Barilla totem was used for three consecutive editions of the Fair for Preserved Foods, in 1955, '56 and '57. Barilla's Historic Archive contains the photographic documentation published here, the executive project, and the original model made in the designer's studio, from which a second colour version was taken. There are also contemporary photos taken by the pupils of the "P. Toschi" Art Institute in Parma⁴.





In 1957 it was the form of the trademark that was used to model the structure of the Barilla pavilion, in which the packages exhibited inside the luminous oval were exalted by the shaded atmosphere of the surrounds [ASB, O, Fiere]. Alongside, a detail of the original design by Erberto Carboni [ASB, O, Fiere].

Parma, 12th International Exhibition of Preserved Foods and Packaging. 20-30 September 1957

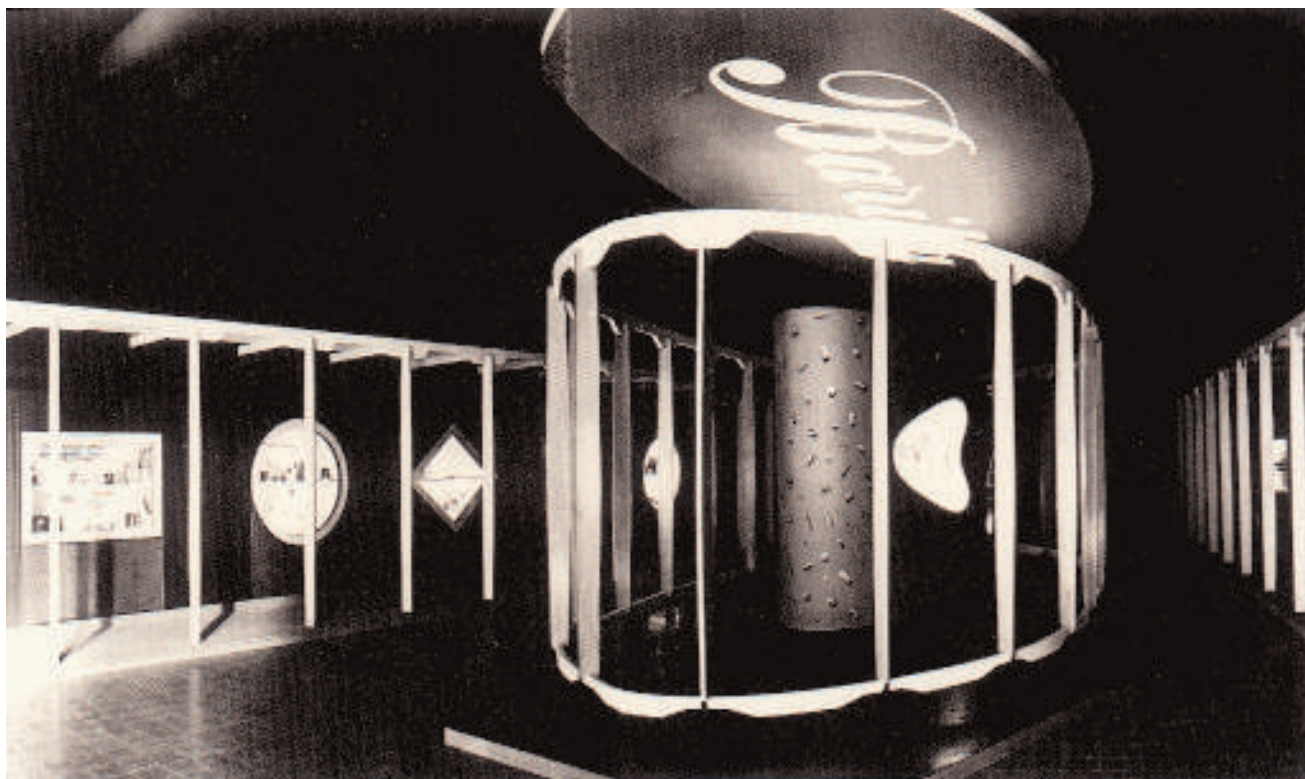
The 1957 Exhibition opened by the Barilla sign. Against the background of the long entrance railing dominated the now customary trademark impressed with the company's name in italics, emerging from a long elliptical-shaped placard with a red-painted background. Inside, at the centre of the exhibition hall flanked by narrow advertising arcades, on a low octagonal support, stood the spontaneously original Barilla stand⁵.

The stand took the form of a box enclosed by very slim, tall wooden blades linking the bottom level with the upper part delimited by horizontal poles arranged in a Greek key pattern. At the centre, suitably distanced from the wooden "cage", rose a solid with an elliptical base, on which the countless samples of Barilla pasta stood out in relief. In this way the drawing of the individual "food models" appeared as bas-reliefs set off by the shadows created by natural and artificial light

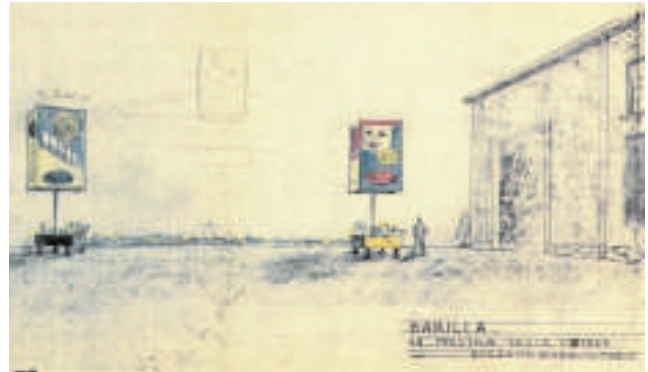
sources. Almost as a form of protection for this unusual promotional "enclosure", a large oval-shaped horizontal panel acted as a cover on the ceiling, reproducing the corporate trademark, which matched the elliptical development of the stand in size. The name "Barilla" was made particularly evident by strips of light positioned in the hollows of the solid beneath. The use of pale woods on grey backgrounds, the softness of the light sources, filtered through the curtains arranged frontally at the entrance, gave this pavilion a truly vivacious individuality. In this way Barilla's design heritage was enriched through stylish advertising that was always among the most admired and successful in the most distinguished exhibitions in the food sector.

Parma, 14th International Exhibition of Preserved Foods and Packaging. 20-30 September 1959

At the 14th International Exhibition, Barilla was pres-



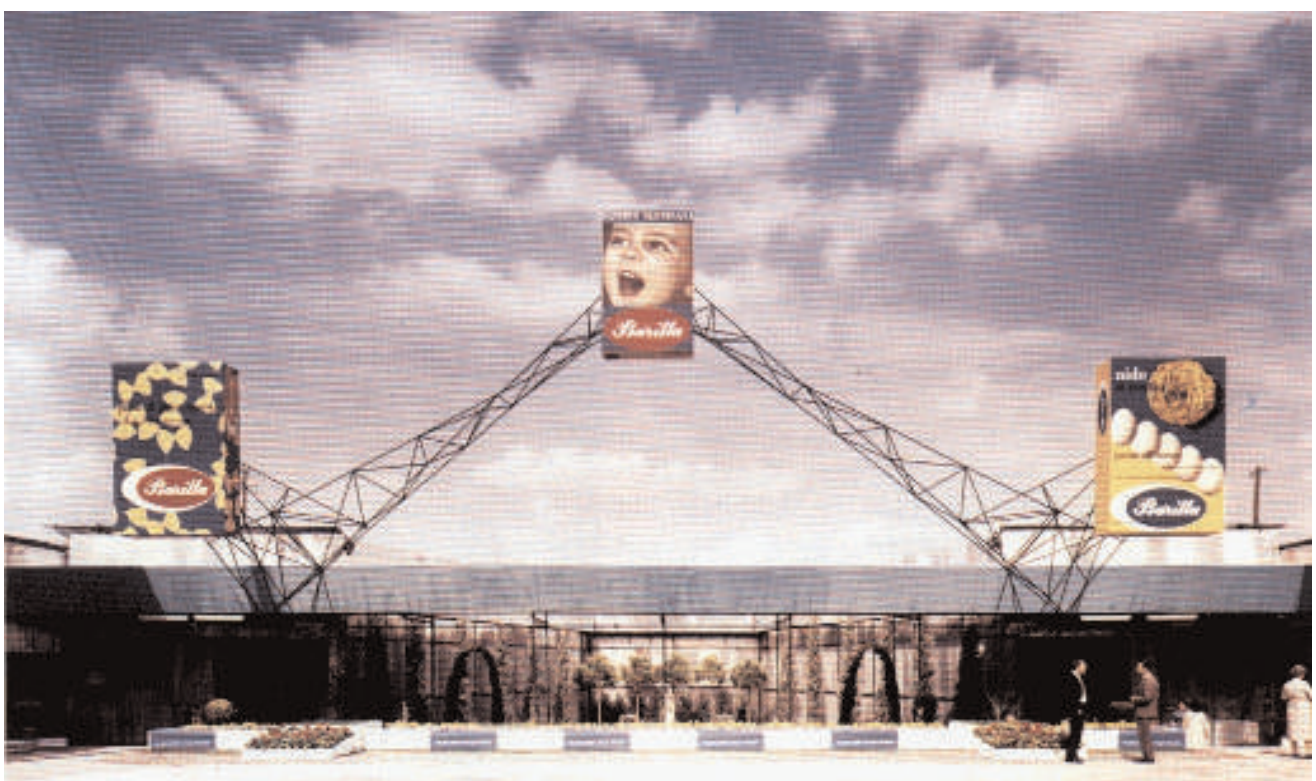
The Barilla stand for the Exhibition of Preserved Foods in 1959. The original design, no longer commissioned from Carboni, was worked out within the company with the contribution of Medardo Monica and the architect Guglielmo Lusignoli, who – in the project on the right – drew the sketch of the future netlike metal structure. This can be seen at the bottom of the page [ASB, O, Fiere].



ent with a stand that occupied the entire external façade of the enormous provisional exhibition pavilion intended for the participants in the traditional Parma exhibition, designed by the architect Luigi Sassi⁶. The basic idea was deemed up within the company, with the influential contribution of architect Guglielmo Lusignoli (Parma, 1920-). It was produced by Medardo Monica.

The first idea, in favour of positioning two tall boxes at a large distance from one another, was not wholly convincing. The subsequent intervention by the architect Lusignoli, although maintaining the aforementioned elements in the composition, succeeded in exalting the pre-existing context with masterly skill, through the introduction of a metal arch linking together the two solids, which, in this way, became part of the structural complex. References to Fellinian sets emerged strongly in the stand: at the head ran a long rectilinear flower box, chromatically subdivided by white and blue segments on which was impressed, in alternate colours, the slogan “*Con Pasta Barilla è sempre domenica*” [With

Barilla pasta it’s always Sunday]. Into the end parts of this floral “passage” were frontally inserted two “ever-green” flowerbeds that masked a contiguous cement base intended to perform a twofold static and aesthetic function. In order to link the two ends of the flower box with a daring aerial bridge, a steel netlike arch was erected, positioned to support three gigantic containers of Barilla pasta. Hence the external exhibition setting that made it possible to glimpse, behind a grid of iron tubes, an imaginative garden space with leafy branches bent into an arch, cypresses, poplar seedlings, statues and “fully visible” metal benches. And further green passages and multicoloured compositions at the centre and at the sides of an unexpected garden in vaguely eighteenth-century style which, in a leap of centuries, took possession of that imperative advertising phrase known everywhere “*Con Pasta Barilla è sempre domenica*” [With Barilla Pasta it’s always Sunday]. This advertising technique was achieved by skilfully ignoring the customary schemes of the traditional stand and blending advertising elements with those more typ-





ical of furnishing, which, in this case, took on marked characteristics of urban aesthetics.

Trade-fair activity until the 1990s

In the 1960s Barilla's participation in an ever larger number of trade fairs became less "exceptional" than their contributions since the early 1920s, and led to the realisation of stands which, although of a high quality, were, however, always linked to current exhibition standards. With the onset of the 1970s, and even more so in the 1980s, the company, having acquired a strong market leadership, tended to reduce its presence at trade fairs (there no longer being the same incentives) and limited its participation to the most important foreign and Italian events. The Fairs, which at the beginning of the company's history provided a vital opportunity for promotion vis-à-vis the original target of small shopkeepers, with the evolution of the market towards the establishment of brand products and the large-scale retail trade, increasingly came to have, for Barilla, a prevalently "institutional" role. It is from this point of view that we should consider the stands designed after 1985 at *Cibus*, the *International Food Show*, which takes place every two years at the Fairs Authority in Parma.

Particular mention, in this context, should be made of the two stands of 1994 and 1996, intended to celebrate, with documentary exhibitions, a history of

advertising communication of Barilla Pasta and the twentieth anniversary of Mulino Bianco. In 1994 the architect Guido Canali (1935-) designed a museum-stand on an area of 400 m² which, next to a cosy stopping area where the product was displayed, presented, with the use of inclined ramps, an itinerary laid out on two levels packed with precious original historic images, posters, calendars, boxes and models, *Caroselli* and short advertising films. Of great importance was the philological reconstruction of Erberto Carboni's *Totem* of 1955 and the parallel publication of the book *Cento anni di pubblicità e comunicazione* edited by the Barilla Historical Archive.

In 1996 the luminous stage by Publistand of Bologna flanked the historic exhibition area of the twenty-year history of Mulino Bianco with a large strolling and rest area where new products and the company's new advertisements were presented.

Thus it was possible to admire in small, elegant showcases the prototypes of the first biscuits, precious as jewels, the studies for the Trademark, the evolution of its advertising, short films from the rural epic to the Mulino (Mill) Family, and the most important and successful promotions.

In 1998 Barilla, with the precise idea of reinforcing the story of the Trademark and the importance of its own historical experience at the service of the Consumer, presented, with the project of the architects Alberto Bordi (1964-), Sauro Rossi (1960-) and Marco Zarotti (1963-) the reconstruction over an area of 200

Barilla's trade-fair stands in recent years.

On the facing page, top, the stand at the Exhibition of Preserved Foods of 1979; below, four shots by Gabriele Basilico of the museum-stand staged at "Cibus" designed by Guido Canali in 1994. On this page, right, the reconstruction of the historic Barilla shop in Via Cavour designed by the Bordini - Rossi - Zarotti studio for "Cibus" 1998 and – below – its transformation, in 2002, on the occasion of the company's 125th anniversary.



m² of the very elegant shop in Via Cavour which has since been lost (> I, pp. 292-299), designed in 1928 by the architect Mario Bacciocchi (1902-1974) with a wealth of precious woods, intarsios, ornaments and Murano glassware.

Beside the prestigious antique stand, skilfully recreated by Ruggero Monica (> Entry II, p. 278), there were two stopping areas, with spaces for the exhibition of products and two "visual glasshouses" which allowed for simultaneous projection on several sides and levels

of images and films of the company. This refined stand was used, with periodic variations, until the 2002 edition of Cibus, in which the historic shop was flanked by a more modern commercial stand to represent, also scenically, the anniversary of the company, which in 125 years had been transformed from a bread and pasta shop into a vast food group at world level.

The most recent stands, on account of the choice of themes and the quality of the designs, can rightly be placed with the best of Barilla's trade-fair presences.

Notes

¹ BAYER Herbert, "Progettazione di Esposizioni", in *Erberto Carboni*. Milan, Electa, 1985, pp. 137-141.

² BAYER Herbert, "Progettazione di Esposizioni", in *Erberto Carboni*. Milan, Electa, 1985, p. 153.

³ CARBONI Erberto, *Progetto esecutivo Stand Barilla 1952*. ASB, O, Folder Fiere, 1952; Photo: Aa 306, 307, 309, 310; Reconstruction model, Istituto d'Arte "P. Toschi", Parma.

⁴ CARBONI Erberto, *Progetto esecutivo Totem Barilla 1955*. ASB, O,

Folder Fiere, 1955; Photo: Aa 305, 308, 314, 501; Original model Scale 1:10.

⁵ BAYER Herbert, "Progettazione di Esposizioni", in *Erberto Carboni*. Milan, Electa, 1985, p. 158.

CARBONI Erberto, *Progetto esecutivo Stand Barilla 1957*. ASB, O, Folder Fiere, 1957.

⁶ MONICA Medardo - LUSIGNOLI Guglielmo, *Progetto esecutivo Stand Barilla 1959*. ASB, O, Folder Fiere, 1959; Photo: Aa 453, 454, 489; Original model Scale 1:10.

An overall view of the most significant animated shorts made for Barilla in the course of the 1950s and intended for the advertising interval at cinemas.

Right, a sequence from the 1956 film by Paul Bianchi (See entry in the Notes on p. 271), *Le ali del nostro cielo*, a delightful dance to music by Rossini of pasta and cutlery evidently inspired by Carboni [ASB, Rfa 1959/1].

Alongside, *Marito a caccia* (1959) by Gianini and Biassoni [ASB, Rfa 1959/1] with a musical soundtrack by Gianfranco Maselli.

At the beginning the Cartoon: four animated films from the 1950s for Barilla

GIANNI RONDOLINO

We are at the end of the 1950s, at a moment in which film advertising, before the television variety, which for many years would be monopolised by “*Carosello*”, indulges its whims inside and outside the confines of traditional spectacularity. In the sense that it does not disdain, in fact it often seeks, technical and formal experimentation, linguistic innovation and a hint of provocation.

In this context, more so than the so-called “film from life”, with actors and sets, camera movements and editing, it is the animated film which asserts itself, if for no other reason than that the animated drawings and puppets, and the objects in particular, can become signs and symbols and the product of a company, of a brand, without needing to have recourse to the metaphor or the allusion, or to the banal funny story with an advertising finale, but simply by being they themselves the form and substance of the audiovisual communication.

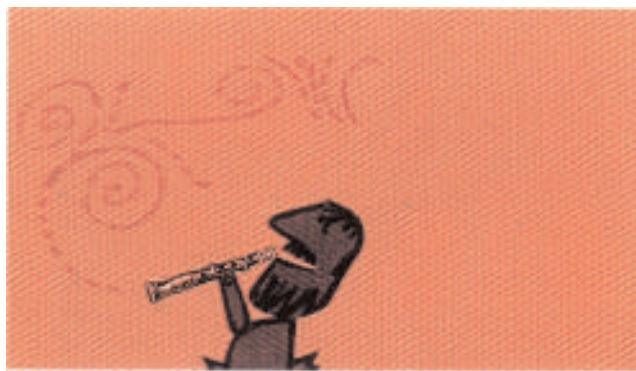
Two examples, which in many respects are excellent and significant, of these characteristics of the animated film can be found in two short advertising films commissioned by Barilla, produced by Sipra and realised by that wizard of object animation, the Italian Paul Bianchi in 1958, one year away from his death. Two films which find a place in that vein of experimental and avant-garde cinema which in the 1920s had seen the establishment of the great film maker Oskar Fischinger, from whom Bianchi undoubtedly drew inspiration.

A cinema of research, also in the field of advertising (see *Muratti greift ein* by Fischinger of 1934 for Muratti Cigarettes or the advertising films with animated objects made by the great Alexandre Alexeieff in the 1930s), which was based on the intrinsic dynamic possibilities of an animation technique that transformed inanimate reality into “living beings”.

The first of these films, *Noi e l'uovo*¹, is none other than a ballet to the music from the *Overture* of the *Thieving Magpie* by Rossini which develops through the gradual accumulation of visual and dynamic elements.

It begins with the stylised form of an egg, then of many eggs, and finally with a veritable multitude of three-dimensional eggs which perform their dance around a heap of flour. It is the creation of pasta almost as though it were the birth of a great sun from which branch off, like rays, the long strands of the “swallow’s nests”. Rossini’s crescendo is identified with the dynamic crescendo of the image: and this short film, lasting 3 minutes, seems a tiny jewel of visual invention and formal precision which is transformed into a “hymn to pasta”.

Another “hymn to pasta” is Paul Bianchi’s second work, *Le ali del nostro cielo*², also produced by Sipra, in which once again Rossini’s music (in this case the *Overture* from the *Barber of Seville*) serves as a sound support for an extraordinary space-dynamics composition. No longer a ballet, but a sort of “visual symphony”, in which the notes are images, and these gradually assume the shapes of spaghetti, pasta tubes, macaroni and butterflies. It is a musical composition that becomes “concrete”, as if the sounds could have no other visual forms but those, and Rossini’s infectious melody could not do otherwise but be identified with pasta, in its various and multiform specialities. These two short films, which use pasta as the actual material of expression, in a sort of symbiosis between content (advertising) and form, are in contrast with two others, also animations, made by Giulio Gianini: the first, *Marito a caccia*³, with the collaboration of Marco Biassoni for the drawings and Gianfranco Maselli for the music; the second, *Tarantella di Pulcinella*⁴, with the collaboration of Emanuele Luzzati (>



Alongside, the title of another animated film by Paul Bianchi, also from 1956 and, at the bottom, a sequence of images [ASB, Rfa 1956/2].



II, pp 101 and 277) for the drawings, Maselli for the music and Giorgio Onesti for the voiceover.

It cannot be said that *Marito a caccia*, with its tenuous funny story of the quarrels between a husband and wife and the improbable hunting of a lion, is one of the best things made by Gianini and Biassoni; and yet Maselli's somewhat Stravinskian band music gives the characters a "fun fair" dimension which does no harm: it is almost a "puppet theatre" which communicates a naïve and subtle fairy-tale allure, which would become typical, for example, of the work of Luzzati.

It was indeed with this advertising film of 1959 that Luzzati, a famous ceramist and set designer, but not yet known as an animated film maker, ventured on the fascinating feat of giving a cinematographic form to the character of Pulcinella [Punch] (who would become, in 1973, the protagonist of one of his finest films). It is not indeed the music of Rossini that provides the sound support, as would be the case for several of his subsequent films, but the text of a nursery rhyme, the

"*Tarantella di Pulcinella*", which, introduced by Maselli's notes, unravelled throughout the film narration, to support the movements of Luzzati's charming two-dimensional puppets.

And when our hero, at the end of his adventure, enters an inn with his friends, what else could he be greeted with than Barilla pasta? Almost as if to seal a pact of a very ancient alliance between the Neapolitan stock character of the *Commedia dell'Arte* and the superfine art of pasta.

There are only four short animated films, four visual-dynamic jokes which use the Barilla trademark, sometimes as a structural element, sometimes as an "advertising finale". But always as the starting point for a show of great formal refinement, in which the expressive quest is combined with a pre-eminent "descriptive" intention.

An intention which simultaneously expresses the aesthetic possibilities of animated films and the typical function of advertising.



Notes

¹ See the 1956 film sequence "*Noi e l'uovo*", ASB, BAR I Rfa 1956/2 Inv. 2133.

² See the 1956 film sequence "*Le ali del nostro cielo*", ASB, BAR I Rfa 1956/1 Inv. 2136.

³ See the 1959 film sequence "*Marito a caccia*", ASB, BAR I Rfa 1959/1 Inv. 2538.

⁴ See the 1959 film sequence "*Tarantella di Pulcinella*", ASB, BAR I Rfa 1959/2 Inv. 2361.

Giulio Gianini – at the bottom with Emanuele Luzzati in the framework of their puppet theatre – recalls the birth of the animated short Tarantella di Pulcinella – below a photo from the film [ASB, Rfa 1959/2] – made in 1959 and “fortunately mistaken”.

Pietro Barilla very much liked the curious animated nursery rhyme but not so the heads of the company’s advertising department, who did not want to use it.

On the following pages, several frames from the short in which the character of Punch appears for the first time, subsequently revived by Luzzati in his other works.

The fortunate tale of a possibly mistaken commercial

GIULIO GIANINI

At the end of the 1950s, Luzzati, already an established set designer, and I, a director of photography, began to make animated films partly for fun. We were interested in formulating a technique which would allow us to satisfy our mutual interest in puppets. From this undoubtedly more theatrical than cinematographic viewpoint, we embarked on a phase of experimentation, in search of a language which, through animated films, would preserve all the freshness of the puppet theatre and at the same time would allow us the greatest freedom of expression both in the style and use of colour.

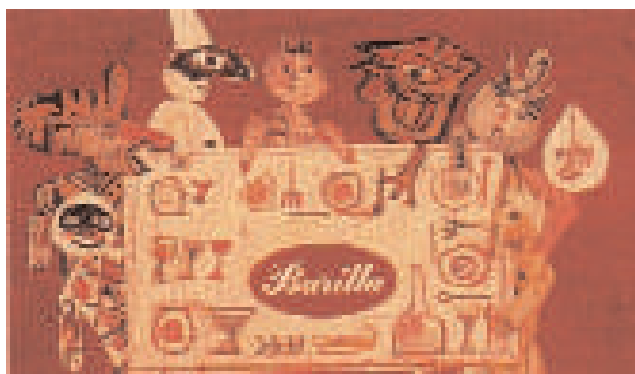
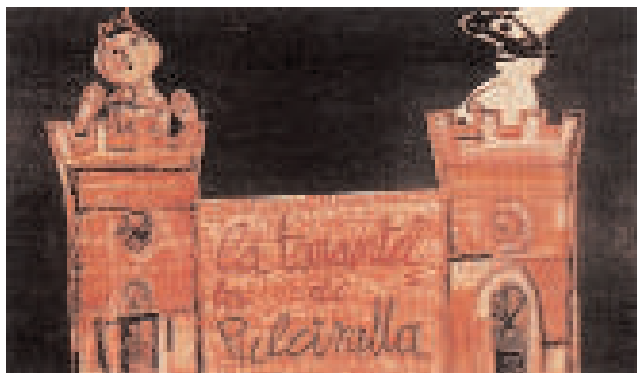
Having formulated an extremely rudimentary cut-out paper technique that was as close as possible to marionettes and oriental shadow theatre, we filmed a first short test using somewhat homemade technical means. Having reached this point we felt the desire and the need to present these attempts to an audience who might express an opinion, be it positive or negative, to know whether to continue on the same path or make adjustments.

In those months I went to Milan to film a documentary with Giulio Questi and on that occasion I had the opportunity to meet the film critic Pietro Bianchi, to whom I showed the short clips we had filmed using this unusual animation: harlequins, Punch and other characters from the *Commedia dell’Arte*. Bianchi’s reaction was positive, he was intrigued, and introduced us to Pietro Barilla, who was favourably impressed and commissioned an animated commercial from us. So we decided to prepare a nursery rhyme that had Punch as its protagonist, a character dear to the world of



Luzzati, with musical accompaniment expressly composed by our friend from Parma, Gianfranco Maselli. The animation was produced using an extremely rudimentary camera, mounted in the *garage* of my house. The film was finished and the day came to show it: even though many years have passed, I can clearly remember all the emotion entailed in letting our very first, extremely important client see our first work. We organised a short film show in the sitting room of my house, mounting on the dining table a 35 mm projector bought at Porta Portese, the famous flea market in Rome. The projector had glorious origins, having lent its honourable services during the war on board a British battleship. The small room, with a screen made of





ut of a tablecloth, had all the air of a puppet theatre and Pietro Barilla, once he had got over the initial shock, showed the greatest possible enjoyment and interest in our film, paying us fulsome compliments and urging us to continue.

Until that point everything had gone extremely well, but when the film was presented to the advertising experts at Barilla so they might give their verdict, something went wrong: our graphics, our narration times, the nursery rhyme that was apparently so childish, were not judged to be suitable for the market.

There is no question about it – the film was not in line with the type of advertising that Barilla was presenting in that period and which was broadcast on “*Carosello*”; but perhaps the experts were right and we were not the most suitable people to enter the world of advertising, as the whole of our production demonstrates, which has now lasted more than thirty years.

I would like to call the episode a fortunate failure, because this first disappointment spurred us to try other routes, resulting in the production of those animated shorts which have now entered the classics of Italian animation, such as “*The Thieving Magpie*” and “*Punch*”, which have made our names known, I hope not

undeservedly, throughout the world.

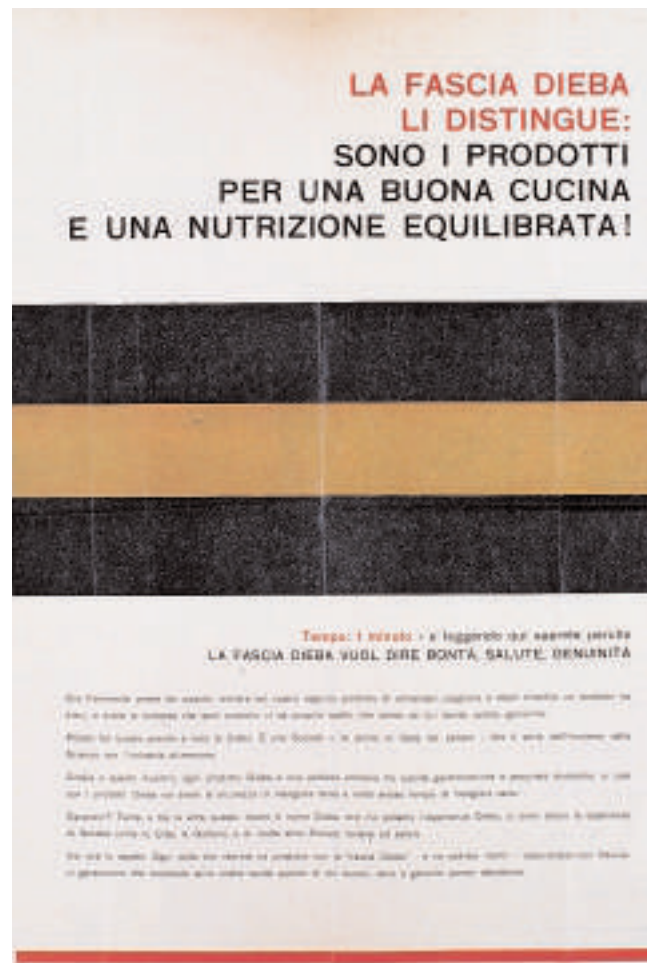
And for all this we also have to thank Pietro Barilla.

But the story does not end here and indeed has a rather amusing epilogue: in the spring of 1986 the Commune of Parma organised a festival of animated cartoons by Luzzati and Gianini with an accompanying exhibition of the drawings used in the films.

At our request the organisers invited a top manager from Barilla, who was specifically involved with the company’s advertising, to view the short film that had been produced many years before for the firm.

The director very kindly accepted the invitation, intrigued by this “rarity”. I brought the only copy of the film in our possession from Rome and in the late morning we had a rehearsal screening in anticipation of the evening showing; we took the copy to the hotel and left it at the porter’s lodge and... on our return the copy had disappeared, literally vanished into thin air. It was with great embarrassment, therefore, that we were unable to show the film to the Barilla director, who perhaps at that point would have gladly told us to get lost!

But Luzzati and I did not get too upset by the affair: perhaps in this way Punch had sent us to say once again that neither he nor we were suited to advertising.





It is opportune to recall that at the end of the 1950s Buitoni had launched its *Minusamid* pasta (more protein less starch) with the unfurling of huge advertising campaigns created by the J. Walter Thompson Agency. It had been Giovanni Buitoni, the American of the family, who had been behind it¹.

Only at the end of the 1970s, with the dissemination of the studies carried out in America by Professor Ancel Keys and his school (*Seven Countries Study*), was there a reversal of attitudes, at the scientific and popular level, which saw the triumph of the "Mediterranean Diet".

It is thus easy to interpret the launch of DIEBA as a strategy in defence of the Company's food business. In 1959 experimental equipment was made ready at the factory in Via Veneto for a series of DIEBA products:



new structure for Management and the Organisation Manual, at the same time that the firm became a Joint-Stock Company, of which Manfredo Manfredi would be the first Director General.

On the scientific front the consultants included university teachers and eminent doctors: Carlo Taddei, Manlio Rinetti and the paediatrician Silvio Scarabichi. With the latter, at the end of the 1950s, DIEBA (Dietetici Barilla [Barilla Dietetic Products]) was designed, with a separate corporate structure.

The Director General was none other than Carlo Taddei, who had embodied the soul of the project. The project was a far-sighted idea aimed at producing and selling products, which nowadays we would call dietetic products, for customers who were figure-conscious and were afraid of putting on weight with the "Mediterranean" diet.

In the 1960s and in the first half of the 1970s pasta did not receive good press as it was considered fattening.

DIEBA's range of dietetic and nutritionally balanced products on a shop sign – alongside – and on several advertising pages for the specialised medical press [ASB, O, Dieba].

Below, the motor vehicles of the sales network lined up in the Piazza del Duomo in Parma in a photo taken by Bruno Vaghi in 1960 [CSAC].

Probably too far ahead of its time, DIEBA was closed in 1963 after the transfer of the most promising products to other brands.

- Precooked and dried mixed cereals in four formulations;
- Nutritionally balanced small pastas with added vitamins;
- “Dietecal”, a powdered milk based product;
- “Soiamin”, pasta (long and nests) based on durum wheat semolina, eggs, soya beans and vitamins;
- “Parboiled” rice with a high resistance to overcooking;
- Dietetic Corn oil;
- Homogenised “Baby Foods” based on meat and various fruits.

In 1960 the marketing of some of these products also began. In the meanwhile, however, a lively debate was going on inside Barilla about the opportunities of the initiative. Observations were made regarding the “cannibalism” that the new products would inflict on the

traditional products (durum wheat semolina pasta, egg pasta, tortellini); also debated were the contradictions at a communications level and the resources that the new venture would take away from the development of the mother house.

The disaffection resulted first in a transfer of shares to Galbani and Ciba-Geigy, then in the transfer to other brands of the most interesting products and finally in the company's closure in 1963.

All that now remains of that journey towards the future are various advertising campaigns with a surprisingly modern flavour and the sensation of having perhaps been too ahead of the times.

In the 1990s Mulino Bianco tried to go down a similar route, with the creation of the Linea Essere, but in the short term it encountered similar problems of strategy.



Notes

¹ Bruno Buitoni – *Pasta e Cioccolato, una storia imprenditoriale*. Edited by Giampaolo Gallo. Perugia, Protagon, 1992, p. 151.

Mario Soldati – below – journalist and film director; in 1958, made the documentary “Viaggio nella Valle del Po” in which he devoted one episode to his visit to the extremely modern Barilla factory in Parma.

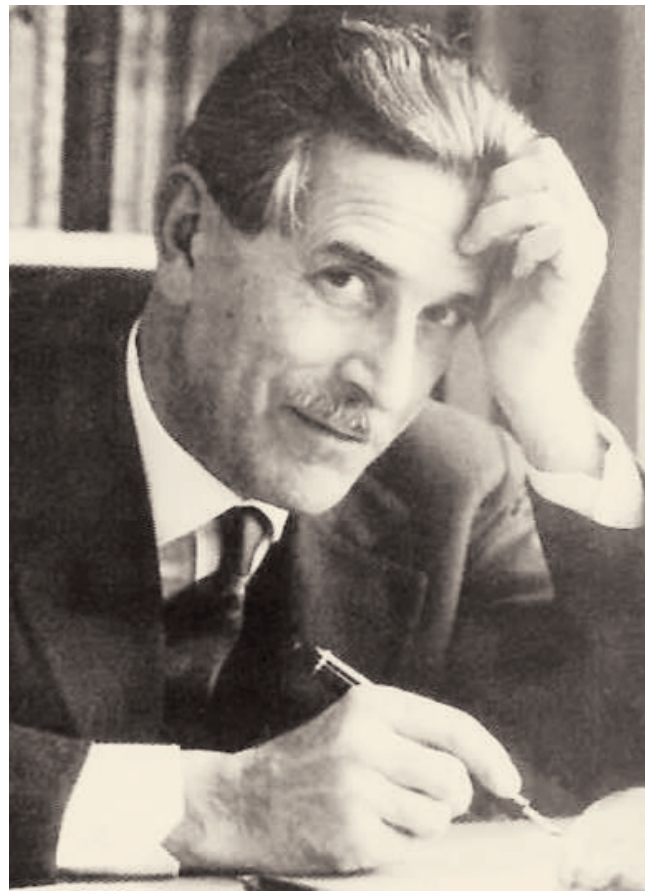
On the facing page, several photographs of the film sequence in which Soldati interviewed Pietro Barilla [ASB, Ebb 1958/1].

Dinner with the Cavaliere

MARIO SOLDATI

Mario Soldati (Turin, 17.XI.1906 – Tellaro (SP), 19.VI.1999), journalist, writer, film and television director. In 1958 for the RAI Radiotelevisione Italiana he made a serialised documentary “Viaggio nella valle del Po” [Journey in the Po Valley] in which he devoted an episode broadcast on 4 February of that year to a visit to the Barilla factor in Parma and to an illustration of its extremely modern manufacturing technologies. On that occasion a relationship of friendship and admiration for Pietro Barilla was born, which was cemented later on when the two frequently sought one another’s company. Proof of this remains in a delightful article published in “Il Giornò”, founded by Pietrino Bianchi (1909-1976), a journalist and film critic who was also a friend of Barilla’s, on the occasion of Pietro’s appointment as a Cavaliere del Lavoro. We are republishing that article here for the atmosphere and “flavour” of the time which it allows us to savour at a distance of more than thirty years.

In order to celebrate Pietro Barilla’s new appointment as a Cavaliere del Lavoro, the other evening his old friends invited him to dinner. The setting was the outskirts of Parma in a country house that is both old and modern at the same time: perhaps a group of farmhouses converted into a villa. I arrive at the magical moment of daylight-saving time, at the imperceptible end of the long luminous sunset. I am accompanied by the extremely likeable Maurizio Alpi¹, a paediatrician, who has his surgery in Parma. An evening of the Po solstice: humid, breezy, scented. The last fireflies drift at the edges of the wood. The house is surrounded by uncut grass; but there is already a scent of hay: a piece of lawn has been mown in front of the rustic portico, where the light has not yet been turned



on, and where, dim in the darkness, Barilla and his friends are gathered together drinking vermouth. Shadows from out of the shade, they rise from their wicker chairs and come to meet me. All of them, as the Barillas always or almost always are, are dressed in iron-grey: apart from Dr Pavarani², the owner of the house, who, evidently to put his guests at their ease, is wearing pale velvet trousers and a cream jumper. And they are all, apart from myself, Parmesans.

Lawyers, doctors, contemporaries or school friends of the guest of honour: about fifteen of them. Also among them, and by full right, is Attilio Bertolucci³. Ladies are excluded: this is a meeting of male friends. We go down into the dining room, long and low with a good many photographs and portraits on the simple wood of the walls. The light is perfect: not so bright as to offend, nor so dim as to strain the eyes. Barilla sits at the head of the narrow table, and I am honoured to be fa-



cing him: every time I raise my eyes, therefore, I see him opposite me: perfectly framed, as though “prepared”, by the two lines of his friends from Parma: real friends, old friends, “his” friends. So that, despite the distance of the long table, I can see him better than I have ever seen him: and perhaps only now do I begin to understand him, after knowing him for more than ten years. For example, only now do I realise that Barilla’s brown eyes, with their youthful, ingenuous twinkle, at times bewildered, with their inexhaustible smile of benevolence, at times mischievous, do nothing but correct, sweeten, almost disguise or hide to an even greater degree the secretly rustic solidity of his facial features.

No toasts nor cheers

He is, without doubt, one of the most modern, most open, most “enlightened” and most international businessmen we have in Italy: however, seeing him here, among his friends, we feel that he is, first and foremost, “one of them”; we realise how close his relationship is with traditional and local attitudes which he has never betrayed, with this way of facing up to reality, with the character of these closed, serious, refined, proud people; a character, a way and attitudes which were perhaps the unconscious and secret points of departure for the success of the great industry created by his father Riccardo⁴ and his uncle Gualtiero⁵, and brought by Pietro and his brother Gianni⁶ to its current, progressive expansion. No toasts, therefore: as is their style, no speeches, no ceremonies, no “*three cheers for the Cavaliere*”. Everything is as it always is: correct, cordial, brief: iron-grey. The food is plentiful, delicious, but strictly traditional: culatello and prosciutto hams; tortelli pasta with salad and roast meats; Parmesan cheese and strawberries. The language too is always the same, traditional. Rare and infrequent recourse is had to proper dialect, which they all know very well, but which they use only for comic effect and as though they are quoting in inverted commas. Making up for this though is the insistent, omnipresent, overwhelming

dialectal unit: caressing, monotonous, also grey, and in many of those present decorated by the French “r”, in other words the cadence of this land, where, in contrast, the most melodic, most colourful and most Italian of music triumphed.

Everyone in iron-grey

Towards the end of the dinner, one of the younger men (if I am not mistaken, the youngest, apart from Pavarani’s son) begins to regale us with anecdotes about the honeymoon, to Paris, of a friend of theirs: true anecdotes, you understand, not jokes: but I have heard them many times before, in Novara, in Ferrara, even in Catania, identical or almost. Which is precisely what makes them good. [...] And so, giving myself up to a light, pleasant drowsiness, I listen to the funny story of the telephone call to the Hôtel Lotti: with the fellow from Parma who, pretending to speak French, entertains at length his mystified, but interested new bride on the other end of the line... I listen, and I rock on my chair. I rock, half closing my eyes, I can see the double vista of iron-grey men, I can see there at the end, amidst glasses and smoke, erect, correct, smiling, my friend Pietro, and I can see next to me, on my left, my friend the lawyer and poet Gian Carlo Artoni⁷. All of a sudden, I cannot explain how it happens, I see Gian Carlo Artoni with a long, black, twisted late nineteenth-century or early twentieth-century moustache. I have the impression that some thrust, light and mysterious, has caused me to slide down the slope of this fancy. What was it that gave me this thrust? Nothing real, I am certain, nothing heavily real. Who knows, I say to myself: it was the soul of the fathers and the grandfathers of these friends, a soul who, perhaps, has not yet completely worn itself out, and who this evening, on an early summer’s night, with the warmth of food and wine (the same food and the same wine as then!) has come back to live here, and is asking someone to have the compassion to recognise him. Someone? He is asking me, who, at this moment, am the least attentive to the jovial Parmesan-Parisian story, and the least inattentive to the anguished throb without



Renzo Marignano, Mario Soldati's "double", an inquisitive character in search of the best Italian gastronomy in a scene from the Barilla "Caroselli" made in 1971 by the Young & Rubicam Agency.

voice, without even a murmur, of the poor guests of the past, who are among us, in some way, seated here invisible among their sons or even immersed in them. It is not a fancy, it is almost a hallucination. There you are now! Everyone I look at has a moustache. Everyone: whilst I know perfectly well that, in reality, I am the only person to have one. And I realise that shaving off a moustache, for the friends from Parma, was not only the application of that principle according to which true elegance is averse to any abnormality (until today a wholly clean-shaven face was certainly "the norm"), but also a way of disguising themselves: they almost intuitively sensed that, with a moustache, they would be more "real", more naked, more defenceless: because they would be too similar to their parents. Yes, only now, with the moustaches which, in my hallucination, I see them wearing, do they appear sincere, true, genuine: much more similar than they would believe to their dearly departed: all the more similar within, in their internal structures, the more they are outwardly and voluntaristically "diversified".

A shiver at the table

Oh, the civilisation of consumption and industrial expansion are new phenomena: but, beyond the machines and beyond the technologies, beyond the automations and the computers, the vital character of he who keeps the ball rolling is always that of the father, of fathers...

Notes

¹ Maurizio Alpi (29.IX.1911-), a doctor from Parma, a fellow soldier of Pietro in Russia (> I, p. 258), a family friend and paediatrician, well-known music lover and doctor of the Teatro Regio in Parma, a lover of art and literature. In 2001 he received the certificate of merit from the Commune of Parma for his activity.

² Gaetano Pavarani (13.I.1915-26.I.1995), a doctor in service at the Barilla factory, hosts friends in his house at Porporano, near Parma.

³ Attilio Bertolucci, (1911-2000), poet. Teacher of Art History, editorial consultant for Garzanti, collaborator of the RAI. With the support of Pietro Barilla, in the 1950s he founded the magazine *Palatina*. Father of Giuseppe and Bernardo, both directors, he moved to Rome where he devoted himself to his own literary activity, before returning to the Parma district, to Casarola in the Apennines where he

When we get up from the table, and I pass by the photographs hanging on the walls, I realise, not without a shiver, that they are old photographs; groups of family members and friends: portraits, in fact, of their fathers and grandfathers: all with the same moustaches that shortly before I had seen on the faces of my table companions. A fluid, or something, must have been released from the photographs... A shiver? Yes, but slight, moved, devout: just a breath of gratitude towards those who have preceded us in this "diversification", which has been so slow that we might almost say it was immobile, and in other words inexistent.

From SOLDATI Mario, *A cena con Pietro Barilla*, in *Il Giorno*, 1968, 25 June; subsequently republished, under the title *Una città dove i gentiluomini vestono grigio ferro*, in *Parma bell'Arma*, 1968, 25 December. See also *Sosta di Mario Soldati a Parma e nella Bassa*, in *GP* 1958, 5 February, p. 5.

* It is also useful to recall that the character of Mario Soldati, an inquisitive man in search of the best Italian regional gastronomy, would be drawn on – through his "double" Renzo Marignano – in a series of Barilla "Caroselli" made by the Young & Rubicam agency in 1971, directed by Don Leaver and with photography by Terry Permane, in which the journalist interviewed farmers, vine-dressers and chefs and explained how wine or a particular cheese was made (at Castelnovo Garfagnana [LU] he provided a commentary on traditional cheese throwing) and, in the advertising tail, filmed at table, he introduced the subject of pasta (> II, p. 213).

lived until his death. He is considered to be one of the greatest Italian poets of the twentieth century.

⁴ Riccardo Barilla (1880-1947) > Entry in I, p. 362.

⁵ Gualtiero Barilla (1881-1919) > Entry in I, p. 364.

⁶ Gianni Barilla (1917-) > Entry in II, p. 268.

⁷ Gian Carlo Artoni (1923-), lawyer, for many years president of the Forensic Order, a Parmesan of culture and letters, friend of Pietro. Editor of the "Raccoglitore" (which he edited on the death of Mario Colombi Guidotti), is one of the principals behind the magazine *Palatina* edited by Roberto Tassi and supported by Pietro Barilla. He was a significant presence in the town's cultural environment of the 1950s and 1960s. In 2000 he received the Sant'Ilario Award from the Commune of Parma in recognition of his professional and cultural contributions.

The 1960s - between history and society

FRANCESCO ALBERONI

Over the course of thirty years, Barilla became the undisputed leader in two crucial sectors of the national diet: pasta and baked goods. In order to succeed in an enterprise of this kind it was necessary to interpret, on each occasion, the spirit of the times: in other words needs, trends, aspirations and collective and individual dreams.

The Italian “miracle”

The period from 1958 to 1964 was the time of Italy's economic take-off. A spectacular, unexpected take-off with rhythms of growth in the national income that Western countries were not used to. These would appear again later on only in Japan, Taiwan and Korea, but at that time the only examples that existed were those of English, French and American development, which had happened much earlier and at a much slower rate. As a result the phenomenon came to be known as the Italian economic miracle.

The way in which it happened was also new, the type of productive investments that produced it were new and unusual. The economists had always been very insistent that the development of agriculture should take place first, only later on that of heavy industry and, only at a third stage, much later on, that of light industry. In fact, although the iron and steel industry developed, in parallel with this there were other unexpected stimuli, such as the car, motorways and the impetuous building development of cities. There was Olivetti, with its typewriters and office furniture, and Pirelli with its tyres and rubber products. The chemi-



cal industry too, thanks to the polymers patented by Natta, very soon went over to utilisable plastic products, or to artificial or synthetic fibres used in the textile and clothing industry. Then there was a flourishing of small and very small concerns that produced consumer goods: woollens in the Biellese district, silks in Como, tiles in Sassuolo, jewellery in Valenza Po and knitwear in Carpi, ...

Everyone was also insistent that the growth in the development of consumer goods should be slow and sequential, in other words basic goods first of all and, only in a second phase, those considered to be inessential, such as the car or the television. Instead, the Italians abandoned the countryside en masse to swarm towards the cities and at once adopted the urban lifestyle, with urban consumer goods.

The great migration

Sixteen million Italians moved away from their ho-

The swinging Sixties took Italy from the reconstruction to the economic boom, with its symbols and its rites: the economy car was born, millions of which came off the FIAT company's assembly lines – below and bottom – queues on the “Autostrada del Sole” motorway on the 15 August bank holiday - below left – television – facing page – which people went to watch in bars.



mes, an enormous figure, but not one that resulted in uncontrollable chaos, the proliferation of shantytowns or the flourishing of American-style *Little Italies*. Because the people who moved already knew where they were going and what they wanted to do. They were ready in advance to adjust, to integrate into the new urban and industrial society.

They did not leave their villages because they were dying of hunger as was the case in Ireland in 1847, or to make their fortune and then return, as happened in Italy at the end of the last century. They did not even move because they were unemployed. They moved because they wanted to live differently, in a more modern and civilised manner, with safe jobs, better houses and a future for their children.

Women “at the wheel”

Women, who no longer wanted to marry farmers, were the protagonists of this watershed. They wanted a hus-





band with a job in a factory or an office, a modern house, with tiles they could wax, with a bathroom, a gas cooker and, if possible, also with a fridge and television. They wanted a school for their children.

The process of Italy's modernisation was therefore unbelievably more rapid than the French, or English, or German process, and, for the first time in history, was moulded by consumption and models of consumption. Italy was the first country to become acquainted, as a factor of development, with the drive towards affluence, to mass consumption: consumerism.

Something that the whole of Italian culture, essentially influenced either by Catholic pauperism or by Marxism, has never ceased to hate.

One of the factors of great importance in this particular type of development was television, which had a very rapid and resounding success. People crowded in front of the television in bars, in the houses of the privileged few who owned a set and, through television, became aware of a lifestyle, a world of human and social relations that, up until then, belonged to the dreamed-of and inaccessible world of Hollywood.

With the advent of television this world became domestic and attainable, an everyday world. Cinema increases distances, television decreases them. The cinema creates an elsewhere, television creates a community in interaction.

It was through television that Italians had, for the first time in their history, a common spoken language and began to formulate their own fashion, their own national cuisine. A process of unification in which not only words and ideas were necessary but consumer goods, objects and foodstuffs as well. And it was in this type of transformation that Barilla too came to play a part. With its slogan "*Con pasta Barilla è sempre domenica*" [*With Barilla pasta it's always Sunday*] attention was still being addressed to a rural world, where the passing of time was marked by religious festivals. In the 1960s it would abandon this to speak directly to the protagonists of the process of cultural transformation through consumption: women. By this time women had a much higher income, had many products available to them, but were still proud of being



able to cook well. It was to these women that Barilla declared: "*C'è una gran cuoca in te e Barilla la rivela*" [There's a great cook in you and Barilla brings her out], showing the most extraordinary and appetising dishes. What was evident when consumer goods were enjoying the limelight was a people who had not forgotten hunger and were still dreaming of rich and succulent food.

Cultural models

Towards the mid-1960s the process that we have described was almost complete. The country was covered with a network of motorways along which millions of cars travelled. Italian houses contained nine million television sets. Rome became the second world capital of visual entertainment. The nouveaux riches showed off their wealth. Traditional religious values were weakened and became more uncertain. Aspirations, dreams and disappointments that were once reserved for the elite trickled down to the masses. Let us remember the films made by Antonioni. In the North a great industrial proletariat had been created and the countryside had lost more than half its population. There had been a change in the relationship of strengths between the Christian Democrats, who were stronger in the countryside, especially among tenant farmers, and the Marxist left, which was strong in the cities and especially among the workers. Finally, full employment had strengthened the trade unions. This led to the birth of the *Centre Left* and criticisms began of the type of impetuous and chaotic eco-

The birth of television, in Italy too, introduced the rules of the star system and saw the creation of new stars - here on the left Mina, Corrado, Enzo Tortora, Mike Bongiorno and Pippo Baudo, incredibly all together at the Teatro delle Vittorie during a Saturday evening show and, in addition, Mina again in a Barilla "Carosello" show in 1970 - and the explosion of the Beatles - portrayed below in a photo of 1963 in London - and the 1968 protests with the appearance of the flower children, alongside.

Bottom: Federico Fellini in a bar in Via Veneto, in Rome, with the protagonists of *La Dolce Vita* (Marcello Mastroianni, Anouk Aimée, Louise Rainer, Anita Ekberg, Yvonne Furneaux), the film that symbolised that period.



conomic development of the past. The ideology of planning became widespread. In the meantime there had been the "baby boom", the school population had increased and, for the first time, young people from the lower social classes had begun to attend the universities. This richer society, full of inequalities, ambitions, disappointments, hopes and resentments, was flooded with cultural and consumer models from England and the United States. In England the young were rebelling against the values and myths of the old waning England. In the United States they were rebelling against racial discrimination and the Vietnam war. It was an explosive mix that led to the "anti-draft" youth movements, to the flower children, to the hippies. It was the age of the Beatles, of Joan Baez and the first pilgrimages to the East. In Italy this young people's revolt, this dream of renewal and of youth, at the beginning was confined to the fashion for miniskirts and for long hair, to "youthism", to the reawakening of eroticism in films such as *La voglia matta* and *Il sorpasso*. It was the age of Barilla advertising with Mina: young, beautiful, erotic and rather unconventional.



The “roots” of the crisis in the shadow of the “boom”

The 1960s between economics and politics

ANTONIO CALABRÒ

The 1960s began at the heart of the economic boom, experienced an abrupt recession in '64, pursued the illusion of a new “boom” and concluded amidst the tensions of the “hot autumn”. There was a radical change of scenario and prospects, from the Oscar awarded by the “*Financial Times*” to the lira as the most stable currency in 1960 to the strong inflationary tensions of '69-'70. In the meantime, an intense and rapid decade was rolling by, one of the most thrilling in the whole of contemporary history. Suffice it to call to mind the essential facts, both international and national, to find confirmation of this. Two innovators, John Fitzgerald Kennedy and Nikita Krushchev were committed to easing the conflicts of the *Cold War* between the USA and the USSR but were rapidly overwhelmed by mysterious plots and conspiracies of power. At the Vatican the “good pope”, John XXIII, opened the age of reflection and incentives for peace in the world and inaugurated Vatican Council II, one of the most intense and fruitful moments in the Catholic apostolate, then handing over the baton to Paul VI, a severe pastor of great modern spirituality. In Italy, in politics, with the birth of the centre-left, the period of reforms got underway. But just a few years were enough for old conservative precautions, paralysing compromises and a true crisis to prevail. The trouble was that there was no awareness of the crisis. Italy began to enjoy the first widespread affluence, after the incu-

bation of the 1950s. And the young generations were singing, dancing and falling in love to an exceptional soundtrack provided by Mina, the singer-songwriters and above all by Rock. But meanwhile tensions were growing, unresolved problems were getting worse and they were manifested with the public protests of the student movement in '68 and then with the strikes and the workers' marches of '69. It was the imprint of terrorism that closed the decade: December '69, a bomb in the premises of the Banca dell'Agricoltura in Piazza Fontana in Milan, 16 dead, the sign of a wound that would also do harm in the years to come: the interferences of armed violence in democratic processes, in politics, in economics. The history of Italy as nothing less than the story of a difficult, controversial, dramatic country. So, let us start at the beginning of the decade. A virtuous start. Wages were still low, employment was growing, productivity was rising (more than the cost of labour) and industrial production actually reached its maximum in the two-year period '61-'62 (except for the abrupt cessation in '64, a year of real “recession”). But the “economic miracle” of which there was now awareness at the level of general opinion, was anything but painless, without limits and social costs in other words. The massive industrialisation concentrated in the areas of the North called upon manpower from agriculture and from the South, after the considerable failure of agrarian reform (the laws of the early 1950s had been useful for a redistribution of landed property but not for the growth of modern agricultural enterprises able to guarantee farmers an income and growth and therefore better living conditions).

On the one hand, urban congestion, with destructions, speculations, real distortions (“*Corrupted capital, infected nation*” was the title of a sensational investigation by *L'Espresso* on the town-planning failures in Rome, whilst in '63 Francesco Rosi screened “*Le mani sulla città*” [Hands on the city], set in Naples). And, on the other hand, the desertion of the South and the worsening of the North-South divide. But there were also problems related to the environment, training and the redistribution of profits, the composition of the va-



A symbolic image of the migrations of the 1960s and the growth of the cities in the North, shot at the foot of the Pirelli skyscraper in Milan by Uliano Lucas in 1968.

rious requirements of the moving forces in society.

In many political environments and among many economists the idea spread that the economy should be managed, seeking a compatibility between market logics and the economic freedoms of entrepreneurs and the requirements of a better national balance of growth. And a key word was established: “programming”. It was a new idea, different from “planning” which smacked too much of dirigisme and negatively recalled the models of the planned economy of the communist countries. The experiences of Roosevelt’s New Deal were drawn from, as were the teachings of Keynes and Marshall and a certain component of liberal economics (among its supporters, in fact, were economists such as Ernesto Rossi, from the columns of the prestigious liberal weekly “*Il Mondo*”) and, on the other hand, reference was made to the elaborations of socialist reformism and to the lessons of the wing of the Catholic world that was most sensitive to the social dimensions of the economy and entrepreneurial activity.

In politics, in the early 1960s, centre Governments followed one after another, rapidly and pointlessly. In July 1960 Tambroni’s attempt to open up to the right failed. The DC majority, with all due caution, looked to the left. Much was said in the political debate about a new formula, about a possible centre-left alliance, opening the doors to the PSI, which by that time had se-

parated for good from alliances with the PCI. A centre-left of programming and reforms, in fact, to guide a gradual modernisation of the economy and of Italian society.

It was a difficult evolution, not without conflicts. The period of “international détente” created the right circumstances for the Kennedy administration in the USA to consider the potential centre-left in Italy without too much hostility. The Church was concerned but at the end of the day placed its trust in the prudence of DC leaders such as Fanfani, Moro and Andreotti, who seized all the centre-left’s opportunities for the stronger and safer government of Italy’s social and civil evolution, conditioning the moderate left and increasingly isolating the left represented by the PCI. Big business (and therefore the daily press) was opposed, all things considered, with the exception of Enrico Mattei’s ENI and Vittorio Valletta’s FIAT. Things went ahead however. After years of political debates, overtures, the PSI’s external support for governments led by the DC and propped up by small but perceptible allies such as Ugo La Malfa’s PRI and Giuseppe Saragat’s PSDI, on 4 December 1963 the first organic centre-left Government came into being, led by Aldo Moro and with Pietro Nenni, secretary of the PSI, as vice-president of the Council. The socialists were finally “in the control room”, to use Nenni’s famous expression. They would soon realise how difficult it was to press the right buttons to implement real reforms.

1963 was a difficult year. The “miracle” had dried up, the wind of economic crisis was blowing. The period of low wages was over, given the high level of employment and therefore the shift in contractual power from supply to demand. In ’62, for the first time, the rate of increase in wages was higher than the increase in productivity¹. The balance of payments in ’63 went into the red (export capacity, a fundamental lever of the growth in the “boom” years, had sharply declined). Prices were increasing and the shadows of inflation could be glimpsed, which would then be seen alarmingly close at the end of the decade and above all in the subsequent years (in ’62 consumer prices increased by 6.1% and in ’63 by 6.9%). The surge in produc-



In 1963 Giulio Natta was awarded the Nobel prize for chemistry as a result of his studies on polymers that led to the creation and marketing of Moplen by the Montedison company. Millions of plastic objects invaded the homes of Italians.

tion also slowed down: “*Technical fatigue of the plans*”, said the Banca d’Italia; and a technological level that was now of poor quality and not competitive. Investments fell (they touched very low levels in ’64 and in ’65, decreasing by 20% a year, before timidly recovering only in ’66). The Italian economy, in short, was moving towards recession. Amidst imbalances of growth and the need for new incentives, “programming” seemed just the right card to play.

The basic document to which reference was made was the “*Vanoni Plan*” of ’54, which has already been mentioned (> II, p. 39). The new pillar became, in May ’62, the “*Additional note to the general Report on the economic situation*”, presented by the minister of the Budget Ugo La Malfa and known, henceforth, as the “*La Malfa Note*”. What did it say? That there were major distortions, in Italy’s development, between agriculture and industry, between North and South, between public consumption and private consumption and in particular between public consumption and private consumption defined as “opulent”. Public interventions were therefore needed to uphold the advantage of private investments, to encourage productive locations in the South of Italy, to stimulate widespread economic affluence, by insisting above all on consumption and on public services.

Ambitious instructions. Which would necessitate major reforms, in the economy, in public revenue, in the civil service system, in training, in town-planning, in the legislation relating to the economy and to enterprise, ... (fourteen major structural reforms, according to the programme of one of the many centre-left Governments which would follow on from one another in the 1960s, with the same brief duration as the previous centre Governments). But reforms were not made or progressed too slowly. And the centre-left, in a short time, went into a spin, in a spiral of ambitions-frustrations, wishful thinking-disappointments, which led to the crisis due to “lack of reforms” (already from ’64, its innovative thrust was being slowed down by what Nenni called the “sound of sabres”, in other words the shadow of an authoritarian coup d’Etat).

Among the few reforms implemented, the one that

made most noise was the nationalisation of electric energy (November ’62), with the consequent establishment of ENEL. The oligopoly of the private “electric barons” (Ernesto Rossi’s expression)² was broken, and a sector characterised by closures, low productivity, lack of innovation and high cost of energy was modernised. But even that reform did not produce the hoped-for effects. Because the public monopoly, despite better production and distribution, proved to be anything but devoid of limits (albeit maintaining better levels of efficiency and profitability, it ended up by responding more to the logics of political power than to the service requirements for the economy of the country-system, like much of public enterprise in the industrial and financial sectors). And because, with very few exceptions, the former electric companies did not reinvest the substantial indemnities obtained from the State to uphold innovative investments and modify the private production system as a whole.

Bianchi made the severe comment: “*The enormous sums of money paid by the State not to expropriate but to purchase the electric companies at a high price were not used by the shareholders to invest in new sectors, but to take each other over, with a final effect of further reduction of the list and a general depreciation of values, that were reduced by more than 30% in just a few years*”. In ’66 Montecatini and Edison merged, thereby establishing the Montedison company, a chemical giant with diversified activities that would make a deep impression, for good or for bad, on Italy’s economic history in the following years.

At the end of the day, even electric nationalisation proved to be an incomplete reform. Unrealistic and uncertain programming, the growing weight of public industry, the incentives to the economy constructed on public spending, immediately after the “squeeze” of ’64, the failure to solve the structural problems of Italian development were the constant characteristics of those years.

Distortions remained and preparations were made to present the bill. Which arrived, just at the end of the decade, with the student protests and then the workers’ marches.

The migratory flows from the South to the North of Italy filled the industrial cities with workers in search of jobs. The cities expanded into the suburbs that grew up, dictated by decay and building speculation – on the right, a demonstration against speculators in Piazza Duomo in Milan in 1969 [Archivio ISEC, Fondo Bertola] – which would contribute, at the end of the decade, to increasing the spiral of violence destined to mount in the dark 1970s.



Italy in the second half of the 1960s was, in fact, a country laden with contradictions. It was becoming modernised, but in an insufficient manner. It was experiencing the start of a period of affluence, but with too many imbalances whose composition could not be made out. It enjoyed a regime of low wages, but its enterprises did not exploit the favourable conditions to grow and, with new dimensions of innovation and productivity, to stand up to the inevitable union demands, finding spaces in European markets that were gradually becoming more open and favourable, but also more competitive and selective (it was the height of the ECM's period of development).

Unresolved problems and a lack of reforms created a so-called "explosive mixture". Which was not long in making itself heard.

The Governments' political answer was weak. Demands were yielded to, but without indicating prospects for real modernisation and reforms.

An increase in public spending was used as a weapon to satisfy demands and compensate imbalances, accelerating a degenerative phenomenon that could already be glimpsed in the same early 1970s: increasingly intense inflation.

The overall opinion of economics historians regarding such a drift was very severe. Patrizio Bianchi noted: "*In truth the Italian economic miracle ran dry in the space of just a few terms. After which there was a constant pursuit of a second miracle. The economic miracle fed off the memory of a phase in Italian industry that was no doubt extraordinary, but it has also come to represent the collective perception of the development: not a laborious accumulation of knowledge, research and investment but – precisely – a miracle*"³.

Even harsher comments were made by Fabrizio Galimberti and Luca Paolazzi, ready to take an overall look at the period of "great inflation", '63-'80, calculating that in those years the purchasing power of the lira (a "common asset" according to the then Governor of the Banca d'Italia Paolo Baffi, an unheeded gentleman) was reduced by four fifths: its level, which stood at 100 in '63, had fallen to just 21 in 1980. Why? "*The Hydra of inflation gained life and strength from the harsh struggles for the distribution of income, from the barriers raised in defence of particular interests, from the social contest to gain subsidies and public resources, from the inflexibilities introduced to impede market revenge and defer it in time. Instead of mediating and leading the centrifugal forces of society back to general compatibilities, the economic policy of the 1960s and 1970s accentuated them, fuelling, with spending generated by minute and fragmented clientelisms, the run-up and new resources and thus inciting the assault on subsequent diligence.*

Instead of promoting and regulating market mechanisms, pressing on the accelerator of competition, triggering the propeller of growth, trust was placed in public intervention, the brake was put on protections and safeguarding (with perverse effects of social justice), deluded refuge was taken in programmatic unrealistic ambitions. And the inflationary hydra, by sometimes redistributing not blindly (the spoliation of saving at a certain moment was systematic), ended up by further exacerbating those struggles, seducing the moving forces in society towards new inflexibilities and inducing further dirigistic measures"⁴.

These were the conditions in which the contradictory 1960s, which ended with the "hot autumn", continued into the dark 1970s. It was a time of new tensions.

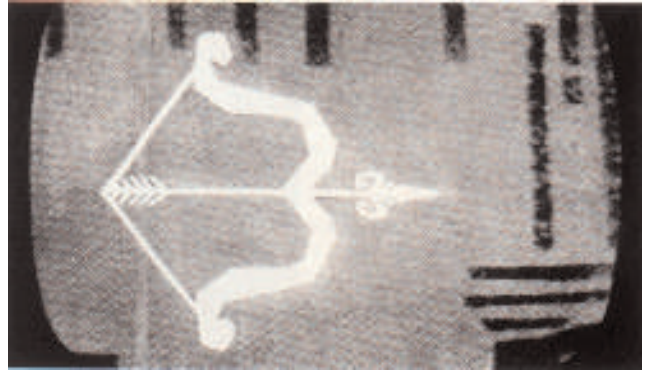
Notes

¹ BIANCHI Patrizio, *La rincorsa frenata - L'industria italiana dall'unità nazionale all'unificazione europea*. Bologna, Il Mulino, 2002, p. 144.

² ROSSI Ernesto, *Elettricità senza baroni*. Bari, Laterza, 1962.

³ BIANCHI Patrizio, *La rincorsa frenata - L'industria italiana dall'unità nazionale all'unificazione europea*. Bologna, Il Mulino, 2002, p. 146.

⁴ GALIMBERTI Fabrizio - PAOLAZZI Luca, *Il volo del calabrone - Breve storia dell'economia italiana del Novecento*. Florence, Le Monnier, 1998, pp. 175, 176.



The age of television

GIAN PAOLO CESERANI

“Carosello”: a bridge and an exception

The 1960s were, by convention, the years of “modernity” for advertising communication; the years of marketing, and of international agencies, as opposed to the still “Italian” agencies of the previous decade. However, there is a curious “bridge” that joins the two eras and which also extends into the subsequent

decade, thus becoming the most striking exception in a survey of Italian advertising.

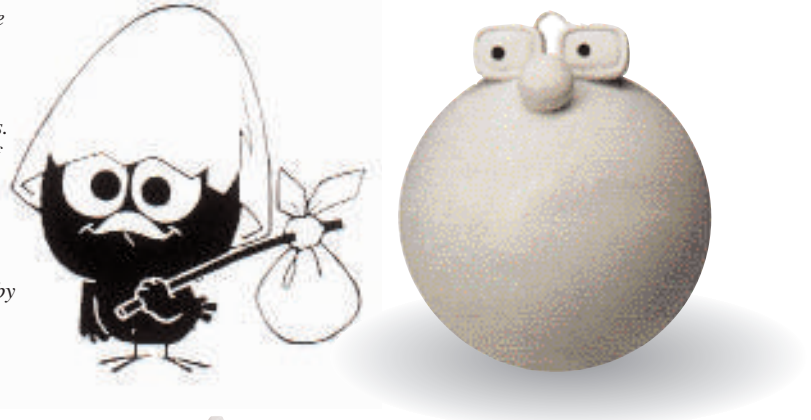
This anomaly, which runs through exactly two decades, is of course “*Carosello*”. We know its date of birth, 3 February 1957, even if we do not know precisely who its fathers were¹. What is certain is that the structure of “*Carosello*” is unique on the international scene, and provides a real link between an old mentality and the new television medium.

The formula of “*Carosello*” initially entailed a transmission in two segments: the major part of the 135” available (1’45”) had to be devoted to a “*non-advertising show*”, the shorter part (30”) to pure advertising. How had this bizarre formulation come into being? The most obvious consideration is that the State asked



The 1960s opened according to the dictates of “modernity” and the newly-established Italian television invented a way of combining advertising and entertainment: on 3 February 1957 “Carosello” went on air and its drop-curtain, on the facing page at the bottom, was to characterise television evenings for Italians for twenty years. “Carosello” would be joined in time by other advertising spaces of shorter duration: Tic-Tac and Gong (alongside, the signature) in 1959, Intermezzo in 1962, Doremi and Break in 1968.

The boards of “Carosello” were soon trodden by imaginary characters who have now become legendary, such as the chick Calimero, the brothers Pagot, Papalla, Carmencita and Caballero by Armando Testa, alongside, the extremely Roman Caio Gregorio by the Gavioli brothers, a centurion with a talent for rhyme, below, at the bottom.



for a licence fee, and thus was unable to justify too many commercial breaks. However, there is another consideration, which perhaps was of more account, and is related to the anti-industrial and anti-modern attitude typical of many strata of Italian society, from Catholics to Communists.

“Carosello” came into being as an “historic compromise”, or rather as a pure con, to mediate between tradition and modernity, between rural society and urban society, between eternal pauperism and the new hedonistic horizon. It was impossible to avoid advertising, and a system was found to disguise it, to dilute it, to lessen its disruptive force. This, it must be understood, is a separate issue from the “merits” and results achieved by “Carosello”, which shall be dealt with later. What is certain is that the advertising world is not liked.

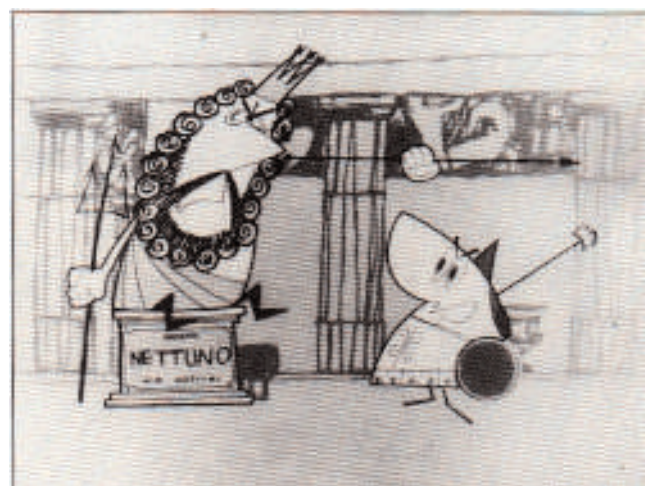
Almost immediately (28 March 1957) “the advertisers are complaining, in a memorandum, about the high production cost of short films, the excessive brevity of the sketches and tails and the difficulty presented by the realisation of mini-shows”.

In effect, “show business” always remains a Roman affair, despite a few exceptions.

“Carosello” celebrated its splendours at Cinecittà and made the fortune of a mixed world of producers, screenwriters and directors who lived in an environment that was quite unlike that of advertising. It was one of the paradoxes of the programme, an authentic “Italian route” to advertising. The “mini-shows” were often homemade, sometimes entertaining, sometimes cobbled together, and almost always mass-produced in order to save money.

There were exceptions, and perhaps the most conspicuous was that of Mina. Barilla only wanted the best when it came to production: the various directors included Zurlini, Falqui and Gherardi, the directors of photography Rossi or Di Palma.

The shows gradually became more original, sumptuous and alluring, with a series that lasted for years (from 1965 to 1970). An exception indeed, because more often than not the initial part was entirely detached from the “tail”, and the sets were so homemade



as to arouse the astonishment and – in the best of cases – the amusement of the foreign advertisers who saw them at Venice and at Cannes.

However, “Carosello” had its admirers. The latter, with reason, maintained that the programme never lost sight of that side of advertising which is sometimes

The advertising world of the 1960s was dominated by two large agencies: CPV, which in 1965 produced for Barilla the campaign “C’è una Gran Cuoca in voi...” [There’s a Great Cook in you...] – below [ASB, Rba 1964] – and Young & Rubicam, which got the upper hand in the second half of the decade. It was responsible for the famous campaign “Ciquita, la banana 10 e lode” [Ciquita, the banana with 10 out of 10], on the facing page in an advert of 1969. On the right Star peeled tomatoes and Milkana processed cheese, protagonists of numerous advertisements of the period and the page for Gradina margarine, by Codari e Lasagni, Palma d’Oro prize for advertising 1967.



forgotten: the “entertainment” of the viewer and his emotional involvement. From this point of view “*Carosello*” was invaluable: for the whole twenty years of its life it was a family ritual characterised by expressions (“*a nanna dopo Carosello*” [time for bye-byes after “*Carosello*”]) which are still part of the collective memory. “*Carosello*” allowed expression of the talents of truly original advertisers, such as Armando Testa, who left his mark with Paulista and Pianeta Pappalardo; it then launched cartoons. It has been quite rightly observed that the world of animation that came into being with “*Carosello*” is truly unique: on account of its very fast pace and in terms of style, this world created a new language for itself that owed nothing to the international masters led by Disney.

The characters of the cartoons, from Calimero to Capitano Trinchetto, from Pallina to Caio Gregorio were enormously successful; the names of their principal creators, such as Roberto Gavioli and Toni Pagot, de-



serve a mention in any history of animated films.

The success of Calimero & Co. leads us straightaway to a critical examination of “*Carosello*”, and to an assessment of the arguments of its detractors. Its success – it was discovered – backfired against the advertised product.

It was an evident paradox: if the protagonist of the “mini-show” was memorable, impressive and entertaining, he or she ended up by outclassing and engulfing the product that followed in the “tail”. Umberto Eco, in a paper of 1968³, clearly explained the mechanism: “*The sclerosed and proverbial format, summarised in the personage who makes it memorable, kills the point of reference*”. The point of reference, namely the product, is the pretext for a creation that will end up supplanting it.

Vampirism made it possible to see, held up against the light, another advantage-disadvantage of “*Carosello*”: entertainment. The rigidity of the structure ended up by imposing a sort of “obligation” on the entertainment, preventing its meditated use or, if the strategy required it, its rejection as well. In short, the show ended up sclerosing the quest for the viewer’s favour, in extreme cases going as far as vampirism.

The rigidity of the structure was matched by the rigidity of the space and the allocations: there is no doubt that one of the reasons for the very rapid climb of Berlusconi can be found precisely in paternalism, in the uncovered game of interests, with which the highly sought-after appearances were allocated. In television, of course, there was not only “*Carosello*”: in 1959 two programmes came into being, “*Gong*” and “*Tic-Tac*”, which contained 30” commercials; in 1962, “*Intermezzo*” appeared on the second programme; in 1968 it was the turn of *Doremi* and *Break*. However, it was not much. The television “fame” of the advertisers has been mentioned and the 1980s would confirm that this expression was not exaggerated. “*Carosello*” came to an end after twenty years, in 1977, on the eve of the boom of the private networks. Lots of people sought the killer, but the trail ended up quite rightly leading to the advertising world, which was now desirous of one or more tools suited to its professional development.



With all its limits, “*Carosello*” ended up by leaving something of a sense of regret, which is felt nowadays. It is probably a general nostalgia for the “good old days”, which though slightly gauche were accessible, now that we have made the abrupt transition from “fame” to crowding.

The age of strategy

“*Carosello*” thus allows us an overview of the 1960s, which were the years of the great transformation of Italian advertising, the years of marketing and strategies. In 1960 advertising expenditure still represented 0.4% of GDP (Gross Domestic Product) which was little, considering the 0.71 of Germany, 1.25 percent of England, and 1.57 of the United States. After that, however, the situation altered favourably, year after year; in 1969 it rose to 0.50 percent. It was not much, but what counts is that the panorama of the communication culture changed radically. We could sum it up as follows: in the decade Italy was “in the world”, the profession had modernised, it fell in line with that of the western countries. Numerous international agencies opened, in addition to the already established Lintas, Thompson and CPV: in 1959 McCann Erickson, in 1961 Masius, in 1962 BBDO and Ogilvy and Mather, in 1963 Young & Rubicam, Ted Bates, FCB, NCK, in 1964 Farner and in 1966 LPE. Advertising was prevalently based in Milan; new generations of professionals were trained who would be the ruling class for years; industries began to make a decisive approach towards advertising and to consider it as a fundamental part of corporate strategy. The exceptions to “Milanesity” were, in this period, fairly few. The great exception, of course, was Armando Testa, whom it would be better, in a history of advertising, to place nearer to the present day, seeing that the *Great Armando* has crossed the decades and always been at the height of creativity; there was the Florentine Leader advertising agency, which would become known for the famous Vespa campaign, for Barilla Sauces and little else. This is the situation that emerged: a group of large international agencies which



had the market that counted in hand, and a myriad of small and very small companies: in this period there was a lack of medium and small agencies, which would instead characterise the following decade. The culture of the profession, in the 1960s, had two recognised epicentres: CPV and Young & Rubicam. CPV earned a reputation as a cultivated agency, in which strategy was elaborated at length and theorisation held in great account: a sort of “university” where dozens of professionals learnt their trade.

A large agency (220 employees in the 1960s!) which had as a consultant Francesco Alberoni, author of one of the first Italian books dedicated to consumption: “*Il consumo come agire sociale dotato di senso*”. The agency’s rational ability was seen primarily in two campaigns that made history: one for Shell (“*Un sentiero di sicurezza*”) and one for Barilla (“*C’è una gran cuoca in voi e Barilla la rivela*”). These works perfectly restored the climate of the everyday culture of that time: the world of the car that by then characterised the Italian collective imagination and needed guidance and reassurance; the transition of the Italian woman from her traditional role as a housewife to that of a hybrid, yet undoubtedly modern creature. The role of pasta in Italian cooking and in the personal world of this woman was undoubtedly one of the areas that serves to enlighten us better as regards the collective path: the steaming plate of spaghetti was no longer the way to satisfy the family’s hunger, but to find in itself qualities and capacities. From simple appetite to gastronomy. The perfect counterbalance to CPV was the Young & Rubicam agency, and it cannot have been pure coincidence that this was the agency to which Barilla would turn in the 1970s.

The Y & R agency was more modern than CPV and sponsored the birth of Italian art direction. Constant use was made of great photographers, great illustrators and great directors, from Art Kane to Richard Avedon and Bookbinder. The Y & R agency was able to update many traditional scenarios, from Plasmon (“*Il modo italiano di essere mamma*”) to Knorr (“*Cosa mangiamo stasera*”), as well as launch the Chiquita banana, which initially left the Italian consumer dumbfounded because it was the first fruit to carry a trademark.



A lack of balance: the means

Advertising in the 1960s witnessed the birth of modern creativity, a creativity that was not “free” as it was in the time of the poster designers, but which instead had to comply with marketing strategy. The advertiser no longer addressed a single opposite number, as Cappiello and Dudovich did, but huge targets, which in most cases were culturally and psychically far apart.

It is here that research made its role carry weight, before real inflationary data processing began, before it was used, as happens in many cases, for reasons of reassurance. In the period we are examining, however, research drew a picture of social situations that came to light for the first time. Consumption began to become interclass, and social areas to acquire, in their variegated composition, increasing importance.

At the time, the world of advertising was unable to of-

fer to such a modern and complex movement the most suitable scenario: that of the articulation of media. Television, as has been mentioned, was wholly insufficient to meet the demand; the panorama of the press was still levelled out, without a stream of specialised or sectorial publications; the radio honestly performed its task, but it too was limited because it was reduced to a simplified nationalised scenario.

When people said “campaign” they conventionally meant “press campaign”.

Until the end of the 1970s the weights of planning oscillated, with few variations, on a seventy-thirty axis: the thirty included both television and cinema. The world of Italian advertising was thus introduced at the opening of the contemporary television scenario, with a certain cultural delay, which was, however, – it must be acknowledged – rapidly reclaimed. To the point that for almost the whole of the 1980s and the early 1990s the scenario was overturned, and the fate of the press campaign followed that of investments: it ended up becoming an appendage of television communication.

The 1960s were, by definition, “happy” years: in con-
traposition, of course, to the decade of terrorism that would follow. However, it is precisely in this period that the ideological munitions would start to circulate which would then be used in the years to come. Already at the end of the 1950s two studies appeared, of unequal worth but both significant: “*The lonely crowd*” by David Riesman (1956) and “*The hidden persuaders*” by Vance Packard (1958).

The latter, with a journalistic and decidedly superficial slant, unfortunately had a good deal of influence on the definition of the image of advertising in Italy.

In the 1960s and 1970s “*One-dimensional man*” by Marcuse, “*To have or to be*” by Fromm and “*Lezioni di sociologia*” by Adorno and Horkheimer appeared.

The ideological scene of 1968 was beginning to emerge: man is alone and undefended in a complicated and alien society, subjected to various conditionings: one of the most dangerous is the advertising one.

“*Gli strumenti del comunicare*” [English title: *The medium is the message*], Marshall McLuhan’s most fa-





The advertising scene witnesses the arrival, with the advent of the washing machine – bottom, right, an advert for Candy –, of hosts of detergents, whiteners and softeners, the acid test for every advertising agent. One example will suffice for all, the man put into soak, Franco Cerri, protagonist of the historic Lintas campaign for Bio Presto, which came into being in 1968 and was used – except for a short pause – until 1984. On the facing page, Lines’ “sederini d’oro” [golden bottoms] and Stilla’s eyewash in the 1968 adverts by Armando Testa, an agency that attracted attention to itself for the long duration of its campaigns. Below, the advert “Shell, un sentimento di sicurezza” [Shell, a feeling of security], by CPV. Petrol was another dominant commodity in 1960s’ advertising. On this page, at the bottom, several scenes from the advertising serial “Vita con Bettina” [BAR I Re 1964/1-24] realised by CPV for Barilla, an emblematic representation of the 1960s housewife.

mous book, was translated in 1967. The celebrated definition “*the medium is the message*” soon entered into circulation, contributing still further to defining the situation of the citizen who is helpless faced with the media. There were protests from the more sagacious; the best-known objection was that made by Umberto Eco: “*The medium is not the message; the message becomes that which the receptor makes it become by adapting it to his own methods of reception which are neither those of the transmitter, nor those of the communications expert*”⁴.

Medium and message, communicator and receiver are not detached parts of the mechanism. For a long time, however, the formulae that we have examined were at the base of the ideological debate, and had a significant importance in the “black decade” through which advertising would pass for almost the whole of the 1970s.



Notes

¹ Cf.: ZANACCHI Adriano - BALLIO Laura, *Carosello Story, La via Italiana alla pubblicità televisiva*. Rome, ERI, 1987.

² ZANACCHI Adriano - BALLIO Laura, op. cit., p. 68.

³ ECO Umberto, *Il costume di casa*. Milan, Bompiani, 1973, pp. 251 ff.

⁴ ECO Umberto, op. cit.

Various Barilla campaigns from the 1960s: below, "...insieme un capolavoro di cucina" [together a masterpiece of cooking], 1967 poster (CPV) [ASB, Rca 1967/6].

Below: "200.000 uova" [200,000 eggs], press advert of 1960 by Erberto Carboni [ASB, Rba 60/30], "Tutti i giorni festa in tavola" [Every day is a red-letter day on the table], CPV, 1963 [ASB, Rca 63/6], and, on the facing page, at the bottom, "Rullo di tamburi per Barilla" [Roll of drums for Barilla], shop bill, CPV, 1964 [ASB, Rca 1964/1].

Barilla and the advent of the large agencies

SERGIO MAMBELLI

The woman at the centre

The 1960s were, by general agreement, those in which Italy was transformed from an agricultural to industrial society, from rural nation to urbanised nation, from a condition of pauperism to affluence. They were the years of the economic boom, the years of consumerism. They were, as a consequence, the years of marketing and advertising, the years of heavy investments in communication and the years of television.

The history of Barilla's communication is truly indicative in these terms. Barilla became one of the great I-



talian brands because it intuitively sensed the transformation, in certain cases even anticipated it and always knew how to interpret it¹.

The history of advertising in this period was, we might say, a visualisation of this transformation. In this way we can interpret the relationship between the company and changing society.





As far as the pasta market was concerned the transition had been clearly announced in the previous years and was now, so to speak, made official: from home-made dough to a branded purchase. A further and consequent change was that the importance of the shopkeeper was partly scaled down: it was the consumer who now chose, she was the main figure of reference. A consumer who for Barilla pasta and for very many other products was, in reality, a female consumer. The woman was at the centre of the choice and the decision to buy, she was the most accredited model of behaviour, the pilot of the transformation of custom, the real guideline of values, at least until the 1980s². The woman began to break with the past and the changes underway certainly affected the female world to a greater extent than the male world. This was intuitively sensed by Barilla in its first important approach to television, with the “Caroselli” which were hinged on male figures of reference for the female world, Albertazzi even more so than Dario Fo. Pietro Barilla

Barilla on TV – above [ASB, BAR I Re 58/1; Re 59/21] – began with curious animated tales, but immediately turned to Giorgio Albertazzi, who read short but significant literary passages in the “Caroselli” of 1958 and 1959. Dario Fo, in the part of an improbable “story teller” closed the “Caroselli” of ‘59. In 1960, with the end of the collaboration with Carboni, the company moved on to shorter commercials – below [ASB, BAR I, Re 63/2; Re 65/1] – which enhanced the quality of the raw materials, the new technologies and the moment of purchasing in the supermarket.

In 1964 “Vita con Bettina” was born, a domestic serial created by the CPV agency – below [ASB, BAR I, Re 64/1-24], the protagonist was a young wife – the Bettina of the title – who with imagination and optimism resolved the unforeseen events of daily life and her family ménage.



In 1965 the CPV agency hit the nail on the head: "C'è una gran cuoca in voi e Barilla la rivela" [There's a great cook in you and Barilla reveals her] was the headline of the press campaign which included delicious recipes on the product boxes – below [ASB, Ra 65] the advert for the egg pasta and, on the facing page, the advert for the durum wheat semolina pasta [ASB, Ra 65].

c'è una Gran Cuoca in voi ...e Barilla la rivela

tagliatelle all'uovo



COTTURA: 9 MINUTI

Voi e Barilla, insieme, fate un capolavoro di cucina. Voi ci metete la vostra cura, Barilla la sostanza e il gusto della sua pasta all'uovo, ricca e squisita, come fatta in casa. Un tocco di alta cucina anche nei piatti semplici di ogni giorno, una festa sulla tavola!

Pasta all'uovo Barilla come fatta in casa

LE VOSTRE RICETTE

Tagliatelle all'uovo in salsa di legatini

Scegliere una scatola di tagliatelle all'uovo Barilla, formato n. 129.

Scaldare in due cucchiai d'olio e una porzione di burro, mezzo cipollo affettato sottilmente, quando comincerà ad imbiondire, aggiungere 200 gr. di filetti di pollo, tagliati a fettine, cuocere a fiamma viva per 5 minuti. Unire 300 gr. di pomodori pelati, ben scossi e tagliati a filetti. Fare insaporire per altri 5 minuti, salare e pepare. Versare subito sulle tagliatelle con il dente, in abbondanza, acqua bollente salata, e ben scolate. Servire con parmigiano grattugiato.

Per ogni consiglio di cucina, scrivere a:
Servizio Cucina Barilla - Parma

Dosi per 4-5 persone





was one of the first industrialists to intuitively sense the potential of television and of “*Carosello*”, and this explains why as early as 1958 and ’59 Barilla presided over the small screen with dozens and dozens of commercials. The right way forward had been sensed, but the methods were not yet suitable³.

In order to tackle this new scenario and the new protagonist (the woman who was no longer only a housewife, the woman who had begun to work but was still tied to the home), suitable means and fresh ideas were needed. So Pietro Barilla applied to an international agency, CPV, who no longer offered *réclame* but advertising.

The cook revealed

The commercial scenario really required, for those who were most attentive, the new tool that was marketing. The growth of the pasta market had in its turn brought about a transformation. The pasta factories, of which in the post-war period there were at least 2,000, had gradually reduced in number, whilst the major industries had experienced a considerable expansion. This explains the major brands’ policy of advertising investments: the end consumer no longer moved in the fragmented market of the early post-war years, amidst a multitude of local brands, not to mention the strong presence of the loose product. In the 1960s distribution began to change: the first supermarket opened in Milan in 1957; in the decade that we are examining the distributive network of supermarkets was gradually conquering the peninsular, offering in particular tinned food and pre-packed products.

It is understandable that Barilla chose for its advertising, in 1961, an international agency, CPV, which was one of the first to have opened an office in Italy. The CPV agency was legendary in the 1960s: it was, in the words of its pay-off, “*An international agency that thinks in Italian*”, which had been able – and this was unquestionably of importance in Pietro Barilla’s choice – to become an expert in marketing without renouncing humanistic culture. The agency boasted first-rate staff, from Giancarlo Livraghi to Mario Belli, from

Sergio Mambelli to Dario Landò and Ainio; among the ideas men who began to work there were Pirella, Ceserani and Barbella. CPV was the agency of “thinkers”, where copywriters prevailed. Its rival at the time was Young & Rubicam; it was undoubtedly no coincidence that it would be none other than this agency which subsequently collaborated with Barilla. CPV made a cautious start. “*Carosello*” was temporarily set aside; the TV commercials up to 1962 continued to feel the influence of Carboni. The press adverts presented family atmospheres, with the product on the table and great attention to its genuineness (“*come fatta in casa*” [just like homemade]⁴, “*200.000 uova fresche di giornata*” [200,000 fresh eggs a day]⁵). The egg pasta always played a role of the utmost importance. Then, in 1964, a first step towards a new strategy was made. Everything revolved around the role and the place of the woman: what relationship did she have with the home? With food? With pasta? She was no longer a housewife, but was she still a cook?

These questions were condensed and replied to in the figure of *Bettina*⁶, the protagonist in 1964 of a series of TV commercials with a curious structure: 20 seconds of family sketches, 10 seconds of product.

A sort of spontaneous “*Carosello*”. The Bettina commercial was an Italian-style situation comedy: it was easy to guess that the agency was seeking, for the female consumer, an identification less tied to the role of *wife* and *mother*, with greater opportunities. However, Bettina moved, albeit with various entertaining adventures along the way, in the limited world of a kitchen; she was not the model spouse and mother (for example, no children appeared) but she was still a wife: a kitchen, a dish to prepare, a husband (modern, of course) to please. It did not rise much above the daily routine even if, compared to the recent past, the treatment was more in line with the European level than with the usual Italian level.

CPV made its unmistakable mark the following year. Making their presence felt were Mario Belli and Francesco Alberoni, who is still a consultant for Barilla. The 1965 campaign was important for the period, one of the first to be truly strategic: “*C’è una gran cuoca*



1965 is also the year that sees the start of the long association with Mina, which only came to an end in 1970, below, in several close-ups taken from the “Caroselli” of the time, and, on the facing page, on the folders intended for the sales force [ASB, Rha 1965/1] of 1965 – “un cocktail esplosivo” [an explosive cocktail] – and 1967: “un anno sorpresa” [a surprise year] [ASB, Rc 1967/1].

in voi, e Barilla la rivela” [There’s a great cook in you, and Barilla reveals her]⁷. We are outside humdrum daily life, we are on a different, higher plane. Barilla pasta has almost a maieutic role, cooking is redeemed from being a daily duty. The sub-headline states: “*Voi e Barilla, insieme, fate un capolavoro di cucina*” [You and Barilla, together, make a masterpiece of cooking]. The result is carried on an almost artistic plate, the dishes are carefully made, invented, even sumptuous. The receiver of this campaign was no longer a housewife because the treatment gave no sense of hard work, or routine. Pietro Barilla, however, was not yet satisfied⁸. The new campaign was a great creative leap forward, but the Chairman sensed that the new scenario promised even more.

Mina in pasta

What Pietro Barilla wanted was not only correctness of approach, he also desired to raise the tone of the offer, raise the image of the brand. An Italian survey had revealed that the two most popular personalities in the female world were Sophia Loren and Mina. Pietro Barilla had a sudden flash of insight⁹. Mina was a star, his brand had to become a “star”. The Chairman conducted the talks in person. A short time later a folder addressed to the sales force made the announcement in these words: “*On 1 July 1965 the hour strikes for the Barilla-Mina show!*”. The text enunciates very faithfully and lucidly the corporate strategy, albeit with the obvious emphasis of the language of advertising: “*The ‘idol’ voice for millions of viewers – The most ‘roaring’ voice of the Italian song – The most ‘autographed’ voice in the international artistic world – The voice of Mina will sing-speak-smile – the name BARILLA*”¹⁰. In the history of Italian advertising the Barilla “Caroselli” represent a moment of vividness. At the time they literally caused a sensation.

They completely overturned the role of the “mini-show”, which was generally homemade, of limited horizons, with tones and atmospheres which – for example at the Cannes Festival – made the European adver-



tisers smile or even laugh out loud. There was none of this in the long season of Mina with Barilla which lasted up until the threshold of the 1970s. The star strategy was thoroughly pursued, with the choice of directors such as Valerio Zurlini, Piero Gherardi, Antonello Falqui, directors of photography such as Rossi or De Palma, and choreographers such as Tony Ventura. Gradually the show became increasingly surprising, sumptuous, creative; the costumes of the leading lady grew more and more inimitable; the sets more and more irresistible. It would have been impossible to have a cleaner break from the Little Italy type of “*Carosello*”. No expense was spared, it was impossible to pay attention to expense with the Star¹¹. Pietro Barilla achieved exactly what he was looking for, the brand made the leap of quality that was the company’s objective. There was a very interesting resolution of the issue of whether or not to use Mina in the purely advertising part of the show, which naturally involved the “tail” and the 30” commercials (“*Arcobaleno*” spot). It was decided she would be used. Mina illustrated the virtues of the product, with solutions that were often very successful: she managed to mediate the needs of the “show” with the requirements of the advertising message. In the first year, her *liaison* with the campaign “*C’è una gran cuoca*” [There’s a great cook] was total. Mina exemplified and amplified the message: “*Un tocco di alta cucina nei piatti semplici di ogni giorno*”¹² [A touch of haute cuisine in the simple dishes of every day]. In 1967 attention was focused more on the quality of the pasta; added to the old claim was the one from the new press campaign: “*Ogni giorno un piatto da favola*” [Every day a fabulous dish]. The scriptwriter allowed himself a touch of modernity: Mina addresses the female viewer saying: “*Due parole sulla pasta Barilla. È fatta per il tuo uomo, per i tuoi ragazzi*”¹³ [Two words about Barilla pasta. It’s made for your man, for your children]. A little epoch-making shiver, the transformation of the “usual husband” into “your man”. The visual devices can still be remembered: Mina’s hands in close up, Mina reclining on a gigantic packet, Mina “gliding” into a set made up of infinite boxes of pasta. Naturally, changes gradually took place in the script: in ’68 Mina invited her collea-

**Ogni Giorno
un mare da favola**



...to the ...

Wichtige Auskünfte zu Themenfeldern:

Arbeitsplätze: In der Bundesrepublik Deutschland gibt es ca. 10 Millionen Arbeitsplätze. Davon sind ca. 6 Millionen in der Industrie und im Handwerk, ca. 4 Millionen im Dienstleistungssektor und ca. 1 Million in der Landwirtschaft.

Bildung: Die Bildung ist ein wichtiger Faktor für die Wettbewerbsfähigkeit eines Landes. In der Bundesrepublik Deutschland wird auf die Bildung großer Wert gelegt. Die Grundschule dauert vier Jahre, die Mittelschule drei bis vier Jahre, die Oberschule zwei bis drei Jahre. Danach folgt das Studium an einer Universität oder Hochschule.

Geld: Die Währungseinheit in der Bundesrepublik Deutschland ist der Deutsche Mark (DM). Es gibt 100 Pfennige zu einer DM. Der Wechselkurs zum US-Dollar beträgt derzeit ca. 1 DM = 1,75 \$.

Klima: Das Klima in der Bundesrepublik Deutschland ist gemäßigtes Seeklima mit milden Wintern und heißen Sommern. Die Jahresniederschlagsmenge beträgt ca. 800 mm.

Politik: Die Bundesrepublik Deutschland ist eine demokratische Republik. Sie besteht aus 10 Ländern (Bundesländern) und einem Bund. Der Bundestag ist das höchste Organ der Bundesregierung. Er besteht aus Mitgliedern der Länderparlamente und dem Bundesversammlung.

Religion: Die Mehrheit der Bevölkerung in der Bundesrepublik Deutschland ist evangelisch-lutherisch. Es gibt aber auch viele Katholiken, Muslime, Juden und andere Religionsgemeinschaften.

Sprache: Die offizielle Sprache in der Bundesrepublik Deutschland ist Deutsch. Es gibt aber auch viele Fremdsprachen, wie Englisch, Französisch, Russisch usw., die gesprochen werden.

Verkehr: Das Verkehrsnetz in der Bundesrepublik Deutschland ist sehr dicht. Es gibt viele Autobahnen, Eisenbahnen, Fluglinien und Seilbahnen. Die Verkehrsverbindungen zwischen den verschiedenen Städten und Regionen sind sehr gut ausgebaut.

Wirtschaft: Die Wirtschaft in der Bundesrepublik Deutschland ist eine der stärksten und modernsten der Welt. Sie basiert hauptsächlich auf der Industrie und dem Dienstleistungssektor. Die Bundesrepublik Deutschland ist ein wichtiger Handelspartner für viele andere Länder.

Zusätzliche Informationen: Die Bundesrepublik Deutschland ist ein Land mit hoher Lebensqualität. Es hat eine hohe Lebenserwartung, einen hohen Grad an sozialer Gerechtigkeit und eine hohe Umweltqualität. Die Bundesrepublik Deutschland ist ein Land, das viel zu bieten hat.



...c'è una Gran Cuoca in voi... e Barilla la rivela

la rivela

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c'è una Gran Cuoca in vol... e Barilla



Ciao! Fammi subito i cuori per questo minestrone! L'ho fatto io, sì. Ci sono dentro tutte le cose che piacciono a te: tante verdure fresche e la **pasta Barilla, fatta proprio per cuocere nel buon minestrone!**



**la pastina all'uovo Barilla è leggera
e nutriente proprio
come vuoi tu!**

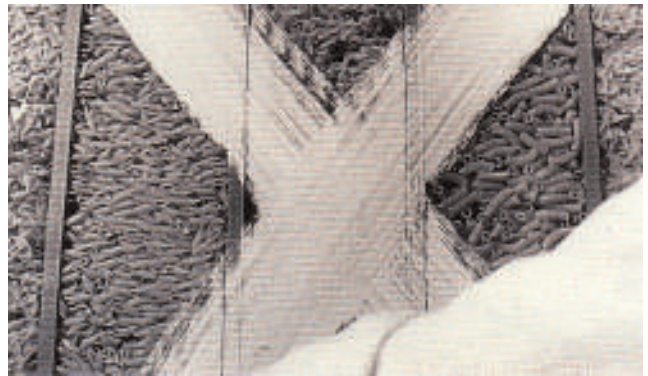


The last campaigns by CPV – on the facing page and below [ASB, Rba 67] – “Ogni giorno un piatto da favola” [Every day a fabulous dish], of spring 1967, which by combining customary recipes with images of famous places, heralded the theme of regional cuisine, widely drawn on in the 1970s and “Pasta Barilla, fatta proprio per...” [Barilla pasta, made especially for...] and “Pastina Barilla...” [Barilla small pasta for soup...], [ASB, Rba 67] from autumn 1967, which introduced the image of the family modelled by the new social climate: the young newly-weds struggling with married life.



gues in the recording studio for a midnight dish of spaghetti¹⁴, in the second semester of the same year a surprising “tail” was broadcast: “Comincia bene chi sceglie Barilla” [Choosing Barilla is a good start]. In the wings of the Bussola in Viareggio¹⁵, in '69, her popularity was celebrated – at the opening of the “mini-show” – with children shouting out: “Mamma, vieni, c'è Mina alla TV”¹⁶ [Mummy, come here, Mina's on TV]. Overall, however, all the various series had a remarkable stylistic coherence. Mina terminated her commitment to Barilla in 1970, at a time close to the transfer of the company to the American multinational Grace. For various reasons, in the years to come pasta was constrained by a policy of advertising austerity, but with the recovery, in the 1980s, it was understood that the investment made with Mina had created a very solid background.

In 1968 it became legally obligatory to package pasta. Barilla, which had conformed long before to the new regulation, and in fact had helped to institute it, included an emblematic scene in the advertising tails of the “Caroselli” of that year: a hand “deletes” a drawer of loose pasta – below [ASB, BAR I Re 1968/5]. The pasta boxes characterised the point of sale – at the bottom, a supermarket in 1968 [ASB, Aa Vetrine] – which is “dressed” with posters, bills and promotional strips of the campaigns in progress.



Millions of metres

In order to understand the brand policy that Barilla undertook in the 1960s it is sufficient to examine the media-plan succinctly described in a *folder*¹⁷ of 1966:

- *Press*: the ten most widespread weekly newspapers;
- *Television*: 10 months of broadcasts (4 months of “Carosello”, six months of “Arcobaleno”);
- *Radio*: 281 special commercials from February to October;

On the right, the press campaigns created by McCann Erickson: "Comincia bene chi sceglie Barilla" [Choosing Barilla is a good start], coordinated with the jingle sung by Mina in the "Caroselli", of 1968 [ASB, Rba 68/1-6] and, below on the left, "Barilla 'tiene'" [Barilla is resistant] of 1969 [ASB, Rba 69/1].

The latter advert marked the start of a long series of commercials focused on the quality of the product and on its special capacity to resist overcooking, which would continue throughout the 1970s. On the facing page, on the right an aerial photo of the plant in Pedrignano, in construction in 1968 [ASB AFV 3035] and, on the left, the exterior [ASB AFV, 7735] and the interior of the plant in Rubbiano (PR) [ASB AFV, 8478] with the equipment for manufacturing crispbreads in what was called "the longest oven in the world" in a photo by Bruno Vaghi.



In 1967 Barilla ended its long collaboration with CPV and went over to McCann Erickson, then making a comeback with the arrival of Giancarlo Livraghi and other ideas men who had all previously worked at CPV. Among the latter was Sergio Mambelli who, with Dario Landò, was responsible for the new Barilla campaign. The new styles of food were depressing the consumption of pasta. In previous years, Barilla pasta had been presented by exalting its qualities of natural rusticity, Italian tradition and its rich and varied tastiness. With the new campaigns it was preferred to place emphasis on the ability of a pasta with a great name to play an important role at the level of gastronomic pride too. The vegetables in the recipes were no longer mixed in with the pasta but were arranged on the plates according to the aesthetics of haute cuisine. No stone was left unturned to make a plate of pasta into a visual triumph: trays in the shape of shells, leaves and hens were even especially made to order ... But these sumptuous presentations of pasta had to be photographed by someone who had an eye for something more than the usual everyday, and therefore normal, plate of spaghetti. It was as a result of this that Barilla pasta went to Paris to the studio of Just Jeckin, a young but already well-known photographer, who not long after left advertising photography to work in film. He was responsible for the decision to allow the light to shine through the pasta in the boxes, making it seem as though the pasta was endowed with its own light and capable, due to its forms and the transparency of the uncooked pasta, of deservedly taking the role for which it was destined. The campaign's pay-off summed up what was being exalted by the elements of the communication: "Barilla. Ogni volta un trionfo" [Barilla. A triumph every time].



- *Cooking service*: thousands of letters sent and cleared. The gastronomy factor is prominent in the 1967 campaign "Ogni giorno un piatto da favola" [Every day a fabulous dish], whose images represent enormously appetising dishes against a background of famous panoramas.

It is interesting that there was no body copy, just a detailed recipe. The CPV agency concluded its relationship with a sociologically interesting campaign: a young couple (known at that time as a "mononuclear family") reviving from a modern point of view the eternal ritual of the woman preparing lunch for her man.

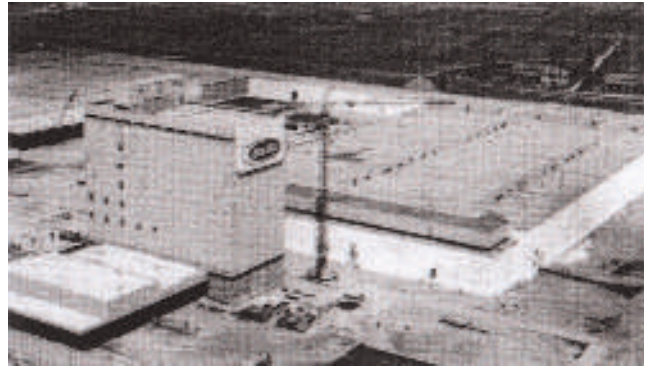
The moment was important from a corporate point of view. On 4 July 1967 the law was approved that made it obligatory both to package pasta and to use exclusively durum wheat. Barilla had, naturally, anticipated these



measures years earlier, but they still found an echo in its advertising: in 1968, in its television commercial, a hand appeared and “deleted” the shelf containing loose pasta; it was an emblematic image that was never revived. The theme of the quality offered by durum wheat, on the other hand, was revived in the difficult 1970s.

Construction of the Pedrignano plant

The big-brand policy had borne fruit, Pietro Barilla's intuitions were confirmed by the general trend of the market. These considerations were at the basis of another futuristic decision: in 1968, driven by the market impulses, works began to build the new plant at Pedrignano, destined to become the most modern and unequalled pasta factory in the world. It was constructed on a plot of land of almost a million and a half square meters: the extraordinary size of the area was due to a precise choice made by Pietro Barilla¹⁸. An act of courage which proved to be a shrewd investment¹⁹. The choice of site and the choice of the production processes desired with stubborn determination by Gianni Barilla (120 meters of production line, the longest in the world) marked out a road that the company would never cease



to tread. The year 1968 saw the arrival of the McCann agency. There was a turning point along the advertising path: CPV left and the company chose McCann Erickson, an agency which was doing very well, due among other things to the contribution of various CPV men. The two campaigns presented in the two years of collaboration (“*Comincia bene chi sceglie Barilla*”²⁰ “*Barilla tiene*”²¹) reflected precisely the climate of the moment. The product was in the foreground, the dishes were appetising, but in none of the adverts did people appear. It was the central moment in that which was defined as the crisis of models: social change, growing protest, a multitude of references had created not indeed a levelling (as apocalyptic sociology feared) but on the contrary a “fragmentation” of models.

The crisis of “models”

Identification was made difficult. Jeans on the one hand and jacket-and-tie on the other were now contrasting ideologies; “showing” indicated belonging to a group, to an ideology, a party. The phenomenon created many problems for marketing and advertising men, especially for products with a very wide target such as Barilla pasta. The solution found (not only in the case of Barilla) was to present the product in itself, without evident sociological connotations. In short: without people around who would characterise it in too precise a way.

The first “diversifications”

Once again, advertising is a precise sign of the unfolding of daily life. This multitude of lifestyles, tastes and trends, explains the decision to differentiate in Barilla: bread came back on the scene, in the form of crisp-breads and breadsticks, and pizzas appeared, along with meat sauces and *Magia Dolce* cake mixes. The pizza product appeared for the first time in advertising terms on a placard of 1967.

Migrì breadsticks (whose production had started in 1965 in the new plant at Rubbiano) also appeared on a



placard in 1968. In '69 there were TV commercials for pizza, breadsticks and crispbreads. The following year Mina herself presented, both in the commercials and in the "tail", crispbreads and breadsticks.

In 1970 it was the turn of *Magia Dolce* (on placards and on TV with Carlo Mazzarella as a failed pastry chef), whilst Barilla Ragù was present both in the periodical press and on television.

It was a turning point that would occupy the subsequent decade, characterised by the differentiation of products and the appearance of *Mulino Bianco*. A

As of 1965, with the construction of the plant at Rubbiano, in the province of Parma, the first diversifications were implemented. Barilla returned to bread, the product which witnessed the birth of the company, through the production of crispbreads and breadsticks. Whilst Mina was an outstanding testimonial in the "Caroselli" for the Crispbreads [ASB, BAR I Re 70/8], placards were used to promote the Breadsticks [ASB, Rca 48], on the left, and Carlo Mazzarella, a failed pastry chef, at the bottom, presented in the TV commercials *Magia Dolce*, Barilla's Cake Mix [ASB, BAR I Re 1970/14-15]. On the facing page several photos of McCann Erickson's 1968 press campaign for Barilla pasta [ASB, Rba 68/1-6].



period that saw another great event: the Barilla brothers handed over the company. Thus for some years we would have a Barilla without the Barilla family.

Notes

¹ "La carta vincente è stata la marca, la pubblicità, la correttezza, la serietà" [The winning card was the trademark, advertising, correctness, seriousness] Pietro Barilla, *Memorie*. May 1991. ASB, O, Folder Memorie.

² Cf. CESERANI Gian Paolo, *Ai piedi di Eva*. Milan, Mondadori, 1980.

³ "Cominciava Carosello e cominciavamo anche noi, ma non avevamo ancora le idee chiare" ["Carosello" began and we began too, but our ideas were not yet clear]. Pietro Barilla, *Memorie*. May 1991. ASB, O, Folder Memorie.

⁴ See the film sequences "1,2,3,4,5 uova", ASB, BAR I Re 1961 /4-10; "Gallina", ASB, BAR I Re 1962/1-11.

⁵ See the film sequences "200.000 uova", ASB, BAR I Re 1963 /1-3.

⁶ See the film sequences "Vita con Bettina", ASB, BAR I Re 1964 /1-24.

⁷ See the film sequences "Supermercato", ASB, BAR I Re 1965 /1-6; Press campaign *C'è una gran cuoca in voi*, ASB, Rba 1965/1-11.

⁸ Cf. BELLI Mario, *A legend of our time*. (> II, p. 142).

⁹ Oral recollection by Albino Ivardi Ganapini, former head of the Barilla Presidency Office and BELLI Mario, *A legend of our time*. (> II, p. 142).

¹⁰ Folder "Un Cocktail esplosivo". ASB, Rha 1965/1.

¹¹ ZANACCHI Adriano - BALLIO Laura, *Carosello Story*. Rome, ERI, 1987. pp. 72, 79 and BELLI Mario, *A legend of our time*. (> II, p. 142).

¹² See the film sequences "Mina sfiora la pasta", ASB, BAR I Re 1966 /7-10.

¹³ See the film sequences "Confezioni giganti", ASB, BAR I Re 1967 /5-11.

¹⁴ See the film sequences "Munasterio 'e Santa Chiara", ASB, BAR I Re 1968/1 and "Na sera 'e maggio", ASB, BAR I Re 1968/2.

¹⁵ See the "Caroselli" of the second series 1968 ASB, BAR I Re 1968 /5-10.

¹⁶ See the "Caroselli" of the first series 1969 ASB, BAR I Re 1969 /10-14.

¹⁷ Folder "Campagna Pubblicitaria 1966". ASB, Rha 1966/1.

¹⁸ "A Pedrignano [nei pressi di Parma, lungo il tracciato dell'Autosole] c'era una straordinaria occasione. C'erano tre siti, e le tre proprietà facevano un milione e duecentomila metri: lo stabilimento di viale Barilla sorge su un'area di 70.000 metri... decisi di acquistare tutti e tre i lotti" [At Pedrignano {near Parma, along the route of the Autosole} there was an extraordinary opportunity. There were three sites, and the three properties amounted to one million two-hundred thousand metres: the factory in Viale Barilla covered an area of 70,000 metres... I decided to purchase all three lots]. Pietro Barilla, *Memorie*. May 1991. ASB, O, Folder Memorie.

¹⁹ "Si pensi che tutto l'investimento è costato meno di venti miliardi..." [Consider that the whole investment cost less than twenty billion lira...]. Pietro Barilla, *Memorie*. May 1991. ASB, O, Folder Memorie.

²⁰ Press campaign "Comincia bene chi sceglie Barilla". ASB, Rba 1968 1-6.

²¹ Press campaign "Barilla 'tiene'". ASB, Rba 1969/1.

Barilla pasta goes to Paris

SERGIO MAMBELLI

In 1967 Barilla ended its long collaboration with CPV (at that time the largest agency in Italy) and went over to McCann Erickson, which was then making a comeback with the arrival of Giancarlo Livraghi (as director) and other ideas men who had all worked previously for CPV. I was among the latter and, with Dario Landò, was responsible for the new Barilla campaign. This campaign came into being in an awareness that the new styles in food were depressing the consumption of pasta. In previous years, Barilla pasta had been presented by exalting its qualities of natural rusticity, Italian tradition and its tastiness, which was as rich and varied as our regions. With the new campaigns the intention was to look at Barilla pasta leaving these features out of consideration, which it was presumed had already been fully taken on board.

It was preferred to place emphasis on the ability of a pasta with a great name to play an important role at the level of gastronomic pride too. The vegetables in the recipes were no longer mixed in with the pasta but were arranged on the plates according to the aesthetics of haute cuisine. The trays were carefully chosen to enhance and tone in with the various recipes.

No stone was left unturned to make a plate of pasta in-



to a visual triumph: trays in the shape of shells, leaves and hens were even especially made to order ...

But it was not enough for us. We wanted these sumptuous presentations of pasta to be photographed by someone who had an eye for something more than the usual everyday, and therefore normal, plate of spaghetti. It was as a result of this that we went to Paris.

With boxes of pasta, trays and tablecloths, we ideas men and a cooking expert went to the studio of Just Jeckin, a young but already well-known photographer, who not long after left advertising photography to work in film. I remember that at the beginning he let us get on with things with a certain curiosity, but a certain wholly French scepticism as well. Then when he saw the compositions of pasta on the plate, the tablecloths, the serving dishes especially invented for the photo, he too became, at least from the aesthetic point of view, a "macaroni". In essence there was an acceptable exchange between us and him. We taught him everything about pasta and Jeckin gave us photos that lived up to our expectations. Moreover, when we asked him to photograph the product in the boxes, we wanted the result to be of the same quality as the photos of the dishes. He suggested allowing the light to shine through the product itself; we found the effect satisfactory. The product seemed to be endowed with its own light and capable, due to its forms and the transparency of the uncooked pasta, of deservedly taking the role for which it was destined. At the end, the campaign's pay-off summed up what was being exalted by the elements of the communication: "*Barilla. Ogni volta un trionfo*" [*Barilla. A triumph every time*].





Barilla on TV

ROBERTO CAMPARI

Albertazzi in the Barilla “Caroselli” 1958-59

The first Barilla “testimonial”, in other words the first celebrity called upon for the company’s television commercials, was the actor Giorgio Albertazzi who, thirty-three years old when he starred in these “Caroselli”, was already well known to the television audience having been part of the first permanent company of actors for the RAI, and having achieved other great successes, the most important of which, the following year, was his leading role in the TV adaptation of Dostoevsky’s “*The Idiot*”. However, it is not roles such as the latter or those played in the theatre by Albertazzi alongside Anna Proclemer which are involved in the two and a half minute film sequences broadcast for the whole of 1958. The Albertazzi who stars in these is, on the contrary, a reader of various classic tales, in a TV programme that went on air in the late afternoon and in which the actor’s voice and tonality aimed at creating for the viewers an image of calmness, elegance and class; a little old-fashioned, if you like, as were the texts chosen, perhaps, from nineteenth-century authors, but which were very reassuring. On Barilla’s behalf, Albertazzi appears in a sitting room which he defines in the first episode as his grandparents’ house¹; he is always dressed in a jacket, with a normal or bow tie, often sitting in an armchair; only once does he dare to wear just a shirt (but with a bow tie)² and once has his hand in his pocket³. His subjects are those of the good old days gone by, those of his grandparents in fact: and the starting point comes from the collection of rare films collected by his original ancestor: they provide images of the Wright brothers, the “*Casino de Paris*” at the beginning of the century, or of prohibition in the 1920s and extend as far as episodes from the 1930s, “twenty-five years ago”, as when he speaks of Carnera and of Einstein⁴. But always with some mention of the world of show business: the death of Caruso in ’21, the Bella Otero dancing, Ida Rubinstein in “*La nave*” by

Gabriele D’Annunzio, Sarah Bernhardt in “*La Dame aux Camélias*”, Pirandello personally directing a *mise-en-scène* from “*Henry IV*” or Mistinguette with Maurice Chevalier. Consistently with all this, old-fashioned drawings of animals, objects or people in early twentieth-century clothes are shown under the titles at the start, on the collage drop curtain specially created by Erberto Carboni, and each time the final advertising formula is introduced with the line “*ma ora cedo la parola...*” [but now I hand you over...] followed by the actor’s hesitation intended to reinforce the inevitable sequel: “*...a Barilla!*” [to Barilla!] spoken with a direct gaze into the camera and with pointed finger. Pietro Bianchi was responsible for the screenplay (> II, Entry, p. 271) and Mario Fattori for the direction. In ’59 Albertazzi was still there, but the image had slightly changed: no more grandparents and the good things of yesteryear but, playing, instead, on the actor’s impact on a female audience of customers, it was decided to have him recite poems or dramatic passages of a romantic type, on the subject of love. Romanticism, not in the proper cultural sense of course, because the texts range from Romeo and Juliet’s balcony scene to a letter from Mozart to his wife, to a poem by Catullus about Lesbia (and the little cage with the tiny bird in the background is certainly not coincidental), to Carducci and Jaufré Rudel. But also less well-known texts, such as a letter by Kleist, a poem by Ernesto Ragazzoni, one by Pompeo Bettini and also by Esenin, Nikriassov and Brecht, before finally returning to the Dante of “*Tanto gentile...*”, to the Leopardi of “*A Silvia*” and to the D’Annunzio of “*La pioggia nel pineto*”. When Albertazzi reads Leopardi, the shot of his hands on the book tends to maximise the “literariness” of the programmes. The final part, before going on to the advertising, is still very similar, but variants are sought by insisting in a different way according to the texts read, on the concept that the time available is up: thus, one time Albertazzi realises suddenly that his watch has stopped, another time he regrets he is unable to continue, another time he congratulates himself on having been “dead on time”; or he pretends to have forgotten the title of a poem by Elizabeth Browning in order that

Giorgio Albertazzi was the first testimonial to appear in the "Caroselli" of 1958 and 1959, in which he was at first a commentator on rare vintage film sequences and then a reader of love poems. At the end of the show he regularly handed over... to Barilla: on the facing page, the final image from his first commercial [ASB, BAR I Re 1958/3].

At the end of 1959 it was Dario Fo in the part of an irresistible tall-story teller at the Bar dello Sport who provoked hilarity with his improbable and grotesque ideas, which ended up by causing the incredulity of those present. At the unfailing exclamation "Questa non la bevo!" [I'm not drinking (swallowing) that] a box of Barilla noodles regularly appears with the decisive question "E questa la mangi?" [And will you eat this?]. Below, the opening credits, Dario Fo in the part of an improvised fireman, in the ladder gag, as a third-rate Don Juan and as a Formula 1 racing driver [ASB, BAR I Re 1959/21, 26, 28].



he can say that whilst she talks of eternity, for him time is slipping by⁵.

Dario Fo, "The Tall-Story Teller": a comic in the Barilla "Caroselli" of 1959

In 1959 Barilla found a new "testimonial" in Dario Fo (who had made his debut in '53), already fairly well-known as a comic actor and not yet characterised by

his left-wing ideological commitment. The series entitled "Il Ballista" [The Tall-Story Teller], consists of an introduction in which Fo presented himself directly to the audience in various ways: for example, the ladder gag, seen in dozens of American film comedies, a gag made possible, in fact, only by the spatial limits of the shot whereby the character – Fo in this case – comes on screen carrying a ladder on his shoulders, then goes off screen to the left and, whilst the ladder is moving across the picture, he re-enters carrying the other end

In 1964 the CPV agency, having abandoned the “Carosello” puppet theatre, launched “Vita con Bettina”, a sort of advertising serial inspired by an English campaign for soaps, which in sixty seconds presented the domestic adventures of Bettina, a young newly-wed and a capable housewife, who skilfully resolved her numerous domestic problems with a delicious plate of Barilla pasta [ASB, BAR I Re 1964/1-24].

Also see the sequence on p. 123.



“Vita con Bettina” [*Life with Bettina*]: a “housewife” in advertising (1964)

of the same ladder, from the right⁶. The gag is always different, but often plays on a verbal metaphor, such as the alarm clock that keeps perfect time⁷ or the “*knocking in of a fixed nail*”⁸, or “*breaking the ice*”⁹, which have evident similarities with the advertisements created by Erberto Carboni for the daily press¹⁰; alternatively there is a play on optical illusions made possible by the film medium, the exploitation, essentially, from a comic point of view, of what Arnheim called the «*differentiated factors*» of the film image as opposed to the real image¹¹: these include the aforementioned gag which is inspired by the limits of the screen, or those in which Fo plays on the transparency of a sheet of glass in front of him, naturally invisible for the viewer: in one case he draws signs on this glass (like Picasso in the documentary dedicated to him by Clouzot)¹², whilst in another episode he breaks the glass to make himself heard¹³. Less variety and less inventiveness are found in the second part of the film sequences, the part which follows the title, accompanied on the soundtrack by the music of the song “*Domenica è sempre domenica*” [Sunday is always Sunday], a tune launched by the television programme “*Il Musicchiere*” by Mario Riva, but undoubtedly included as a reference to the famous pasta slogan in which “*è sempre domenica*” [it’s always Sunday]. In the sketches, performed by a group of actors, among whom Antonio Cannas, Elio Crovetto, Mario de Angeli and Piero Pandolfini stand out, Fo is the aforementioned “tall-story teller” who joins his friends at the bar telling whoppers: one time he identifies himself with a racing driver, other times with a conjuror, a fireman and a lion hunter. He pretends to be a scuba diver, a ruthless gangster, a worldly-wise Casanova and even a triumphant *Sputnik* astronaut. The jokes are fairly weak, even though Fo imposes himself with his personality, and they normally tend towards a foregone conclusion: one of the friends, exasperated by the somewhat surreal absurdities of the “tall-story teller”, finally declares: “*questa non la bevo!*” [I’m not drinking (swallowing) that], followed by a close-up of Dario Fo with the box of Barilla pasta and the inevitable question “*E questa la mangi?*” [And will you eat this?].

In 1961, at the end of the era in which Erberto Carboni had been responsible for Barilla advertising, Barilla entrusted itself to the CPV international agency, with its headquarters in Great Britain, which for the television film sequences of 1964 decided to draw inspiration from an English series of successful commercials produced for an important soap manufacturer. The context was no longer romantically mythical, as in Giorgio Albertazzi’s “*Album*”, or somewhat surreally 1950s, as in the bar frequented almost exclusively by men of “*The Tall-Story Teller*”; here we have a couple of young newly-weds, in their house, which though not luxurious is well-equipped in terms of all the electrical household appliances available in those new times, with an eye, as far as the script is concerned, to that type of comedy that Hollywood was producing in those same years, for example with Doris Day as the protagonist. In other words sketches of essentially peaceful married life, without children, in comfortable houses, in which the biggest problem is the decision about what to cook for lunch or the fear that your husband might forget your wedding anniversary. Much use is made of the telephone and, in technical terms too, reference is made to American cinema models: the screen often appears divided in two, with both characters in view talking to one another¹⁴. The main setting is of course the kitchen, where the protagonist, the Bettina of the title, reigns and triumphs thanks to her decision, which, episode after episode, is of course revealed to be unailing: to resolve every problem with a delicious plate of noodles (and in these terms there is also a relationship with the Italian-style comedy of the same period). Even an outsider, such as a meter-reader, should he penetrate into that kingdom, is immediately put to work, by making him read the recipe of the day while the wife is busy cooking the lunch¹⁵. The woman is solid and reliable, the husband unrealistic: when he aspires to something “exotic” and tries to cook “*potage à l’oignon*” he lets the whole thing boil over, and it is just as well that Bettina always has pasta in reserve...¹⁶. Even when she



consults her husband, by telephoning him to find out what he wants for lunch, it is always Bettina who decides, and she always makes a wise decision¹⁷; mindful only of the reality of daily life, she gets hold of the wrong end of the stick and continues to think only of pasta, even when a friend is talking to her about the qualities of an improbable love of hers¹⁸. However, her problem-solving skill sometimes crosses the borders of the family territory: when she realises that the neighbours upstairs are quarrelling because lunch is burnt, Bettina ventures on a solution by sending them a box of pasta in an overhead basket (this is a detail that does not belong to the English version of this comedy)¹⁹. Even when she goes on holiday, like every middle class lady, her husband left alone in the city finds the kitchen equipped with a system of signs-indicating-noodles so that his putting on an apron and improvising as a cook will not create, at least on this occasion, any problems²⁰. Naturally, her husband will not be able to forget their wedding anniversary: roses arrive just as she is beginning to fear, and as a reward she makes him pasta²¹. But as well as being the years of Italian-style comedy, these were, for Italian cinema, also the years of the “tetralogy of feelings” by Michelangelo Antonioni²²; it was undoubtedly to these that the friend is referring when

she tells Bettina she has seen a film, a “drama of incommunicability”, and the protagonist’s comment cannot be other than: every problem would have been resolved if that “blonde” (Monica Vitti?) had given her man enough to eat²³. In effect, Bettina cannot only afford to distract her husband while he is watching a football match on TV making him actually miss a goal²⁴, but, by blackmailing him with the threat of no pasta, even manages to make him promise to buy her a present of a dress to which the husband, thoroughly intent on reading the newspaper, did not appear to be paying much attention²⁵. In another episode pasta allows her to save the life of the capon meant for Christmas dinner which, still alive, arouses Bettina’s pity²⁶. And even when the couple have guests, and we see them coming into the kitchen in evening dress declaiming the lines of a recital that they are obviously performing for fun through in the sitting room, their friends at once appear at the door of that privileged place loudly demanding a plate of “fettuccine”²⁷. Only in the Barilla commercial does Italy appear different, closer to Anglo Saxon models, which was at the time much in fashion; of course colour is still a thing of the future, and the door of the wall cupboard from which Bettina takes the packet of pasta is always difficult to close, which gets on her nerves rather.

Notes

¹ See the film sequence “*Fili Wright*”, ASB, BAR I Re 1958/3 Inv. 3503.

² See the film sequence “*Sarah Bernhardt*”, ASB, BAR I Re 1958/10 Inv. 3510.

³ See the film sequence “*Mistinguette*”, ASB, BAR I Re 1958/13 Inv. 3513.

⁴ See the film sequence “*Carnera - Einstein*”, ASB, BAR I Re 1958/11 Inv. 3511.

⁵ See the film sequence “*Elizabeth Browning*”, ASB, BAR I Re 1959/11 Inv. 3524.

⁶ See the film sequence “*L’automobilista*”, ASB, BAR I Re 1959/21 Inv. 3534 This gag had appeared, for example, in the wonderful 1952 musical “*Singing in the Rain*” by Donen and Kelly, where it is performed by Donald O’Connor during his number “*Make Them Laugh*”.

⁷ See the film sequence “*Il pompiere*”, ASB, BAR I Re 1959/26 Inv. 3539.

⁸ See the film sequence “*Il fusto*”, ASB, BAR I Re 1959/27 Inv. 3540.

⁹ See the film sequence “*Il subacqueo*”, ASB, BAR I Re 1959/29 Inv. 3542.

¹⁰ Cf. the press adverts “*Sveglia*” ASB, Raa 1956/15, “*Chiodo*” ASB, Raa 1956/5, the latter is reproduced on p. 76 of this volume.

¹¹ Cf. Rudolf Arnheim, *Film come arte*, ed. it. Milan, Il Saggiatore, 1960.

¹² See the film sequence “*Il pescatore*”, ASB, BAR I Re 1959/25 Inv. 3538. The documentary by Henry Georges Clouzot, *Le mystère Picasso*, had won an award at Cannes in ’55.

¹³ See the film sequence “*Don Giovanni*”, ASB, BAR I Re 1959/28 Inv. 3541.

¹⁴ We find this solution, often used for example in a film such as *Pillow Talk*, 1960, by Michael Gordon, with Doris Day and Rock Hudson, in the episodes “*Errore telefonico*”, ASB, BAR I Re 1964/2 Inv. 3570 and “*Libera scelta*”, ASB, BAR I Re 1964/5 Inv. 3573.

¹⁵ See the film sequence “*Il Letturista*”, ASB, BAR I Re 1964/3 Inv. 3571. The “meter reader” here speaks with a marked Milanese accent which is an element that can be linked to Italian film comedy of neorealist derivation.

¹⁶ See the film sequence “*Il marito in cucina*”, ASB, BAR I Re 1964/4 Inv. 3572.

¹⁷ In actual fact, Bettina forces her husband to ask for fettuccine pasta, by pointing out to him that, in the case of the risotto he had originally suggested, he would have to wait for a very long time and could repair a leaking tap in the meantime; whereas a thin soup would not leave him feeling sufficiently full: thus he is very happy with his “free choice”, ASB, BAR I Re 1964/5 Inv. 3573.

¹⁸ See the film sequence “*Amiche al telefono*”, ASB, BAR I Re 1964/6 Inv. 3574.

¹⁹ See the film sequence “*La sposina del piano di sopra*”, ASB, BAR I Re 1964/7 Inv. 3575.

²⁰ See the film sequence “*Le vacanze*”, ASB, BAR I Re 1964/9 Inv. 3577.

²¹ See the film sequence “*L’anniversario di matrimonio*”, ASB, BAR I Re 1964/10 Inv. 3578.

²² As is well-known, Antonioni’s “tetralogy” includes the films *L’avventura* (1960), *La notte* (1961), *L’eclisse* (1962), and *Deserto rosso* (1964).

²³ See the film sequence “*Il film*”, ASB, BAR I Re 1964/14 Inv. 3582.

²⁴ See the film sequence “*La partita di calcio*”, ASB, BAR I Re 1964/15 Inv. 3583.

²⁵ See the film sequence “*Quel giornale...*”, ASB, BAR I Re 1964/18 Inv. 3586.

²⁶ See the film sequence “*Il cappono*”, ASB, BAR I Re 1964/22 Inv. 3590.

²⁷ See the film sequence “*Spaghettiata*”, ASB, BAR I Re 1964/24 Inv. 3589.



“Caroselli” of love

GIORGIO ALBERTAZZI

At the end of the 1950s I was an actor in the Permanent Company of the RAI, I had performed in countless comedies, and I had done all sorts of things on television. It was an idea of Carlo Terron's, director of the Milan production centre, a comedy writer and dramatist, that gave rise to *“L'appuntamento con la novella”*, a “cultural” programme in which I would appear sitting down, with a book in my hands. I would leaf through it and begin to read a story or a literary passage. After a few lines I would raise my head and continue by heart. The programme was so successful that its transmission was moved from 6 pm to 8 pm and finally to the early Saturday evening slot. Those twenty-five minutes involved the whole of Italy, when a television was still a luxury owned by few. The viewers themselves would write in recommending various light pieces. There were stories from all over the world, not only Italian ones. A “literary” programme had become – something which is inconceivable today – a peak time programme. It was also the first “personal” programme on Italian TV. In that period, first with me, and then with Bongiorno, the “television star system” was created: the floods of letters, the not being able to walk down the street without being recognised and stopped. Even show-business magazines – such as *“Dramma”* or *“Sipario”* – tackled the theme of the television star system in those years. *“L'appuntamento con la novella”* came into being at the culminating point of this phenomenon. Pietro Barilla was also struck and fascinated by this programme and wrote me a very beautiful letter – which I keep with the others – expressing his pleasure and inviting me to meet him: he wanted me to make a “Carosello” for him with the same characteristics as my television programme. The first series of Barilla “Caroselli”, entitled *“L'album di Giorgio Albertazzi”* dates back to 1958 and is virtually a transposition of the *“Appuntamento con la novella”*: the “album” is that of “my grandfather”, a collector of old photographs and rare films. Leafing through it I discover pictures of the first flight of the Wright broth-

ers, of Pirandello, of Camera, of Mistinguette, of the *Ville Lumière*, and my role was that of narrator, additionally helped by historical film sequences. In 1959, the second series of “Caroselli” was dedicated to poetry: I chose a list of passages, in some way related to my theatre experiences of the time and I sent them to Pietro Barilla. Thus I would read to the audience about the pangs of love of Catullus for his Lesbia or of Dante for Beatrice, the balcony scene from *Romeo and Juliet*, Mozart's letters to his wife – in that same period I had made a record of the same subject – the sweet Carlotta, and many more besides. These “Caroselli” were made in Milan, directed by Mario Fattori and scripted by Pietrino Bianchi, whilst Erberto Carboni was responsible for the graphics. I remember that it was Pietro Barilla himself – or one of his collaborators – who recommended the technical staff. Pietro was often present during shooting, sometimes accompanied by Erberto Carboni, who was responsible for the company's advertising and who had created the headline for the *Album*. At the time my image was that of a romantic and committed actor (nowadays my character is deliberately much more contradictory) and I played the leading role in the serialised adaptation of Dostoevsky's *“The Idiot”*, a television production that was a huge undertaking and had truly surprising success at the entertainment level: 13 million viewers, practically the whole of Italy watching Dostoevsky rather than short comic films. On the occasion of a visit I made to Parma, Pietro Barilla said to me: *“The ‘Caroselli’ are fine and they work, but perhaps we could do with a less serious image”*. This was the cue for the arrival of Dario Fo, who had an air about him that was undoubtedly more homely and more cheerful. Then I realised that the reasons for the choice had been dictated by questions of marketing: Barilla was probably seeking to widen the target audience of the “Caroselli” to a more popular segment in order to broaden its market. This is more or less the story of my “Caroselli” for Barilla. They were my first advertising experience. Others followed later on, for the *“Pastiglia del Re Sole”*, with Anna Proclemer or for Sanremo clothes. I don't know whether I would still be willing to do commercials. Today I might be the right testimonial for something of a cultural nature. For Barilla, however, I would be prepared to do it again...



From the “*Carosello*” to the Commercial

DARIO FO

It is true to say that the history of television advertising is divided into two very distinct chapters: the “*Carosello*” era and that of the commercial. I had enormous fun making the “*Caroselli*”. They were fast sketches, but complete in themselves and with their own internal sense, in which there was a way and a space to show one’s own style, trademark and stock character, as well as those of the product being advertised. In the “*Carosello*” for Barilla Pasta there was a story made up of witty remarks, jokes and one-liners running through a narrative logic that followed the thread. For each episode new variations were invented. Primary attention was given to the viewer, rather than to the consumer. In the “*Carosello*” the actor showed his greatest or least likeableness, skill,

comic sparkle... In present-day commercials the actor, or the character called on to act, sells his entire face. The face and the brand are levelled out and superimposed, becoming the same thing ... or virtually the same thing. This is why, once the age of the “*Caroselli*” was over, Franca and I refused to offer our image for TV advertising. I clearly remember the slant of those “*Caroselli*” for Barilla: I played the part of a boaster, a sort of fabulist of the paradox... a *miles gloriosus* at the “*Bar dello Sport*”. In each episode the astounding boasts, stories and adventures which he tells to the customers at the bar become increasingly impossible and absurd. At the end of his story, the small group of listeners would burst out laughing scornfully. “*Ah no! Questa non la bevo!*” [Oh no! I’m not drinking (swallowing) that] one of them would exclaim in exasperation. And I would reply: “*E questa la mangi?*” [And will you eat this?]. As I said this I would place a packet of noodles in front of his nose... Barilla of course, and would laugh with satisfaction in my turn. In short, at the end people would remember the slogan, but also the contents and the incredible tale that I had told in



A legend of our time

MARIO BELLÌ

Barilla, a legend. In the literal sense “*a legend that must be read*”: it contains important information, essential instructions for use.

But also in the sense that it in its historicised outline it sums up several of the great contemporary epochs.

A hero-company, its saga winds its way through emblematic events and shamanic trials: it has been through the Seven Gates, it has received the Seven Seals, it has replied to the Seven Wise Sages.

It has also had its axial age, namely a time in which apparently random coincidences have been concentrated, but which in fact are linked by a decisive logic, by a purpose. The packaging of pasta in boxes, the company's managerial structuring, television, the relationship with an international advertising agency all come to mind.

The latter event is the subject of the pages that follow, a roundup, a panoramic overview of events but also of concepts, of a specific cultural climate.

I have sought to bring back to life in the events experienced in those good old days the rising state, the fire from which, like a Phoenix, Barilla surfaced as a *facies pubblica*. I have put into it all my nostalgia, and also my discreet, subdued, but comforting pride: I was there too.

Before the cock crows

The bell-towers (so many!) rang out the hours, the halves, the quarters, the Ave Maria, noon, the Angelus. There was less noise, they were easy to make out, they were recognisable as familiar truths that marked out rhythms and collective rituals: the smell of fresh bread that wafted through the streets, the postman arriving, the midday Campari, the promenade along the main street, ice cream. Tireless strolls up and down the elegant street,



Mario Belli has left us. In re-presenting this beautiful testimony, written in 1994, we would like to pay homage to an attentive and sensitive interpreter of his time, a much valued collaborator of the Company from 1960 to 1967, the person responsible for the successful encounter between Barilla and Mina – on the facing page in a shot of a film directed by Valerio Zurlini in 1965.

with our marzipan hats, a wide brim and shallow crown, and the girls, with their graceful little suits, narrow-waisted, emphasising chest and hips, glances, peeps, giggles, catcalls and whisperings... “*You’re really beautiful you know?...*”, “*You’re really tall you know?...*”, “*Leopardess...*”, “*Butterfly...*”, “*Kiss me*”.

Monday. The aromas of Sunday lunch give way to the depressing smells of washing... Lye, soapwort, dripping, steamed-up windows, “*what are we having to eat today Mum?*”. Sweet Italy, sweet country of the 1950s. Consumption is an ugly word, an ugly, dramatic, irremediable thing. *Consummatum est*, I have consumed [worn out] seven pairs of shoes, to consume [ruin] one’s eyes, to be consumed with hate, to consume [wear out] one’s patience, to consummate (relentlessly) revenge, to consummate (irreparably) marriage. In the domestic vocabulary of the whole of Italy it meant to waste, to throw away, to destroy: its virtuous opposite was to save, to preserve, to keep, to cut down even on the necessities. However, the threshold of what was considered to be a necessity was tending to be lowered.

New? No, washed with Omo

The “new”, however, is lying in ambush. No-one knows it, but the Consumer Society is actually on its way, who would ever have thought it? How did it begin? The old Balilla cars become delivery vans, unmade up roads become grey asphalt and so, *en passant*, lead to the sea, on the sly. On the other hand it is with enormous radio clamour that the “mountains of lather” of OMO arrive thanks to which beautiful young Italian wives do the whitest washing of all time. “*I thought my washing was white, until I saw yours washed with OMO*” “*Madam, make a comparison without delay... OMO washes whiter!*” “*Is this dress new? No, it’s been washed with OMO!*” “*Ich dachte meine Wäsche weisser wäre solange...*” “*Je croyais que ma lessive...*”.

Yes, it began like this... the Europe of the Common Laundry was born; the Laundry Radio Commercial gave birth to the Market: its first stirrings were OMO, OLA’, AVA and SUPERTRIM. They were the nine sta-

rs out of ten Soap. Fabulous Lux. The sensual face of Martin Carol, her dilated nostrils, blazing eyes and huge lips... The poster, which was spectacular for those times, (140x200) attracted small crowds of people. Some stood there for a long time. That mouth left its mark, that warm light on the skin, those bare shoulders made a nest for the memory, insinuated themselves into the imagination, interlaced themselves in dreams, they became the nucleus of that everyday collective imagination which since then has been called advertising.

The discovery of America

“*È la radio lo strumento / che trasmette la réclame / del formaggio e del salame...*” [Radio is the tool / which broadcasts adverts / for cheese and salami...]. The word *réclame* indicated something vulgar, something despicable. The *réclame* was by definition shameless, often deceitful, garish and impudent: it was tolerated because it was linked, in one way or another, with the need to sell. The end justifies the means: selling was a plausible aim of industry, therefore “chasing out the article” might be legitimate, just as toleration was exercised – because it was not supposed to be taken seriously – with regard to the exaggerated laudatory emphasis of the “advertised” product.

“... *Now I go in my own good time
and with this smile
I discover paradise (lost!)
only with Giviemme.*

...*He approaches her with a courteous gesture
and offers her some shining Brill!
with Brill you can dye shoes
with Brill you can dye sideburns
with Brill he conquers the ladies...*

*Because Brill, as the whole world knows
is the enemy of darkness!
Because like the sun Brill lights up
in the shadows it shines
with pure beauty!”*

The great period of Mina appearing in the Barilla "Caroselli" began on 1 July 1965. As of that date, the glamorous and enthralling singer – now a legend of our time – became the outstanding interpreter of the Barilla image until 1970, directed by some of the greatest professionals of the period: from Valerio Zurlini – below on the right, one shot of his "Caroselli" – to Piero Gherardi and Antonello Falqui – below on the left, a scene from a Barilla "Carosello" of 1968 directed by him.



So here you have it, this was advertising: “*Chi beve birra campa cent’anni*” [He who drinks beer will live for a hundred years], “*A dir le mie virtù basta un sorriso*” [To recount my virtues a smile will suffice], “*Con Pasta Barilla è sempre domenica*” [It’s always Sunday with Barilla Pasta].

Despised by culture, by journalism, deserted by art, confined to the parodistic-grotesque by the media of the time and let us admit it, persecuted to some extent, it still occupied the minds and the imaginations of entrepreneurs. Subtly, it arrived in companies like a temptation, filling owners and staff with disquiet: the renown of the firm as celebrity, fame, personal and/or family resonance, advertising as Status, *noblesse oblige*.

The immaterial nature of the market

However, the most enlightened, the best-informed, the most far-sighted understood that it could become the unusual tool for an unusual leap in operative quality, corporate philosophy, expansion opportunities. The most attentive – let’s admit it – the most intelligent, saw in the ill-famed *réclame* a magnifying glass for themselves and for the company.

It was the first unrefined intuition of the immaterial nature of the market, the positive perception that there were other possible dimensions, other methods, other goals.

It was, metaphorically or otherwise, the discovery of America: in effect, the geography of producing and selling was changed for ever and marketing arrived from America. The forerunners were, principally, two multinationals, Colgate/Palmolive and Unilever.

The latter brought to Italy, in addition to marketing, communication as well, setting up here, between 1953 and ’54 its advertising agency: the fabulous, meritorious Lintas. *Réclame* was over, advertising began.

Lintas was the first proper big agency to work in Italy, using Anglo-American models which are still in force today, with creative / media / contact departments, integrated by job.

The competition at world level between Colgate and

Lever led to the creation in Italy of another agency, also fabulous and meritorious. The Italian CPV.

It is as well to specify “*fabulous and meritorious*”. Fabulous like the golden age of Saturn, like the happy mythical island of the monk Gaunilon, like the garden of the Hesperides, like an Eden with the tree of Cockaigne at its centre.

Why? Why all this? Because a world was being born, because in that world everything was new, even words: ancient words such as service, brand, promotion, sales, point of sale, purchase and many others which all of a sudden signified much more, much more on a large scale, they sounded like concepts of a philosophy in construction, of a pure reason for human behaviour, of the logics of emotion, of the “need” which is always a need for “more” of “even more”.

Being the first to penetrate this continent of meanings, to see clearly, in food, a reconstruction of the ego, in the white of the washing a victory over time - (and therefore over death) which corrupts and degrades everything, to reach Her, the woman, the house, the table, her simple truth, her need for “more” in the stillness of horizons, in the restless fermenting of emotions and hopes.

“*Meritorious*”. They changed a culture and disseminated it. Many passed through these agencies as though they were a University and went on to populate Agencies of all kinds, Research Institutes, Production Houses, Media Concessionaries and here spread jargons and concepts, methods and know-how.

Thus, before the foundation of schools and courses and seminars, an élite was trained – by contagion – a passionate and confident, creative and motivated, serious and worldly-wise elite of “*experts on the way to becoming experts*”. This *elite* revealed an enormous number of Managing Directors, General Managers and Chief Executives. A certain Italy must still say thank you to these set-ups, which had sufficient allure to attract the best energies and heads of the time. Thus I have introduced CPV, the agency which one fine day in 1961 presented itself, in its greatest splendour, to the Presidency, and to the General, Commercial and Marketing Managers of Barilla.



Here and on the following pages several outstanding colour photos taken by Piero Pascuttini on the sets of the Barilla "Caroselli" of 1966. In that year no fewer than 10 film sequences were directed by Piero Gherardi, Fellini's set and costume designer, who just the year before had made with Fellini "Juliette of the Spirits", an authentic celebration of impossible dreams. Gherardi unravelled a different but similar fantasy in the two series of Barilla "Caroselli" with Mina as protagonist. He was responsible for the unreal and fantastic costumes, though always elegant and refined, for the choice of sets, which were left bare to give more prominence to the star, and for Mina's face make-up, varying in each episode from sensual to impish to impenetrable.

The impact

Perhaps it may be true to say that Pietro Barilla was waiting for a CPV, namely an international agency that was sufficiently international but capable of understanding food in Italy. He did not hurl himself into the arms of CPV, but waited for it to mature.

He also waited for the company to mature, which had only recently emerged from being strictly family-run and provided itself with a schematic but highly efficient managerial structure. In any case the Italian companies which entrusted themselves to an agency were very rare: CPV's portfolio included Shell, Remington, Hoover, Knorr, Colgate-Palmolive, Reckitt and Colmann; the Somma woollen mill and Saiwa were the only Italian firms. What was it about advertising agencies that did not attract Italian companies? Was it an unpleasant concept? A slightly crazy American thing? A centre of non-familiar ideas? A leap in the dark? In actual fact Star, Motta, Alemagna, Ferrero, Campari, Zanussi, Mira Lanza Buton, Grandi Marche Associate, Fiat and Cinzano, the Italian entrepreneurial aristocracy did their advertising in-house. Below stairs, as we used to say. Perhaps it was simply a matter of costs.

The magic potion

Pietro Barilla took the plunge after having weighed it up, man by man, division by division. He decided on the people who would work for him. Why did he come to us? We were an international agency which thought in Italian, as our pay-off said. Someone added "*and which speaks Parmesan dialect*".

For Pietro Barilla this was an insignificant variable, one which, perhaps it was suspected, was not entirely welcome: it was by chance that those in the working party with Duchy origins were prevalent.

I was one of those; I confess that working for Barilla meant much more to us than for the Milanese and Genoese admitted to the team: we sincerely felt ourselves to be in the trenches of our little homeland, yet the others were also active supporters, we considered

them as co-partners. In what? Right from the outset in a climate, in an atmosphere that were absolutely unique, which had nothing to do with those polite, closed and relentless entities to which we were accustomed. To say that it was a gentlemanly atmosphere is banal and reductive, yet it was "gentlemanly" in that it placed total confidence in reciprocal honour, until proof to the contrary. It was a privilege, an exaltation of the personal and professional *ego*.

Pietro Barilla had the art of making us feel important, capable, reliable. At other companies we found mistrust, inexplicable oppositions. Here, on the contrary, we found credibility, cordiality, elegance and smiles.

It was like drinking a magic potion, like Asterix's, prepared by an inspired druid. The one that makes you incredibly strong, invincible, indefatigable. At that time we agencies were *prima donnas*, somewhat locked into our arrogant philosophies; we sincerely and loyally believed that we were cleverer than our clients, that we possessed that perspicacity whereby, outside the wood, it is possible to see the wood and not the individual trees. The first effect of the magic potion was the realisation that this was not the case, that our arrogant philosophies were narrower than the strong, patient and clear vision that at that time – already from that time – was guiding Barilla. It was we who were unable to see the wood for the trees. We learnt: not to consider as too significant the simple situation of the market at that time, not to load down the immediate with anxiety, not to consider Barilla as one case like any other. We should have intuitively sensed beforehand to what extent the company felt itself to be projected into the future, how it was already living in a dimension, in a planning format, that the real company at whose service we were was the one which would come, in an ordered fashion, patiently, without an outcry.

Bettina

When we emerged with this idea the potion had not yet taken effect.

Thus we thought up an heroic television series. "*Life*



Mina in a long dress – white/black like the “Caroselli” – with floral reminiscences on the staircase of the EUR [“Una casa in cima al mondo”, BAR I Re 67/4]; in a sea of balloons with a tentacular feather headdress [“Mi sei scoppiato dentro il cuore” ASB, BAR I Re 67/3] on the roof of Naples station [“Ti aspetterò”, ASB, BAR I Re 66/12], or dressed as “Butterfly in Posillipo” [Ebb Tide, ASB, BAR I Re 67/1].



with Bettina” it was called: 20 seconds of “story”, 10 seconds of advertising. Something positively acrobatic, a heart beyond the obstacle.

Bettina was a “housewife”. For us “housewife” meant the evolved version of the hearthside angel, or, as somebody said, the “domestic slave”, wife, mother, nurse, psychotherapist, laundress, seamstress, ironer, dishwasher, cook and waitress but also an employee, a friendly neighbour, a lively conversationalist and a girl full of humour.

In the 20 seconds of story, Bettina with good humour and common sense would resolve some problem, sometimes sentimental, sometimes comical and then would seat everyone down to table. There was a sense of the ordinary life of everyday, of ordinary domestic madness. To tell the truth, in the English TV commercial a corresponding Bettina was causing a frenzy and in just a few months had become a star, but her stories lasted 60 seconds and the English sense of humour was counted on to a great extent.

Our stories too were well constructed. The actress – chosen with scientific, meticulous care – was credible and exceptionally good in the role.

We knew that – as far as food products were concerned – advertising had to keep to a moderate threshold of impact: it must not be too fanciful, must not astound, but reassure, constantly reassure, reflect an everydayness of acts and situations, without unforeseen events unless they be tender and touching.

We knew that food is the tranquil, ordinary happiness that is renewed every day, more than once a day, regular as the hours, dawns and sunsets. It is scientifically so.

We knew all this: this is why we found Bettina and her world to be so right. We thought that Barilla Pasta should be / become the most famous and best-loved, but should always remain pasta.

Pietro Barilla and those around him did not think in the same way: it had to become something more. Also because, in the meantime the “housewife” had died.

In marketing too, the history of ideas is the history of things.

Mina again in the Barilla “Caroselli” directed by Piero Gherardi in the spectacular scene photos taken by Piero Pascuttini.

On this page, assisted by Gherardi himself on the sets of “Ultima occasione” [ASB, BAR I Re 66/15] surrounded by snow-white horses against the backdrop of a Roman aqueduct and of “Se telefonando”, also in Naples [ASB, BAR I Re 66/14].



In actual fact, we, as an agency, were not thinking enough in Italian, in general we were speaking English, and we often used the word “housewife”, which, however, does not convey the same idea as the Italian word “*massaia*” [the woman, with reference to the activity she carries out for the smooth running of the house]. Nowadays it is difficult to have a thorough understanding of this debate, now that the “*massaia*” has been extinct for decades, but at that time it was decisive to clarify who we were dealing with.

The detergent multinationals had clearly understood that their task was to make the “*massaia*” become a real “housewife”, ready to give up her life for whiter whites, a Samurai against the rebel stain, against that anti-aesthetic mark. Over these were poured cataracts of “must haves”: detergents, deodorants, shampoos, lacquers, toothpastes, the *paraphernalia* of the basic social ethics of the American suburb.

It is correct to speak of “ethics”. The commercial led to a competition, to a collective competition; what was at stake was the maximum adherence to an archetypal and hyperuranean model, the omnipotent “housewife” in fact. Bettina was a “housewife”, against our will, although we believed that we had kept our distance from that reference.



Bettina was an outsider.

Did Pietro Barilla feel this? I believe he did.... I think he sensed the artifice, the coldness, the distance. He sought a warmer, more vital, more genuine, more real link with his audience, with collective imaginings, with shared emotions, with the “time” and the temperature of those days.



*Neither housewife, nor “massaia”:
a woman in style*

Moreover, pasta is not a detergent, in fact it is the opposite. Food makes plates and tablecloths dirty, it leaves crumbs, marks, the odd fingerprint, used pots and pans. It is life, it is energy, cleanness is immobile, ordered, blocked. With every move something gets dirty, you get dirty. Cleanness is cold, food is hot, one is duty, the other is pleasure. The housewife is the ethical dimension, the cook the natural-hedonistic dimension of the woman.

“C’è una gran cuoca in te e Barilla la rivela” [There’s a great cook in you and Barilla reveals her]. The affectionate message, the pleasure of food, the creativity of making things to eat, the maternal instinct express the strategy of this campaign which was famous in its day. It presented pasta dishes, in some respects typical of local cuisines, but well-known and widespread throughout Italy: it presented them in all their mouth-watering, extremely mouth-watering splendour (appetising appeal) and, at the same time, their noble, elegant, refined aspect. Taking pasta out of its ordinary everyday world. Removing the banal aspect of pasta. No longer only a food, but a dish, a course, an *entrée*. Pasta as a lifestyle. We arranged pasta tubes and spi-



rals, meat ragùs and sauces, spaghetti and aubergines like prima donnas on the set. Refined tricks, plays of light to make the dishes photogenic, to exalt the nobility of the product and the intensity, the depth of pleasure that they promised.

First lady

I swear that I wanted to introduce this part of the run-down with these words: *“Pasta Diva”*. It seems “studenty” though, like one of those cruel games played by the copywriter, which in fact is what I am and was. Nevertheless, the appalling joke befits the reality of the matter: or rather, it befitted. Pietro Barilla was looking carefully at a colour photograph: it showed a plate of pasta on a green cloth with Leonardesque drapery. He murmured, as though to himself: *“a dish like this says it all”*. Then he looked at me in silence, I was not sure whether a little reproachfully or a little hesitantly, but then as though he were addressing others who were not physically present he asked: *“in your opinion which female personality is currently most popular with Italian women?”*.

There was an answer: it was in a book by Francesco

Mina on the pier at Posillipo, in a long white peplos and a white fan performs "Ebb Tide" in the likeness of a cold Turandot in another scene photo by Pascuttini.

Alberoni and in the survey that he had originated. The book was "*L'élite senza potere*" and the survey was specifically concerned with "film-star power". The power that lies in the capacity of the "star" to represent, to embody our fantasies, our collective imagination, without being, as a result of this, something different, something alien. The star condenses in himself or herself maximum closeness and maximum difference in level, maximum equality and maximum distance. How alike the star is to the Saint! The Saint, the star "*have saved themselves*", have reached paradise: of virtue, of value, of perseverance; since they have given joy, hope, illusion and example. The star system – it would seem – rests on an archaic need, for something powerful and benevolent which reassures. Whose presence is in itself gratifying (here too a sign of "grace"). In those days, weeklies such as *Gente* and *Oggi*, if they were the first to put Sophia Loren or Mina on the cover, would raise their sales by as much as 10%. The aforementioned survey did in fact award these two ladies of the Italian collective imagination equal first place with 100% film-star quality, in other words they were at the top of that complex sentiment which is the sum total of approval and esteem, namely emotional dependence and rational judgement. It is the process of friendship and love, two powerful and often lasting feelings, which bring with them loyalty and attachment. In order to create the star-quality value of the Brand, here was the arduous, far-sighted and winning strategy that we needed. *Pasta Diva*, the moon, the greatest expression of the female eternal, milk, food, growth, fertility, the succession of times, phases, months, the Muses, song... It was something else and something more, it was an everyday extraordinary thing, it was...

Mina!

A few days later we went to Rome to meet Mina, Pietro Barilla on behalf of the company, myself on behalf of the agency. She was celestial, at the height of her stardom, a charismatic nectar, she was feather and metal.

Her presence was as striking as a revelation, her physical reality seemed intended to represent something ideal, vitality, joy, beauty. A sort of external beauty that remains in the room even when she has left it. The beauty of a storm and at the same time of a dahlia. Mina reigned, in effect: her singing an edict, her arms a sceptre, her voice a mirror.

Mina said yes, immediately.

We chose the songs – "*E se domani*"... "*Insensatez*"...: they had to be cut down to just over 100 seconds. That was the length of a "*Carosello*": 105 seconds of show and 30 seconds of advertising tail. The real problem was the tail. Mina was supposed to be the testimonial? Should she be the one to recommend the product? Was she credible as a connoisseur of pasta?

On the other hand how could we relinquish her charisma, how could we project it onto the Brand? Questions without answer, extenuating analyses of the pros and cons. However, out of the dejection, out of the darkness of uncertainty came one of the most penetrating tails in the history of "*Carosello*".

With Mina's sinuous, velvety hands brushing lightly against the boxes.

The show part was truly spectacular. A great director, Valerio Zurlini, a great set designer, Piero Gherardi, a great director of photography, Di Palma and subsequently Guarnieri, names from the aristocracy of great cinema. It was a production against the general trend: normally a great deal was invested in the star testimonial and economies were sought in the production, sets, costumes, and so on.

In our "*Caroselli*" we sought and obtained the best of minds, creative skills and technical means.

We set a fashion, we showed how it was possible to add value to the star, to make him or her unforgettable as an element in the Brand image mix.

A star was born: Barilla Pasta.

All of this was exactly what Pietro Barilla desired and intended.

These notes would like not only to convey to him a testimony of affection that will never die, but also to recognise and unveil the fact that the magic potion of which we all drank, was Him.



Mina is singing tonight

Mina in Barilla's "*Caroselli*" 1965-1970

ROBERTO CAMPARI

Perhaps the most important chapter in Barilla's television advertising is marked by the presence of the singer Mina who, already famous from '59-'60, featured in it for a long time, from 1965 right through to the end of 1970, with more than sixty commercials, most of which were broadcast in the course of the show "*Carosello*". Corresponding to each of these "*Caroselli*" of course, there was a song, which in some cases, over the years, was revived with different staging solutions.

With her remarkable stage presence, as well as her vocal qualities, Mina was partnered by directors who knew their job and were able to make the most of her. The first, in chronological order, was Valerio Zurlini (Bologna, 1926 – Venice 1982), who, later returned to direct the Barilla "*Caroselli*" in 1970, thus concluding the Mina series: his presence and direction are testified to by a series of photographs preserved in the Barilla Historic Archive¹ in which the director is portrayed whilst directing the singer on the clearly recognisable sets of these first commercials of 1965.

The setting is halfway between a nightclub reconstructed in the studio, with people sitting at tables, among which the cine camera² sometimes moves, skimming past vaguely rococo sculptures, and the stylish sitting room of a house, with the inevitable sculpture in the background. Mina has short hair and long evening clothes, with a dress that returned unchanged in the first three films in the series, altering in the third commercial only in terms of colour, from white to black.

In the short film "*Città vuota*", the camera starts with a shot of her hands and her bare arms - Mina is wearing a high-necked, sleeveless vest top – and moves to an extreme close-up of her face with its trademark



three moles and shaven eyebrows³. The sets are not always identical: sometimes they appear fully lit and sometimes submerged in darkness, with the presence of lighted candelabra; sometimes the members of the audience are sitting in a row, as if they were in a television studio; or they are gathered around the tables of a mock nightclub. Mina gets by as she is used to doing in the television variety shows of the time: she moves her arms and hands a good deal and, in close-ups, opens her eyes wide or half closes them.

However, what most characterises this first series, directed by Zurlini (> II, pp 162-170), is the play of lights, which are constantly raised and lowered on the singer and on the set, creating an alternation of whites and blacks reflected by the exclusively chromatic transformation of Mina's dress.

Zurlini has nothing to do with the final and more specifically advertising part of the films: the lines spoken by Mina, "*B come Buona cucina Barilla*" [B is for Best - Barilla cuisine], "*C'è una gran cuoca in voi e Barilla la rivela*" [There's a great cook in you and Barilla re-



Various shots of Mina taken from the Barilla “Caroselli” of 1966: on the left in a characteristic choreography devised by Toni Ventura and, on the facing page and below, during the shooting of “Ti aspetterò” [ASB, BAR I Re 66/12] with the director Piero Gherardi holding up her train.



veals her] and above all the detail of the singer's hands, which, rather than moving to the beat of the music, brush against the packets of pasta, are due to the CPV Agency and to Paolo Limiti who was responsible in that period for its cinema sector. In 1966 the direction was taken over by Antonello Falqui (Rome, 1925) (> II, pp 172-174), who at the same time was directing the singer in the television variety shows broadcast on Saturday evenings. The set was altered and above all the star's look was radically changed.

Mina was no longer the, albeit refined, girl with short hair whom Zurlini showed us; she became a *vamp* with a sophisticated coiffure and elaborate hairpieces, dressed in *spangles* and feathers. The set was transformed into a sort of baronial hall, with sumptuous drapery in the background and a fireplace in which, when she sings “*Ora o mai più*”, burns the symbolic fire of passion⁴. Mina, who at the end of the film makes the Barilla trademark appear almost as if by magic, was turning into a sort of “witch”. And this idea of the witch, or rather of the enchantress, was the

dominant idea of the series that followed, in which the singer was directed by the great Piero Gherardi (Poppi 1909 – Rome 1971) (> II, pp 170-172), who had just emerged, in that year, 1966, from a fruitful collaboration with Federico Fellini that had ended only the year before with the film “*Giulietta degli spiriti*” [Juliet of the spirits].

Even if an illustrated magazine article and a series of photographic shots documenting the fact did not exist⁵, Gherardi's hand would in any case be unmistakable in those nine films between the end of '66 and the beginning of '67, which probably represent the best that television advertising was able to produce in those years. The formula was almost always identical and greatly influenced by the visionary style of Fellini's films, for which Gherardi had in fact been the set and costume designer: vast, empty, bare settings, geometric structures or large industrial buildings, inside which, with an accentuation of the relationship between whites and blacks that makes one think of “*Otto e mezzo*” [8 1/2] (1963), Mina appeared, rendered magical by her fanci-

Barilla: one hundred and twenty-five years of advertising and communication

Tied to the fashion of the time, but never banal, gifted with uncommon facial expressiveness and acting skill, Mina constantly changed look, helping to confirm her reputation as a great artist. Three years of Barilla "Caroselli": from the refined atmospheres created by Valerio Zurlini (1965) – below – to the extraordinary sequences by Piero Gherardi (1966) – all the pictures remaining.





ful and absurd clothes, which in some cases referred to certain costumes in *"Giulietta degli spiriti"*.

In the first film of the series, in *"Taratata"*, Mina, with black rather witchlike hair, wears on her dress, like petals, large gauze wings and moves in a play of mirrors, which actually also reveals the camera and the crew⁶; in *"Ti aspetterò"* she is wearing, once again, a sumptuous dress moved by the wind, on the roof of Naples station, which recalls here with its pyramidal skylights the geometries of an abstract painting⁷. *"Non illuderti"* shows her to us once again in a black dress, with large pleated wings, but with a platinum wig, bare back, long black gloves, a choker round her neck and a gauze foulard; here in the geometric structures the game becomes even more magical: we glimpse another Mina who moves differently from the first one, at the side or at the back of the shot, thanks to the presence - in an epoch that did not yet have modern electronic technologies at its disposal - of a stand-in⁸.

No elements are used to create an environment: only beams, bare walls, structures that at the most, as in *"Taratata"*, are furnished with a large mirror, in order to reveal the camera (this too is fairly close in terms of concept to a film such as *"Otto e mezzo"*), or a swing on which the star rocks to and fro, sumptuous, glamorous, elegantly refined for her part, in contrast to the bareness of the interiors, as we have never seen her before. A sort of mythological figure, a Medusa in a black dress made as though of snakes with a hairpiece on her head which gives her an old-fashioned coiffure, Mina appears to us singing *"Se telefonando"*, whilst she rocks back and forth on a sort of swing on the roof of a building, against a backdrop of Naples, characterised by the unmistakable outline of Vesuvius⁹.

And, again with Gherardi, another type of mythicising appears: the sorceress, the enchantress now takes us directly back to classical mythology, as in *"Ultima Occasione"*, in which Mina, near an ancient aqueduct, surrounded by grazing horses, is wearing a loose-fitting black peplos: an almost tragic figure who only at the end allows herself a flicker of eroticism by allowing her cloak to slip down to reveal a shoulder¹⁰.

And whereas in *"Sono come tu mi vuoi"* Mina restricts





Other sequences from the Barilla “Caroselli”, from the evenings at the Bussola in Viareggio (1968) – on the facing page, the large photo in the centre and the luminous billboard – to the commercials directed by Antonello Falqui (1966 and 1967) – on the left on the facing page and in the small photo alongside, Dad and son call Mum to come and watch Mina on TV – to the last series by Valerio Zurlini, of 1970, rife with references to the world of art: at the bottom, the sculpture-sets by Mario Ceroli, modelled on Mina’s silhouette [Non credere, BAR I Re 70/1] and – on the facing page – the set in flames for “Sacundi Sacundà”, [ASB, BAR I Re 70/11] and right the emblematic painting by Magritte in “Viva lei” [ASB, BAR I Re 70/5].



herself to appearing in a floral white lace dress with long matching gloves in what seems to be a maze of mirrors at the fair¹¹, in “All’improvviso” a tentacular Medusa returns, with long pendants on her head and on the shoulders of her black dress, whilst she moves amidst balloons and large evanescent feathers¹².

Gherardi interprets “Ebb Tide” in Japanese style, with Mina dressed in white and walking on a pier, with a large fan, also strictly white, on which the shot ends with a close-up, after she has gone down to walk at the water’s edge¹³. Like a white arum lily flower, of which the top part of the dress is reminiscent, Mina appears in “Una casa in cima al mondo”, where she makes her entrance – very small – at the edge of the shot, at the top of a wide staircase beneath an immense equestrian statue at the Olympic stadium in Rome, draped in a gigantic mantle swollen by the wind¹⁴.

This film concluded the series directed by Gherardi but a big name replaced him, Antonello Falqui, who was responsible for Mina’s commercials for Barilla in the subsequent series of ’67.

At first perhaps he drew from Gherardi the idea of alternating black and white in “Conversazione”, which became a veritable interplay of montage, with Mina returning in a white dress and in a black dress, in the same poses, hands on hips, and in unusual shots, diagonal for instance¹⁵. In “L’immensità” we even find a variation of montage within the same high note¹⁶, whereas in “La banda” diagonal shots are accompanied by the idea of adding to the two dresses – always one white and one black – long fringes that she moves by whirling round in the dance devised by Toni Ventura¹⁷. The style undergoes a certain transformation in 1968 under the direction of Duccio Tessari: thus we find the singer at the rehearsal stage in the recording room with the director and the pianist (a very young Bruno Canfora) who are giving her advice, maybe about Neapolitan pronunciation, as when in “Munasterio ’e Santa Chiara” they recommend that she should let the “i” be heard and tell her “you’ll always be from Cremona”¹⁸.

And the sketch continues even after the song, providing

Several typical poses struck by Mina in the Barilla “Caroselli”, inspired by Toni Ventura who supervised the choreographies in the films directed by Antonello Falqui in 1967.



a direct opportunity for the advertising part: in one case her collaborators would like to cut the record immediately after the rehearsal, but she invites them to her house for some spaghetti with tomato sauce; in another sketch, after having heard her in “’Na sera ’e Maggio” they tell her that she has Naples in her blood and they invite themselves to dinner¹⁹.

However, starting with “Deborah”, it was decided to present Mina at the Bussola, in other words at another important moment in her life as a singer: so here we have cars whizzing along the Viareggio seafront in the evening, the luminous sign outside the club and then, inside, Mina singing in a long black dress, in front of a large clapping audience.

The structure of the films in the whole series is, at this point, very similar: close-ups of Mina and the audience, a nightclub that is always crowded, enthusiasm and circular shots to add movement²⁰.

Something changed, however, in 1969: we are no longer at the Bussola but in a nightclub, evidently reconstructed in the studio, which is entered with a long camera movement that allows us initially to read the title “Stasera Mina” [Mina tonight] and then leads us through a door directly onto the set. At the end of the song, Mina - directed by the Maestro Augusto Martelli - starts singing the advertising jingle “Comincia bene chi sceglie Barilla” [Choosing Barilla is a good start] which acts as background music for images of the product²¹.

With the new series the formula is transformed once again: the set moves to a house, where a little boy calls his mother to come and watch Mina on TV: her hair is a bit longer, she is suntanned and wearing summer clothes.

In this last series of ’69 right from the start we see the pasta, saucepans and finally the television set, the dispenser of entertainment, and we witness the worry of the housewife who fears, whilst she is watching Mina, that the pasta might become overcooked²².

A further, and even more substantial change, took place in 1970, when Valerio Zurlini returned to the direction: this Mina of his was no longer the sophisticated girl of five years earlier, but a grown woman, with long hair, whom the director, a lifelong art enthusiast, inserted into environments that in some way were created out of art, as in the first film in the series “Non credere”, in which Mina appears among wooden forms modelled by Mario Cèroli, female profiles which are perhaps portraits of her²³. Those same pieces were burnt in a scene on location in a distance shot in “Sacundi Sacundà” second version, after the appearance of a man in a tailcoat, the personification of the devil, and whilst Mina, singing, frees herself of a long scarf, remaining in a mini skirt, in what had become her stage costume²⁴.

In two other films (“Viva lei”, “Attimo per attimo”) the director puts a famous painting by Magritte onto the set as a backdrop: “The Great War” of 1964²⁵.

Elsewhere Zurlini resorts to working primarily with light and with the type of shot, as in “Insieme”, where he restricts himself to the close-up in shot sequence of the singer, maintaining it for the entire duration of the two and a half minutes conceded to him and placing the light sources right behind the face of Mina, who, with her hair pulled back and gathered at the nape of her neck, seems to be shrouded in an insubstantial halo of light²⁶.

Other times, as in “C’è più samba” or in “Una mezza dozzina di rose”, the background of the shot is made up of figures of young people in silhouette who move their arms and hands like the singer in the foreground or is made up of the shadows of the former behind a white cloth, whilst Mina silent and motionless, solemn as a fashion model, gives substance to the voice that continues to be heard offscreen²⁷.

It was almost like a warning that this would be Mina’s last appearance, who after five years of success, would disappear for good from the Barilla “Caroselli”.



Notes

¹ The photographic coverage is signed by Piero Pascuttini. ASB - O, Folder Mina.

² See the filmed sequence "*Un anno d'amore*", ASB, BAR I Re 1965/9 Inv. 3599.

³ See the filmed sequence "*Città vuota*", ASB, BAR I Re 1965/10 Inv. 3600.

⁴ See the filmed sequence "*Ora o mai più*", ASB, BAR I Re 1966/4 Inv. 3606.

⁵ Cf. "*Oggi*", 1966, 11.VIII p. 22-23 in which the singer is portrayed on the set with the stage dress that she wore in the third commercial directed by Piero Gherardi. We are also present at the make-up of the stand-in, Elena Tricoli, who appears with Mina in "*Non illuderti*". See reference to note 8.

⁶ See the filmed sequence "*Taratatà*", first version ASB, BAR I Re 1966/11 Inv. 3613.

⁷ See the filmed sequence "*Ti aspetterò*", ASB, BAR I Re 1966/12 Inv. 3614.

⁸ See the filmed sequence "*Non illuderti*", ASB, BAR I Re 1966/13 Inv. 3615. Also see note 5.

⁹ See the filmed sequence "*Se telefonando*", ASB, BAR I Re 1966/14 Inv. 3616.

¹⁰ See the filmed sequence "*Ultima occasione*", ASB, BAR I Re 1966/15 Inv. 3617.

¹¹ See the filmed sequence "*Sono come tu mi vuoi*", ASB, BAR I Re 1967/2 Inv. 3619.

¹² See the filmed sequence "*All'improvviso*", ASB, BAR I Re 1967/3 Inv. 3620.

¹³ See the filmed sequence "*Ebb Tide*", ASB, BAR I Re 1967/1 Inv. 3618.

¹⁴ See the filmed sequence "*Una casa in cima al mondo*", ASB, BAR I Re 1967/4 Inv. 3621.

¹⁵ See the filmed sequence "*Conversazione*", ASB, BAR I Re 1967/12 Inv. 3629.

¹⁶ See the filmed sequence "*L'immensità*", ASB, BAR I Re 1967/13 Inv. 3630.

¹⁷ See the filmed sequence "*La banda*", ASB, BAR I Re 1967/14 Inv. 3631.

¹⁸ See the filmed sequence "*Munasterio 'e Santa Chiara*", ASB, BAR I Re 1968/1 Inv. 3634.

¹⁹ See the filmed sequences "*Munasterio 'e Santa Chiara*", ASB, BAR I Re 1968/1 Inv. 3634 and "*Na sera 'e maggio*", ASB, BAR I Re 1968/2 Inv. 3635.

²⁰ See the filmed sequence "*Deborah*", ASB, BAR I Re 1968/5 Inv. 3638.

²¹ See the filmed sequence "*Quand'ero piccola*", ASB, BAR I Re 1969/1 Inv. 3642.

²² See the filmed sequence "*Le cartoline*", ASB, BAR I Re 1967/15 Inv. 3632.

²³ See the filmed sequence "*Non credere*", ASB, BAR I Re 1970/1 Inv. 3660.

²⁴ See the filmed sequence "*Sacundi Sacundà*", II version ASB, BAR I Re 1970/11 Inv. 3670.

²⁵ See the filmed sequences "*Viva Lei*", ASB, BAR I Re 1970/5 Inv. 3664 and "*Attimo per attimo*", ASB, BAR I Re 1970/10 Inv. 3669.

²⁶ See the filmed sequence "*Insieme*", ASB, BAR I Re 1970/2 Inv. 3661.

²⁷ See the filmed sequences "*C'è più samba*", ASB, BAR I Re 1970/3 Inv. 3662 and "*Una mezza dozzina di rose*", ASB, BAR I Re 1970/4 Inv. 3663.«



Mina and Valerio Zurlini on the set of the first series of Barilla “Caroselli” directed by the Bolognese director in 1965 in scene photos by Piero Pascuttini [ASB, O, Folder Mina]:
On the facing page, bottom, a sequence taken from the “Carosello” “Un bacio è troppo poco” [ASB, BAR I Re 1965 /7].

The thousand faces of a star

Great film and TV directors for the Barilla “Caroselli” with Mina (1965-1970)

LARA AMPOLLINI

Enlightened commissioners, an extraordinarily inspiring subject, authors capable of real cinema, the kind that appeals to the senses and to the intellect. The kind that can surprise and excite. It was due to the spontaneous encounter and secret reactions of these elements that the Barilla “Caroselli” with Mina as protagonist went far beyond simply fixing a product in memory. The best “Caroselli” in the Barilla series, in fact, are genuine works of art with their own *raison d’être*.

To take just two examples, the series entrusted to Valerio Zurlini and to Piero Gherardi, which thoroughly deserve to be mentioned in the filmography of the two authors, on a par with their other better known works. Also worthy of special mention are the series directed by Antonello Falqui with which “Carosello” became the forward frontier of the new television language, recently liberated from theatrical guardianship, brilliant and sure of its imminent supremacy over all other media, but not yet corrupted by its absolute power and thus with no need of comparisons.

Valerio Zurlini and the impossible love

In the group of Barilla commercials directed by Valerio Zurlini (1926-1982) (> Entry II, p. 282) in 1965, singular formal affinities with the Bolognese director’s “official” work warn of deeper connections. Blood connections, one is tempted to say, which closely ally the sets of the “Caroselli” with those in which, through an



exceptionally charged vision of cultural and artistic references, the growing issue of the relationship between a man and a woman was being tackled. Love as a mass of conflicts and attractions, a primary drive that signals being alive. The theme is common to “*Estate violenta*” (1959) and “*La ragazza con la valigia*” (1961), making one film the completion and closer examination of the other. Both films deal with the developing of impossible loves, blemished by incurable “imbalances”: in the first, a young man and a widow, in a Riccione which was only apparently distant from the tragic war-events of 1943; in the second, a singer who ekes out a living as best she can and a young boy from a noble family in a high-society Parma devoid of dreams. In both cases, meetings of solitudes, which rapidly ignite the human spark of passion or affection. In both cases, moreover, two inadmissible



situations due to protagonists' social contexts that cannot be cancelled or ignored. Moral disapproval and the overhanging war separate Carlo and Roberta; the difference in class and age separates Lorenzo and Aida. The conclusion is the same: the dissolution of the "impossible couple" restores the characters to their correct place in society. Now let us take the first film sequence in the Barilla series, "*Un bacio è troppo poco*"¹. It is impossible to ignore, even on first viewing, the refined elegance of the structure, a long sequence shot in which the camera never moves away, but allows itself three charged moments of stasis. Looking at it the wrong way round would reveal it to be a triptych, composed of refined shots like paintings linked together by two right-left dollies, which follow Mina's short movements. The detail of the hands of a percussionist gives the go-ahead to the sequence. It is as though the raising of his stick encour-

rages and indicates the diagonal movement of the camera. As though following a path, it begins to ascend the slope of the inclined cymbals of the percussion and continues along Mina's back until coming to a stop with her in close-up. In profile, silhouetted, on the right-hand part of the shot, against a luminously white background. A profile that has the strength of the portrait of Sigismondo Malatesta painted by Piero della Francesca and which, like that profile, proves to be "architectonically" constructed, if we follow the invitation to perceive the skilful composition of diagonals (the back-hair line countered with the line which goes from the outstretched chin to the forehead). It is a perfectly composed dynamism of embryonic thrusts which, albeit in its apparent motionless, heralds the subsequent movement of the camera to the left. The breaking of the fixeness of those features, which is expected and almost



Zurlini inside the villa on Lake Como, the set for the shooting of the first series of Barilla "Caroselli" of 1965. Here he shows Mina the movements she should make when singing.

The choice of songs, strongly influenced by the director, highlights, on a par with the movements of the camera and the skilful framings, impossible loves and dramatic relationship which distance, rather than draw nearer, the star who is the object of our desire.



longed for, takes place when Mina turns towards the camera and faces us directly. In doing so she moves to the left, passing for a moment into shadow at the same time as, behind her face, the background changes from white to black. It is at the end of this movement that the second image-pause is reached, the most hierarchised in terms of perspective and the one that most contains the emotions of the micro love story whose fate we are following, also thanks to the counterpoint of the lyrics of the song. Mina stops, the camera stops with her. The new picture is subdivided into contrasting scenes. On the two side strips there are two vertical black bands, in the centre a white one, perhaps a window in the background. The panel that is thus formed on the right contains the white, statuary figure of Mina, in extreme close-up in relation to the viewer. In the central white

panel, against the light, two figures who are talking as they lean against the form of a statue occupy the ground of the space furthest from the viewer, almost touching the back of the closed construction in perspective for which the framing provides a "shop-window". On the left, finally, in the other black "wing", only just hinted at by a thread of light which draws its outline in white, the figure of a seated woman facing the singer occupies the middle ground between her and the figures at the back. This shot would be sufficient in itself to reveal in full the director's formal taste. However, in order to appreciate its application to a mise-en-scène which is particularly full of meanings, recourse to the aforementioned films, and a comparison with the similar solutions already used in them, may provide some small revelations. First discovery, the use of light.



It is extremely carefully considered in “*Carosello*”, and equally so in his films. In a precise, markedly “dramatic” sense, however. Light is used to organise the space. And the space itself is a representation of the drama that is being played out there, as though the latter were shaping the whole of the surrounding reality. Or was being shaped by it. In the shot being examined, for example, it is the different levels of dazzle caused by the light and by its contrasts that makes it possible to distinguish three different grounds in depth (the figure of Mina in the light, the figure in the shadows, the two against the light and the couple in conversation in the background) and three different areas of pertinence (two black side areas, one central white one). Thanks to the skilful use of light, therefore, the elements of the *mise-en-scène* are perfectly hierarchised and are

ordered in this way according to the “visual pyramid” prescribed by Renaissance perspective. A *mise-en-scène* model which gives a symbolic reading of reality and to which Zurlini has intentional recourse. By fixing the vanishing point on the head of the statue which occupies the central position in the background, Mina’s head on the right, those of the two figures in conversation and of the woman in the shadows on the left, are the imaginary support points of the perspective lines which eventually meet up. The exquisite taste of the composition would be sufficient justification in itself. However, from an analysis of the process of this micro-story and from the use of stylistic features typical of the director, the non-gratuitous nature of the construction appears clear. Confirmation is provided elsewhere. The same system of contrasting scenes (white-black), a selective setting of several figures placed in different grounds, also pervades the whole dance sequence of “*Estate violenta*”, the one in which, before everyone’s eyes, the scandalous attraction between Carlo and Roberta is made manifest. After having danced alternately with different partners the two (Jean Louis Trintignant and Eleonora Rossi Drago) finally find themselves together. It is surprising to notice with what precision the central shot of the Barilla film sequence finds its counterpart here. In order to understand the analogy it is necessary to notice the subdivision of grounds between the terrace of Carlo’s house and the interior. The horizontal visual ground is fixed by the outer wall of the terrace, which is white, onto which open the black squares of the windows and within them are silhouetted, close to the background, black outlines against the light. It is the moment of greatest indecision. Carlo and Roberta are attracted to one another but hesitate to form a couple so as not to be discovered by his friends and her sister-in-law. A rondo begins in which the two lovers unceasingly exchange spaces, without ever meeting: she is dressed in black on a white background and passes from the interior to the foreground, he is dressed in pale clothes against the black background of the open window and remains behind her and so on. The scene, made complex by the interplay of “wings”, by the selective function of the light,

Several sequences of “Caroselli” directed by Valerio Zurlini in 1965: “Ultima occasione” [BAR I Re 1965 /68] and “Un anno d’amore” [BAR I Re 1965 /9].



by the general formal and emotional tension, introduces the kiss in the garden and the inevitable renunciation of the “impossible” love. At this point we become curious about the conclusion of the “Carosello”. From that shot rich in nuances, in intermediate grounds, in possibilities in short (“*un bacio è troppo poco per capire se mi piaci*” [one kiss is too little to know whether I like you], alludes the song) Mina moves towards our left, followed by the camera which moves forward to frame her in close-up. As in the initial shot, we are once again denied a complex establishment of a connection in perspective terms with the background, now consisting only of vague figures. We should remember that in the previous films the examples of extraction of the figures from the context, from the perspective space, can be had in the moments of maximum intensity of the relationship between the unhappy lovers, and in both cases this takes place on a beach. In “*La ragazza con la valigia*” when Lorenzo and Aida find themselves in a last desperate embrace, full of the temptation of not leaving one another and the awareness of the end, their heads are silhouetted against an opaque grey background, with no spatial and cultural references.

It is like a golden background from a mediaeval painting but with cold, melancholy light, against which the figures, thanks to a highly dramatic slant of the light, are thrown into relief (the opposite of the operation Zurlini performed in “*Cronaca familiare*” in which, in an attempt to commemorate Rosai and his colours, he sought the maximum levelling of the image). Thus the function of these peremptory black or white backgrounds without perspective of the “*Caroselli*” gradually appears clearer to us: they are shots in which all that counts is the relationship of the viewer with Mina, in which the possibility is created, beyond any other implication, of an exclusive intimacy with her, also suggested by the words of the song (“*l’amore, quello vero, tra noi due*” [love, true love, between the two of us]). But these pictures are soon disturbed by the movement of the camera which reveals the breaking down of the space at the back with the construction of a solidly organised and complex geometric perspec-

tive, of which it is also possible to find many examples both in “*Estate violenta*” and in “*La ragazza con la valigia*” (the reader is referred to the frequent “architectural” shots, from those in the library with plinths and columns of the Fainardi house, to the one beneath the platform roof of Parma station which runs centrally away towards the background, followed in its lateral lines by the two stationary black trains on their tracks, surrounding the desperate Lorenzo, who occupies the central part of the shot).

When, in the final shot of the “*Carosello*”, a movement backwards removes us from our intimacy with the singer, replacing her at the centre of an organised scene (small tables with spectators who are watching her), the separation from us is confirmed by the light on her which goes off, transforming her from a white statue, vertically dominant in the shot, into a black figure only just outlined by light, (similar to that remote, enigmatic black statue in the background of the second shot), on a par with the ghosts in the background. The switching on and off of the lights on the faces of the characters is a real Zurlinian *leitmotif*, used in order to situate the figures in the emotive geometry of various key situations.

It happens for example in “*Estate violenta*”, in the circus scene, when in the shadows a direct light first hits the face of Roberta, isolating it from the context of the friends, and then that of Carlo, which in the same way is “extracted” from the group he belongs to for a moment and suspended in a space without dimension (the dark) which links him to Roberta. So here we have the light drawing the space, the light putting people in their place, defining the drawing-together or drawing-away of the lovers. So here we have revealed the secret of such formal care which once again serves to tell the story skilfully, rather than to reveal the beautiful as an end in itself. There is no need for anything else to prove that the short film sequence too is the account of one of Zurlini’s typical impossible love stories. Only this time, abetted by the possibility of consulting the viewer which is granted to the television medium and forbidden by the need for tightness of the film story, the other pole of the impossible couple, the lover with



WHOM MINA at the end cannot (does not want to!) fully live her history, is the spectator, who surrounds her with such a complex gaze and is in his turn watched and “hooked”, made a participant in the game by her magnificent eyes. The relationship is not simple, but the conclusion, according to Zurlini, is foregone. Tempted by an exclusive relationship with us the singer is then engulfed by her proper context, people, other spectators who are evidently there for her and among whom she returns. Then to reappear, against a black background, just for us, in the “tail” of the film sequence, when she speaks to us of Barilla pasta, the moment in which the regret for the loss is transformed in the joy of rediscovery, in a confidential and amused dialogue. A love relationship, therefore, the expansion of feelings and its vanishing with the fading of its absoluteness in a context which relativises people and things, which graduates and articulates the separation from the object of love. It is the theme, essentially, of the Zurlini who reaches his first artistic maturity by focusing directly on the intense subject matter which it interests him to describe, the struggle of feelings, their secret dynamics beneath social constrictions / constructions. The same theme pervades this whole first series of commercials, becoming the key to penetrate the humanity of the star Mina, her feelings of a woman in love which dominate, by incorporating it, the *prima donna* side. A tiring work of formal finishing touches, evidently demanded by a keen desire for expression through a symbolic, artificial, sophisticated vision.

As a further confirmation of this interest there is a letter which Zurlini sent to his friend Pietro Barilla, in June 1965. “Thank you – he says – for having introduced me to Mina at this time”. It is also easy to read in the biographic reference, (as is well-known, the singer, in '63, had given birth to her son Massimiliano born out of her “forbidden” relationship with Corrado Pani which was then ending), the subtext palpitating with the truth, known to all Mina’s admirers, of a refined account through images in the series, as well as in the songs themselves. Unhappy loves, the prevalence of reality over sentiment. Is it not this that is recounted by the toing and froing set up by Zurlini?

AS IN *L'ultima occasione*, in which descending along the usual diagonal, down from the steps where an audience is crowding, the camera reaches Mina, isolates her with a zoom, offers her to us and removes her from us, with the help of the lights that are turned on and fade on her face, and finally, moving away, causes the reappearance of a context, however imaginary – people at small tables as in a common dance hall – which definitively takes possession of her once more. An eclipse, that of our object of love, sealed by the zoom backwards and with the dimming of the light. Or as in the very beautiful “*Un anno d'amore*”³, entirely constructed from dancing camera movements which measure out the quality, the intensity, I would almost say the imaginative sweep of our love relationship with Mina. A movement offers her to us, still at the end of an imaginary slope followed by the camera in a profile of short fixedness, silhouetted against a black background. Immediately Mina turns towards us, she moves away a step or two, the camera seeks her face moving in front of her. Having snatched her from the indifference of the profile, the camera frames her frontally but suddenly, almost to illustrate the musical movement which is created on the words “*ricorderai, i tuoi giorni felici*” [you will remember, your happy days] leaves to take a wide circular backwards movement. Again we discover an audience present in the room which, while our gaze moves away, intervenes between us and her. The movement intermingles Mina with the other people who, occupying intermediate grounds between us and her, reabsorb her into their space, according to a procedure already much used by Zurlini, especially in “*Estate violenta*”.

There are small tables arranged in a semi-circle, which the camera begins to circumnavigate until it finds a gap, a possible means of direct, frontal communication for our gaze. This happens when the circular movement reaches the point of putting the camera on an axis with the perpendicular surface, in a frontal view. And it is at this moment of maximum spatial distance from our object of love, precisely when we could find a free straight line, traversable



Other sequences from the Barilla "Caroselli"

directed by Valerio Zurlini: "Città vuota" [BAR I Re 1965 /10]; "Non credere"

[BAR I Re 1969 /12]; "Dozzina di rose" [BAR I Re 1970 /4] and "Un colpo al cuore" [BAR I Re 1970 /13].

and certain in terms of perspective, that another phantasmal entity places itself between us and free vision.

It is a statue, one of the many which silently populate the "Caroselli" as they do the films of the Bolognese director, an artistic presence which is not only decorative but, as always, eloquent. Leaning forward, with hands stretched out towards the camera, it seems to keep us at a distance, to push back the screen, annulling its potential for optical transparency and emotional permeability. In effect, it seems to be trying to push away anyone looking from outside at what is happening within that constructed, artificial perspective, which is functional for a show, for a mise-en-scène of which Mina returns to be part. The movement, prevented from the direct, visual and physical attainment of the icon, which dominates unreachably at the centre and at the back of the shot, continues along the circle of tables to reach her from the opposite side. But it is too late, the communication (the song) is switched off, like the light which removes the more inviting statue from us for good. The story is slightly different but has the same trend in "Città vuota"⁴ too, which opens enchantingly on the detail of Mina's outstretched arm and hand, with the palm upwards. The light is strongly contrasted and comes from above. It is positioned, in effect, on the hand and on the arms which, with a magnificent gesture, Mina gathers to herself, almost grasping the veil of light and passing it, with outstretched hand, over her face in shadow, to which the light instantaneously adheres. At this point the story becomes more fragmented, aban-

doning the sequence shot of the previous episodes and choosing a montage of images of Mina integrated into the spectator in the customary "wings" ("la folla intorno a me nulla sa di te" [the crowd around me knows nothing of you]) and close-up shots, details of the eyes and extreme close ups which reveal to us that we are the "you" of the song, with whom Mina has her intimate love dialogue as is sharply underlined by the detailed gaze ("leggo il tuo nome" [I read your name], "vivrò con te" [I will live with you]). In order to graduate and hinder the free flow of emotion, the camera zooms backwards to compensate for any indiscreet approaches and intervals of light until the final switching off. Thus, in different modules, the pattern is repeated and it is not a coincidence that the songs chosen for this first series (except for "Brava"⁵) are all about unhappy love stories. Zurlini is a master of the narration of such stories and, in the absence of possibilities to investigate in depth the emotional nuances and the characterisations of the personages, he extracts this narration through his attention to symbols and form. Thus, even at a distance of five years, the famous series of 1970, with the appearance of works of contemporary art as set elements around Mina, only serves to revive the same theme. Radicalising it, as far as the symbolisation of the space is concerned, dictated by artistic presences which now claim the spotlight and are no longer only content with suggesting hidden senses. The Zurlini of these series already foreshadows in stylistic terms his last masterpiece, the "Deserto dei tartari" (1976) which from Buzzati, but primarily from the influence of artists such as Burri, De





plicit, makes a desperate and melancholy reflection on the human being poised between life and death. And, as always, he expresses it visually in the relationship between the figures and their space, revealing a surrender to a metaphysical perspective, to a rarefied and essential spatiality of which often the only given fact is the distant dividing line between earth and sky, which are both deserts. Having left on one side sociological notations, Zurlini moves on a more universal plane. And his view of emotions also expands beyond everyday agitations, leaps over any interval of time, slowly absorbs atmospheres, rather than certain facts, in the eternal expectation of the Tartar invaders. And although almost every shot in the “*Desert*” contains symbolic elements, enigmas rather than formal enunciations, but without solution, without possibility of revealing the final sense, it is in the inkling of all this that the director conceives the *mise-en-scène* and the direction of the last Barilla “*Caroselli*”. Once again broken hearts are the theme of the songs, once again problematic relationships, once again impossible couples. But, this time, their protagonist is less of a woman and more of an icon amidst the enigmatic icons of modernity. To have a visual relationship with her means accepting the absence of a certain interpretation of reality, losing the detail in favour of the atmosphere, allowing the determined moment to vanish, a situation which is clearly legible as for example that of the dancing in the previous series, in favour of the eternity of art. Not simple sets, therefore, but invitations to escape the cage of the contingent, to tran-

references of a possible love, in the universal essentiality of the symbol. The doubling of the figure of the woman suggested in the “*Carosello*” “*Non credere*”⁶, thanks to the wooden profiles by Mario Ceroli, and put to discussion by the central sequence (which several times alternates the outstretched silhouette of Mina, framed by a rectangle of light, with her close up flanked by the profile created by the sculptor which re-echoes it), is not an, albeit refined, interpretation of the text of the song (“*se lei ti amasse, io saprei soffrire... ma non ti ama...*” [If she loved you, I would be able to suffer...but she doesn’t love you]). On the contrary, if we like, the song could be a limitative interpretation of the thousand senses recalled by the power of the work of art, conveyed through the figure of Mina which becomes a go-between and mediator for everyone, offering herself, single and multiple, no longer as a woman (be it as a singer or a possible lover) but as its symbol. The final shot of the film sequence is exemplary and beautiful in these terms, in which the rhythmicity of the planes is not drawn by a recognisable perspective but integrated into the work of art, the wooden faces by Ceroli which are repeated at the centre, the detached profiles complementary to the carving at the sides. Between the former and the latter, at the centre of the imaginary orthogonal and transversal lines which connect the various parts of the work, summarising the routes of our gaze and catalysing the directions of the visual discourse in progress, Mina. It is once again the density and the rarefaction of the light that modulates in more or less

intensely emotional phases the “sentimental stories” of the other film sequences in the series. Such as “*Dozzina di rose*”, where “*l’illusione che tu voglia ancora tornare qui da me*” [the illusion that you still want to come back to me] and “*la certezza che tu non tornerai*” [the certainty that you will not return] become entangled with one another and uncoil in the text of the song, whilst Mina moves, followed faithfully by the camera in almost hypnotic contact with her eyes. Behind





Left and below, Mina directed by Zurlini in 1970 [BAR I Re 1970 /9,5]. At the bottom, a scene photo taken by Piero Pascuttini on the set of "Ti aspetterò" [ASB BAR I Re 66 /12] directed by Gherardi and set on the roof of the hangars at Fiumicino. On the facing page other sequences from the "Caroselli" by Gherardi of 1966 [BAR I Re 1966 /11,13].

her, the light is constantly changing whilst it slides over a series of various materials which transform its quality. It is another story, in which are heaped together interventions and experimentations of figurative art on the "concrete" expressivity of surfaces, no longer a transparent veil on which a vision of the world filtered by the intellect is projected. It is instead the strongly and variously emotional story of the light, first fixed in its primary values, black/white, in the first shots (black profiles that dance sinuously against the white background) and then, with the magnetic advance of the large-eyed sorceress, relativised and revealed in a thousand unexpected variants. In fact, knit together without interruption in the background are tin-foil scenes, soft and sinuous cloths, three-dimensional geometric shapes, semi-transparent cellophane awnings behind which vaguely reappear the dancing figures which were previously so much more clear-cut. The defining capacity of the light becomes uncertain, more subtle its relationship with the retina which, no longer having to necessarily communicate forms and figures, is free to let loose pure emotions. These, rebounding from the background, reveal by analogy the expressive potential of Mina's voice, of her movements, of her image (integrated, harmoniously merged into the works of art in "*Un colpo al cuore*"⁸, thanks to unexpected shots, of withering beauty which acquire their own autonomous artistic dignity), of her meaning, which is exceptionally expressed, as an artist. This is why in Zurlini's image there is never any decoration, not even in the very beautiful, pictorial, "backgrounds" of "*Il deserto dei tartari*", where a wall says as much as the image silhouetted against it, to the point of revealing it in its substance. There is always, on the other hand, a meaning which comes into being from the disclosure and guidance towards a problematic relationship, in various ways, of sensitive

emotions and obscurely thrilling senses, in a constant dialectic through the never illustrative but ceaselessly creative slant of the shots, of the camera movements, of the editing. The result, even when it does not reach the point of true "revelations", is fascinating to say the least. Even at the level of pure appearance, it is impossible not to admire the close relationships between the graphic, Byzantine gestures of Mina and the sinuous bends of the work by Titina Maselli ("*La voce del silenzio*"⁹), as well as those between her image, her hairstyle, the clothes that only she, due to the energy emanating from her personality, knows how to render so fully "communicative", and the presence of a Magritte in the surreal, abstract summary which is "*Viva lei*"¹⁰ (... "*che ti insegnerà che sapore ha l'infelicità...*" [who will teach you what unhappiness tastes like]).





Piero Gherardi and the enchantments of the medusa

The truly dreamlike film sequences that make up the series of 1966 and 1967, directed by Piero Gherardi (1909-1971) (> Entry II, p. 275), are of extraordinary visual and spectacular impact.

Fellini's set and costume designer, winner of two Oscars for "*La dolce vita*" and "*8 1/2*", Gherardi makes Mina into an absolutely ahistorical creature, a sort of illusionist goddess whose appearance annuls the common sense of visual perception. Breathtaking costumes and real sets but "cut out" in such a way as to attain maximum abstraction. In these notions all the visionary talent of the costume and set designer Gherardi is manifested with certainty and satisfaction.

But it would be wrong to attribute the merits of the film sequences only to these elements. Because here Gherardi also demonstrates that he is a director, that he knows how to build on the momentary stupor of our eyes, giving rise to a complex project of enchantment carried out through the cinematographic medium. The artifice is in several cases prolonged so as to skilfully provoke in the viewer a sweet surrender to the excessive power of the image. Which, knowing itself to be omnipotent, does not in any way subject itself to the servitude of verisimilitude, but with its power allows itself to play gracefully. This is the case, for example, with "*Taratatà*"¹¹, in which Mina appears with black hair, softly gathered back, and wearing a long dress, which is also black, surmounted on the shoulders by two wavering curly offshoots. She proceeds with a slightly dreamy air towards us whilst behind her opens up a very deep, unrealistically geometric perspective,

consisting of an infinite reiteration of parallel horizontal and vertical lines. We are still amazed by the effect of which the bizarre goddess, not content with being the absolute centre of vision, makes herself the mistress and capricious administrator. With an unexpected movement she passes into what seems to be another set but which is instead a mirror.

Our view is reversed and no longer flows towards the back of the space defined by the shot but turns towards the person producing it, unmasking the director, the cameraman, and the various technicians.

After looking at us from the mirror, not satisfied even by this game, Mina turns towards us and passes into another perspective frame, apparently part of an industrial building but without any other connotation. Not at all intimidated by the concentricity of the multiple shots generated by the extreme frontal perspective, she proceeds to begin swinging, playing down the formal rigour of the whole. With "*Taratatà*", we are dealing with a game, or two in fact, the song, which is light-hearted but which as always Mina sings with masterly skill, and the film sequence, precious, virtuosic (composed of a single sequence shot) but amused.

It is again the game, the perceptive trick, which is at the centre of the surprising "*Non illuderti*"¹², in which Mina appears completely transfigured with a very short platinum blonde wig and a black dress whose shoulders open up in great wheels of pleated fabric. Again, the magnificent appearance of the singer is emphasised by a long corridor in perspective. And again, the hypnosis achieved in this first shot becomes a surprising dreamlike vision when a perfect double makes





her appearance. Almost in a dance of immaterial creatures, she goes across, goes through, and possesses alternately, with the singer, the three dimensions of a space which is extremely geometric and metaphysical (the film sequence was shot in a block of flats under construction). The image of Mina is always the key that opens up new dimensions, and which the eye does not expect. This is the case in “*Se telefonando*”¹³ in which, covered, or rather enveloped, by an almost “organic” dress of black twisted coils, she zigzags carelessly amidst strange pyramids (we are on the roof of Naples station), which a camera crane above reveals multiplied to infinity, or in “*Sono come tu mi vuoi*”¹⁴, set in a house of mirrors where the first image of Mina we see proves to be only a reflection when she, in flesh and blood, emerges unexpectedly onto the screen from the right.

Or again, in the amazing “*Una casa in cima al mondo*”¹⁵, which opens with a shot of a statue of a horse covered with a cloth that unfurls in the wind. The image, already evocative in itself, suddenly acquires an absolute suggestive potential, highlighting the ingenuous limitations of our visual experience, when, a tiny Mina enters the set from the left, revealing the colossal dimensions of the monumental complex. An unreal and smiling image, which ensnares and seduces our gaze, Mina appears as the slender stem of a lily, in a black dress topped by a tapering white corolla to which her pointed hairstyle on one side provides a volumetric counterbalance. The inventiveness of the



gowns created by Gherardi (which Mina seems to very much enjoy wearing) recalls at close hand his work for “*Juliet and the Spirits*”, completed the year before, and whose joyous and whimsical esprit is shared by the film sequences. However, the tunnel of dreams and vision which Sandra Milo in the Fellini film adorned before the eyes of a bewildered Giulietta Masina, its irregular and unchecked fluidity, is recomposed here, bound by a rigid tendency to formalism, suggested by the very exact composition of the backgrounds and the sequencing of images, which lends itself well to short, stylized sketches.

Antonello Falqui and the language of Saturday evening

As the commercials for Barilla also show, Mina is a quick-change artiste. She is in fact the most daring experimenter of looks that Italian show business has ever known.

A thousand different identities for a unique star. It is not a paradox, because hers is a talent too ebullient to remain static, too rich not to constantly give rise to new outcomes. But the fire of this inexhaustible generosity was also stirred up by skilful hands. Those of Antonello Falqui (1925-) (> Entry II, p. 273), for example, the “legendary” TV creator of all that was most innovative, aware and elegant to be seen since the invention of the television set. In order to understand what Falqui represented to Italian TV we should think about cinema when it first started out. At first, the miraculous thing lay in the ability to film reality and the first “directors” contented themselves with training their rudimentary cameras on anything that moved. Then, with the coming of the first real



On the facing page, other sequences from the "Caroselli" by Piero Gherardi [BAR I Re 1966 /14, 1967 /2,4].

Below, Mina directed by Antonello Falqui in the Barilla "Caroselli" of 1967 with sequences with a strongly marked rhythm, inclined shots and alternations of whites and blacks in the clothes, in an attempt to revive the television language of the Saturday evening variety shows [BAR I Re 1967 /12,11].



directors, it was understood that it was possible to make creative use of the medium. Falqui was to a certain extent the Griffith of Italian TV, the one who was able to go beyond the initial amazement and the *naïve* sentiment which pervaded the first viewers and, together, liberate its pure form. He had the skill and the courage to stop copying the theatre and the variety show and to make Television using Television itself, discovering a specific nature which is still dominant today. Authorising the TV to do the thing which it knows how to do best, to waffle, to turn its eye on itself, becoming that extraordinary monster that gulps down pieces of the world, of all the rest of things, to transform them into its food and demonstrate, in the end and above all, its cannibalism. With Falqui and Mina, to tell the truth, there was still something to show. The intelligence of the former, the talent of the latter. Without using roundabout expressions, we are for the first time in front of the TV which, by showing the world, shows itself and its unique capacity to create what it shows: including itself. We are talking of meta-language, a habit abused by so much present-day TV.

Although today the directors of television variety shows are satisfied with overhead shots that take in the whole studio including technicians, assistants, lights and so on, revealing what it takes to make TV possible, (and there is virtually no programme which does not do so at every commercial break), we know that this trick is palaeolithic given that Falqui was using it in the 1960s with grace and irony.

The greedy desire to discover all the potential of the television medium is evident in Antonello Falqui's direction of the Barilla "Caroselli" with Mina, made between 1967 and 1969. The choices of Falqui's commercials are deeply television-based: we are in full abstraction, in the distillation of a non-place, existing only in relation to the TV shot (and therefore an exhibition in its pure state of the television language). Falqui chooses the dimension of the TV in its pure state, that of basic white studios, where the camera in front of the artist created the show by cutting the shot, using cuts and alternative planes, without taking into account the need for a story, for the taste of the impact. Just what it was possible to do by releasing the camera from its obsequiousness





Mina in the recording room with her instructors – the Director Bruno Canfora and the author Antonio Amurri – in the 1968 series of Barilla “Caroselli” [BAR I Re 1968 1-3]. At the bottom, a sequence from “Munasterio ‘e Santa Chiara” [BAR I Re 1968 /1].

towards the things that it had to show, from the trite logic of service, Falqui had learnt in the United States, at the start of that glorious decade. And perhaps also on account of those influences – which the director put to good use in great, innovative shows such as “*Studio Uno*” and “*Canzonissima*”, with Mina as lookout – the “Caroselli” of ’67 became prototypes of videoclips, with all those changes of shot at pauses in the music and the dynamics within the pauses themselves: the only aim was to delineate subtly an exact sequence of impressions and emotions. It was the TV which frees itself from everything and becomes the creator, it and Mina together, with bizarre movements devised by Toni Ventura, with graphic clothes, dancing with fringes and beads, they too endowed with autonomous movement, with

the shots cut in diagonal, that draw on the TV screen, each bar of “*Conversazione*”¹⁶, “*La banda*”¹⁷, and “*L’immensità*”¹⁸.

Falqui must have had fun on those sets – he has even admitted it. But perhaps, more than for the real atmosphere, it was for the joy which he must have been given by the extraordinary tool he had in his hand, whose immense powers he himself had discovered, the TV, and by a unique, versatile artiste, rich in tones as no other. Mina was his show creature, TV his magic wand.

And once again there was a flash. Another musical encounter which makes those free and easy, tiny gems of music and images still pleasing and pulsating, alive and worthy of existing in the world of beautiful things.

Munasterio 'e Santa Chiara



Notes

¹ See the film sequence from 1965 “*Un bacio è troppo poco*”, ASB, BAR I Re 1965 /7 directed by Valerio Zurlini.

² See the film sequence from 1965 “*Ultima occasione*”, ASB, BAR I Re 1965 /8 directed by Valerio Zurlini.

³ See the film sequence from 1965 “*Un anno d’amore*”, ASB, BAR I Re 1965 /9 directed by Valerio Zurlini.

⁴ See the film sequence from 1965 “*Città vuota*”, ASB, BAR I Re 1965 /10 directed by Valerio Zurlini.

⁵ See the film sequence from 1965 “*Brava*”, ASB, BAR I Re 1965 /11 directed by Valerio Zurlini.

⁶ See the film sequence from 1970 “*Non credere*”, ASB, BAR I Re 1970 /1 directed by Valerio Zurlini.

⁷ See the film sequence from 1970 “*Dozzina di rose*”, ASB, BAR I Re 1970 /4 directed by Valerio Zurlini.

⁸ See the film sequence from 1970 “*Un colpo al cuore*”, ASB, BAR I Re 1970 /13 directed by Valerio Zurlini.

⁹ See the film sequence from 1970 “*La voce del silenzio*”, ASB, BAR I Re 1970 /9 directed by Valerio Zurlini.

¹⁰ See the film sequence from 1970 “*Viva lei*”, ASB, BAR I Re 1970 /5 directed by Valerio Zurlini.

¹¹ See the film sequence from 1966 “*Taratata*”, ASB, BAR I Re 1966 /11 directed by Piero Gherardi.

¹² See the film sequence from 1966 “*Non illuderti*”, ASB, BAR I Re 1966 /13 directed by Piero Gherardi.

¹³ See the film sequence from 1966 “*Se telefonando*”, ASB, BAR I Re 1966 /14 directed by Piero Gherardi.

¹⁴ See the film sequence from 1967 “*Sono come tu mi vuoi*”, ASB, BAR I Re 1967 /2 directed by Piero Gherardi.

¹⁵ See the film sequence from 1967 “*Una casa in cima al mondo*”, ASB, BAR I Re 1967 /4 directed by Piero Gherardi.

¹⁶ See the film sequence from 1967 “*Conversazione*”, ASB, BAR I Re 1967 /12 directed by Antonello Falqui.

¹⁷ See the film sequence from 1967 “*La banda*”, ASB, BAR I Re 1967 /14 directed by Antonello Falqui.

¹⁸ See the film sequence from 1967 “*L’immensità*”, ASB, BAR I Re 1967 /13 directed by Antonello Falqui.

¹⁹ See the film sequence of 1968 “*Munasterio ‘e Santa Chiara*”, ASB, BAR I Re 1968 /1.

²⁰ See the film sequence from 1968 “*‘Na sera ‘e Maggio*”, ASB, BAR I Re 1968 /2.



Mina fashion. Mina's outfits in Barilla advertising

ANNA MAVILLA

The story of the Barilla-Mina marriage, a long and fruitful relationship in many respects, is a well-known one. It was Pietro Barilla himself who intuitively sensed this winning advertising strategy: to invest in the brand and the testimonial who represents it. In the past Mina had already advertised other products, such as Combattenti pasta and the Italian beer 'Industry', but with Barilla everything was different: the commercial became spectacular, highly symbolic, sumptuous and unforgettable, so as to exalt the natural charisma of the star and project it onto the brand. The best of television and great cinema was enlisted: the elite of directing, of set design, of music and of make-up.

Mina, a breathtaking testimonial not only for her warm and intense voice, capable of incredible virtuosity, but also for her screen presence, exuberant and joyously sexy, could hardly have been used in a homely context, amidst saucepans and cooker rings, as had been done in the advertising serial inspired by the domestic adventures of the "housewife" Bettina. And not only because, as Mario Belli writes, "*in the meantime the 'housewife' had died*" (> II, p. 149), but because Mina was a star and would not have been credible hidden behind an apron, grappling with spaghetti and macaroni. The new, winning idea was born precisely from this conviction. Mina was a star and her charisma could reverberate on the product – the pasta – only by showing her at the height of her stardom, whilst singing her most beautiful songs, exalted by fabulous outfits and ever-changing make-up that would make her, on each occasion, mysterious and eccentric, sophisticated or bewitching, yet always the bearer of a surprise,



without, though, ever transforming her into another person, but leaving her uniqueness intact.

In these terms the star's look constituted a sort of diary of the alterations in Italian fashion, of the changing and irrepressible succession of new lines and trends that are often antithetical. When Mina made her first appearance in the Barilla "*Caroselli*" in the mid-1960s, Italy had a very different face from the stricken years in which fashion made its timid debut in Florence, in the salon of Casa Giorgini. The Made in Italy phenomenon, in particular at boutique and ready-to-wear level, had literally proved to be a sensation, with the multiplication of houses specialised in millinery and accessories, knitwear, sportswear and casual fashion – the English word casual was in fact adopted in Italy in the 1960s to indicate a way of dressing in comfortable, practical, sporty clothes, for which Audrey Hepburn, with her flat shoes, ankle-length trousers, black sweaters, tiny scar-



Mina – on the facing page – surrounded by the entire staff intent on the clothing “rite” before the start of shooting of one of the “Caroselli” directed in 1965-66 by Valerio Zurlini, the first in chronological order of a series of directors of unfailing skill who directed Mina in the Barilla commercials. On this page, some shots of the singer taken from the series of “Caroselli” made between the end of 1966 and the beginning of 1967 by Piero Gherardi, which highlight her creative virtuosity. On the left, Mina performs “Taratata”, the first film sequence in the series, dressed in a long black gown, made dramatic by large rigid organza wings which by expanding around her face emphasise her make-up, playing on refined effects of light and shade. During the shooting of “Ti aspetterò” – below – Mina’s look changes radically: her hairstyle becomes soft and boyish, with a large quiff on the forehead, whilst the dress combines the austere linearity of the geometric style with the visionary caprice of the huge cloak with bubbles.

ves tied round her head or neck, and the unfailing dark glasses, was the first great example.

In the meanwhile, a wealth of promising young designers who would soon become valuable realities for an increasingly adult Made in Italy, were appearing on the catwalks: Mariuccia Mandelli, Krizia in stylism (who started out in '64 on the stage at Palazzo Pitti with sixteen black and white, extremely simple dresses, which earned her the critics' award), Ken Scott, the Missoni family, but also Valentino (the new pampered enfant prodige who in the finale of the 1961 autumn-winter collection at Palazzo Pitti, presented twelve white satin dresses dedicated to Jacqueline Kennedy, a perfect icon of sophisticated elegance not so much from the point of view of the clothes themselves as from her way of wearing them), and then Galitzine (whose pyjama-trousers brought the house down at the Sala Bianca in '60), Sarli, Lancetti, Forquet, De Barentzen, Clara Centinaro



Mina – below left – sings “Se telefonando” with an old-fashioned coiffeur with amazing streaked hairpieces and is transformed into a sort of black-garbed Medusa covered with a disquieting tangle of coils.

On the right, in “Non illuderti”, she is a sensuous doll of the Belle Epoque doubled by a stand-in (next to her in the shot), with a short curly platinum blonde wig, long black gloves, a choker round her neck and a dress with a loose line made bizarre by the immense ruff-pleated wings on the shoulders.

On the facing page: on the set of “Ultima occasione”, Mina, with a very short unkempt hairstyle which removes the aura of myth from the almost tragic outfit, lays claim to centre stage, amidst horses and classical ruins, decked out in the incredible expanse of black plissé soleil lengths of cloth which form the immense peplos with a gigantic funnel neck [ASB, O, Folder Mina].



(who landed up in Rome from her native Bedonia [Parma] and was haloed by the favour of a very important clientele, the international elite of politics, the aristocracy and monied women) and Mila Schön, who in 1965 made her debut in Sala Bianca presenting a collection of sporty models, suitable for a young, long-limbed, sophisticated woman, who wears clothes with a perfect geometric cut, incredibly elegant but easy to wear, as the evolution of the times required.

The year 1967, in particular, was a sort of watershed for Italian fashion: *prêt-à-porter*, in the air since 1956, officially entered Palazzo Pitti with the solemn seal of approval of the representatives of high fashion, giving rise to a new age, which saw the triumph of clothes and the stylists. The expansion of affluence as a consequence of the economic boom did in fact graft a process of democratisation of clothes which it became difficult to avoid. New market segments opened

up which required products that were not exclusive, but of a higher quality than those which the mass-produced clothes of the old school offered. Those who remained entrenched in the old principles of *haute couture*, understood as an institution and as a myth assigned to the few, would soon be forced (many of them were the pioneers of the Italian look, Schubert, Carosa, Antonelli, Fabiani, Simonetta) to make an inglorious retreat. Also in '67, abetted by the magazine “*Anni Verdi*” which on 1 September 1966 dedicated an enthusiastic special edition to it, the revolutionary mini-skirt became widespread. Having appeared like a thunderbolt in a cloudless sky in England in '64, it was destined to reign supreme until the end of the decade. The strategist of this new battle, which blithely shattered the common sense of decency by uncovering the rounded lines and the once-secret beauty of the thighs (“*fino al ginocchio può vedere*





ogni occhio – dal ginocchio in su il marito e non più” [‘as far as the knee anyone can see, from there on up only the husband’] decreed an old adage) was the inventive Mary Quant, who would impose on all women – except for a tiny minority of elderly ladies – skirts that went well above the knee, which, moreover, had already been on view for some time. The English designer’s sensational idea coincided in ’68 with the ideals and attitudes of protest, becoming in its own way a symbol, like jeans, ethnic clothes and the parka, of the need for greater freedom – of minds, of outlooks and of dress – but also of a freer and more non-conformist way of thinking, which characterised the tail-end of the decade and anticipated the 1970s, with the rejection of class differentiations and the debunking of the “bourgeois” concept of beauty, which would impose on young people, who had suddenly become protagonists, a spontaneous uniform

(jeans, high-necked sweater, parka) or an anti-fashion (or rather a counter-fashion) which mixed contrasting styles in absolute freedom. The most sensational events in the clothing sector in the 1970s, in an Italy still shaken by the struggles for the abolition of wage cages and by mass dismissals, were the establishment of stylism, in other words of design at the service of industry (which in the second half of the decade attracted attention towards several precocious talents in the fashion galaxy: Coveri, Armani, Versace and Venturi); the extreme liberalisation of styles of clothing, the inevitable consequence of the protest movements of 1968 and the feminist storm; as well as the trend towards a gradual osmosis of the sexes, which led to the rejection of anything which might evoke natural diversification, such as suspender belts (stockings were replaced with tights or knee-length socks), padded bras (supplanted by body stockings in violent shades,

In the short film “Ebb Tide” – on the facing page – Mina is transformed into a large monochrome butterfly with unexpectedly flaming hair, waving an immense fan on the beach at Posillipo. With “Mi sei scoppiato dentro il cuore” – on this page – Mina moves in a whirl of iridescent balloons like a tentacular and enchanting creature, to whom the hat and the neckline decorated with long tufts of self-moving black feathers give a “mantis” effect of enigmatic and disquieting allure [OSB, O, Folder Mina].



such as mimosa yellow, a feminist symbol, made of the same material as tights) and skirts, substituted with trousers, dungarees and with the inevitable jeans, a garment that is now worn at every time of day and in every season.

Italian fashion, after the crisis brought about by the climate of delirious confusion and by the lack of inhibitions – which reached its height at the transition from the 1960s to the 1970s – returned to relative harmony and resumed its constant rise. The style of dressing young was by now established and everyone declared themselves to be young. Fashion no longer existed as a conditioning and imposition from above and offered the widest possibility of choice, thereby exalting the imagination and the personality of the individual. The concepts of elegance and distinction for their own sake were gradually replaced by the concept of “dressing in the right way”. In other words there was a growing need to create for oneself a personal, unique and irreplaceable image. A need which already foreshadowed the 1980s and anticipated the new categorical imperative which would dominate clothing: that of *appearance*, which gradually replaced the dictatorship of *being* which had imposed itself in the 1970s.

The look worn by Mina, who was engaged between 1965 and 1970 in more than sixty Barilla “Caroselli”, reflected and at times suggested or anticipated this continuous renewal and alternation of styles. Thus, in the first series of commercials, made in 1965 by the Bolognese director Valerio Zurlini (> II, pp. 162-170), the singer’s image was still the simple and rather urchin-like one which at the time was most closely linked to the collective myth: short, straight, layered hair, parted on the right, with a fringe and “sideburns”. It was, moreover, an image at the height of fashion (in 1966 the model Twiggy, with a similar hairstyle, was chosen as “face of the year”), as was the heavy make-up of the eyes which in time would become the star’s hallmark, in fact the only one to remain, after her retirement from the stage, in the icon of the artist, now consisting only of her face – a face which is sometimes the modest and wide-eyed one in the stolen photographs of illustrated magazines, sometimes the melodramatic and surreal one on the dazzling avant-garde covers of her albums – and her voice¹. The extreme, elongated make-up of her eyes is also precisely similar to the *Twiggy look*, and was created for the singer by Enrico Farina, her personal make-up artist, in ’65 for the new edition of the television programme “*Studio Uno*”. He was also acknowledged to be the inventor of the famous make-up without eyebrows, replaced by a very light shading of a neutral colour in place of the arch. This was an avant-garde make-up which in Italy did not fail to set a trend, as did her mouth devoid of lipstick, which anticipated the style inaccurately known as “1970s”, which was actually established between 1965 and ’72-’73.

In the first three commercials in the series Mina wore a long dress which changed colour – from white to black – in the third film sequence, with a sparkling cascade of jet with a vaguely *retro* flavour, a reference to the ghost of the vamp-actresses of a recent past (in line, moreover, with the set, which was halfway between a nightclub and an elegant drawing room), as was the mermaid-like line which exalted her provocative *silhouette*. The interplay of lights that rose and fell emphasising the dual relationship of whites and blacks, a poignant relationship of attraction/opposition that is



also taken up by the lyrics of the songs and by the star's look, seems to feel the effects of *Optical*, which numbers among its most original interpreters already well-known and established names, such as Germana Marucelli (a huge talent and a real pioneer of Italian style since the times of the autarchy), alongside other budding designers, including the brilliant Mila Schön from Milan, especially dear to Mina, who in 1970 would be photographed at her side wearing one of her embroidered dresses. Under the direction of Antonello Falqui (> II, pp. 172-174), who in 1966 took over from Zurlini and at the same time directed the singer in the television variety shows which made her the undisputed queen of Saturday evenings, Mina completely changed look: no longer the “yeah yeah” girl but a *femme fatale* in tune with the passionate, desperate, never defeated heroines of her songs: dresses studded with rhinestones, encrusted with embroidery and spangles, astonishing coiffures with improbable hairpieces. The make-up, overseen by Goffredo Rocchetti, entailed pale, skilfully arched eyebrows, and a clearly marked half-moon at mid-eyelid, which elongated the eye outward, giving it an intriguing depth, and emphasised her enchanting and vaguely witchlike quality.

The decisive step towards the change that signaled the turning point, transforming the singer from an early-1960s starlet, the very prototype of an imperfect beauty with an exuberant and rather bewildered appeal, into the

On the set of “Sono come tu mi vuoi” – on this page – Mina, with a very short haircut of an uncharacteristic dark shade, wanders around in a metaphysical maze of mirrors bound up in a grey voile dress encrusted with lace flowers. In the last film sequence in the series directed by Gherardi, “Una casa in cima al mondo”, Mina – facing page – suddenly blossoms, flaming, from the bright whiteness of the lily flower suggested by the top part of her white/black dress, against the geometric and overhanging backdrop of the EUR [ASB, O, Folder Mina].

“lady” of Italian song, into an indisputably unique, intense and mordant personality, took place in the next series, in which Mina was directed by the great Piero Gherardi (> II, pp. 170-172), fresh from his fruitful collaboration with Federico Fellini, which concluded with “*Juliette of the Spirits*”. In the ten film sequences made between the end of 1966 and the beginning of 1967, which constituted the very best that advertising produced in those years, Mina moved inside vast and desolately empty settings, in which there was still a strong echo of the dreamlike style of Fellini's films (in 1964 Piero Gherardi had also won an Oscar for “8 1/2”): geometrising structures, huge industrial buildings, austere classical ruins, metaphysical labyrinths of mirrors, emphasised by a complex and never random system of contrasts of whites and blacks (Mina in a dark dress against a white background or vice versa) and by the sumptuous magnificence of the outfits worn by the star, by the geometric and flitting styles which, abetted by a look that was different on every occasion, transformed her into a witch, a muse, an enchanting medusa, a precious flower or an icy *geisha*. Thus, in “*Taratatà*”, the first film sequence in the series, Mina wore a long trapezoid dress, made dramatic by large self-moving black organza wings, which expanded around her face in ephemeral gathers like a palpitating corolla. Her make-up too, meticulously overseen by Gherardi, always highly attentive to every detail of her image, was a calibrated interplay of light-and-shade, a refined monochrome creation made more evocative by the unusual raven-black colour of her hair in a long ponytail. Her eyes were underlined along the rim of the lid by a very obvious line of black pencil and eye-liner and stood out in her face, which had become very pale. Her lips were perfectly outlined with a natural, almost imperceptible colour, whilst her three moles, usually covered with foundation, were actually highlighted.

In “*Ti aspetterò*” the star's look changed radically: the hair is shorter, the style became soft and boyish, with a large quiff on the forehead, the colour is dark blonde. The make-up highlighted a very made half-moon which, almost grazing the temples, made the eyes enormous and accentuated their intensity. The dress,





In this shot, taken from a “Carosello” of 1968, Mina in a sailor suit is photographed whilst rehearsing in the recording room with Antonio Amurri and the pianist (a very young Bruno Canfora), who are advising her on the perfect Neapolitan pronunciation of “Munasterio ‘e Santa Chiara” and “‘Na sera ‘e maggio”.

in a geometrically austere style, in line with the architectonic abstraction of the pyramidal skylights in the roof of the hangars at Fiumicino, was cheered up by the unexpected irony of the bizarre cloak with bubbles which the wind tossed and caused to swell in sudden lifts.

With “*Non illuderti*” Mina’s face was transformed into the sensuous and porcelain features of a doll of the *Belle Époque*, with a short curly platinum blonde wig, a choker round her neck and an intriguing gauze scarf. The dress was an elegant and outrageous ornamental work, which blended, in a clever contrast of linearity and creative exuberance, the almost severe simplicity of the style with the visionary caprice of the immense wings on the shoulders, a long line of overlaid circles in organza, which was emphasised by the rigid ruff-pleating.

This was followed by a sort of black-garbed serpentine creature, Medusa or Gorgon, covered with a disquieting tangle whose details it was hard to make out – snakes? algae? telephone wires? –, who sings “*Se telefonando*” languidly swaying back and forth on a sort of long swing on the bare roof of a building against the unmistakable backdrop of Vesuvius. The duly classical-style coiffeur, lifted and moved by the coloured magnificence of elaborate streaked hairpieces, also helped to give the face of the star an aura of ideality and classical harmony.

We find the same mythicising formulation in the film sequence “*Ultima occasione*”: Mina made her appearance amidst white horses grazing and the somewhat ghostly ruins of an old aqueduct near Nola, wrapped in a cloak, almost shipwrecked in the endless expanse of pleated lengths of material which made up the peplos. A magical and at the same time disquieting figure which only the malicious irony of the final gesture – the cloak suddenly slips down to bare a shoulder – manages to defuse.

For the occasion Piero Gherardi asked the make-up artist Goffredo Rocchetti to glue onto the centre of Mina’s forehead a pair of “braces” (small strips of tulle fixed to tapes, or threads, knotted behind the nape of the neck to “stretch” the face in the direction in which pressure is exerted), with the aim of “raising” the characteristic face of the star, now so familiar to Italians, to mould it into a priest-like and at the same time insinuating expression, which the very short dishevelled cut, innervated by refinements of small bleached tufts, helped to emphasise.

The extremely carefully applied make-up created softly arched eyebrows perfectly reconstructed in outline (for years she had removed her natural eyebrows in Hollywood style, and in 1965, aided and abetted by the make-up artist Enrico Farina, Mina had decided to stop drawing them on) and eyelids enlivened by a sophisticated interplay of lights and shades which sculpt the eye, giving it the harmonious plasticity of a *kore* of archaic Greek sculpture.

In the short film “*Ebb Tide*” Mina was a sort of large monochrome butterfly, a sudden bright explosion of white, a cold Butterfly with unexpectedly flaming hair who walked with short steps on a pier at Posillipo (the style of the dress, which tapered at the bottom, restrained her step) and with magical grace waved an immense fan whose bold snowy whiteness made even more anti-realistic.

With “*Mi sei scoppiato dentro il cuore*” Gherardi gave vent to all his creative high-flown virtuosity. Mina became a disquieting enchantress: long tufts of black feathers on her *toque* hat and at the neckline turned her into a tentacular creature who radiated an enigmatic and

Mina portrayed on the set of the “Caroselli” of 1970, directed by Zurlini, in a short red dress with long bell sleeves as she appeared on the cover of the PDU 45 “Amor mio”.

In fact, in the commercial [ASB, BAR I Re 1970/10] Mina sang “Attimo per attimo” against the backdrop of “The Great War” by René Magritte.



insinuating harmony whilst she moved in a whirl of flitting balloons of metallic and iridescent colours, in an extremely visionary set which seemed to wipe out every border between dream and reality.

The last film sequence in the series directed by Gherardi, “*Una casa in cima al mondo*”, had another little unexpected thrill in store for us: Mina, alone and very small at the top of the huge staircase at the EUR in Rome, suddenly blossomed from the immense whiteness of the lily flower suggested by the top part of her dress, a creation – once again – of formal abstract geometry, characterised by the strict division of white and black fabric. In the subsequent series, directed again by Antonello Falqui, the alchemic fusion of variety and advertising returns, which gave the commercial the magnetic attraction of the RAI shows of which the singer, haloed by a huge audience made up not only of youngsters but also of fathers and grandfathers, was the unrivalled mistress. In the whole series, Mina interpreted the “Mina phenomenon”, in an intriguing alternation of “behind the scenes” and the “everyday life of the star”.

Her natural beauty, explosive and statuesque at the same time, was enhanced by sophisticated styles that exalted the powerful fascination of her gestural expressiveness, with her extensive arm movements and the soft fluttering of her long fingers, such as the dress with long fringes which, in the film sequence *La Banda*, the star shook in time to the music as she danced, or the long dark dress with the cutaway back, of a refined and severe chic reminiscent of styles by Schiapparelli, worn at the Bussola in the series directed between the end of '68 and the beginning of '69 by Duccio Tessari (> II, entry p. 281). In 1970, with Valerio Zurlini's return as director, Mina's image changed once again, dictated by a bold and fanciful transformism. The new look was the soft and sensual one of a decadent angel: long blond

unruly ringlets falling onto the shoulders, parted at the centre, exaggerated eyes (to which the half-moon drawn on the eyelid using very pale colours, in contrast with the dark toned down towards the bottom, gave a new seductive intensity) with very long false eyelashes applied in little clumps along the lower lid too, mouth slightly enlarged with shiny, pearly colours, enclosed within very elegant outlines. The overall effect achieved is unique, amazing and successful, and would become the sophisticated look, rich in *pathos*, typical of the star, for whom it would constitute, although altered in time by small details such as colours or intensity, an unmistakable hallmark. In the last Barilla “*Caroselli*” made by Zurlini, Mina is a sort of enigmatic pre-Raphaelite creature who sings of the desperate anguishes of love in sets that are strongly characterised by contemporary works of art: the unmistakable sculpture-sets by Mario Ceroli, the disquieting enigmas by Magritte or the mystifying figurative experimentations by Titina Maselli and Mario Schifano. Her stage clothes were influenced by her encounter with Walter Albini, a stylist particularly dear to the star, and by the trends of contemporary Italian fashion of the time, which Mina adopted in the most daring versions, in perfect harmony with a presentation of her image from an increasingly sexy viewpoint, increasingly in line with the passionate content of her songs: slits, see-through effects, plunging necklines, breathtaking miniskirts which bring into extreme close-up her perfect long legs, shown without hesitation until they become, like the huge eyes veiled with a new languor, an indelible mark of the icon. An icon who in the film sequence “*Una mezza dozzina di rose*”, the last in the series made for the Barilla “*Caroselli*”, is reduced in the finale to a merely vocal presence, almost a forewarning of her sensational decision in '78 to let the curtain fall and leave the stage, remaining alive, for everyone, with her voice alone.

Note

¹ Mina's make-up and her unpredictable and surprising changes were analysed by Stefano Anselmo in 1996 and 1998 in several essential pages to which the reader is referred for a complete synthesis of the star's ever new and amazing *maquillages*.

ANSELMO Stefano, “Mina dai mille volti”, in *Les Nouvelles Esthétiques* (Milan), Sep./Oct.-Nov. 1996; “Mina il trucco”, in PADOVANO Romy (ed.), *Mina i mille volti di una voce*. Milan 1998, pp. 159-171.

The scissors of dreams

Gabriele Mayer and Piero Gherardi's costumes for Mina

LARA AMPOLLINI

Gabriele Mayer seemed to be expecting it. He had certainly wondered about it. The reason why nobody had ever taken an interest in a job that was so clearly exceptional, in that professional and artistic experience that would mark a golden chapter in the history of television advertising. He had undoubtedly done so in his personal history, as a man and as a creator of costumes. Not that Mayer went on to live in the golden shadow of that memory. With his theatrical tailoring business, one of the best known today, which goes by the name GP11, he has done everything and always at the highest levels. Films, from those by Fellini with Gherardi, to *'Brancaleone'* by Monicelli, and many others. From *"Cronaca familiare"* to *"Johnny Stecchino"*. From *"Ciociara"* to *"Mimì metallurgico..."*. And then theatre, opera, in all the theatres in the world, drama, with Ronconi, Patroni Griffi and Lavia. And TV. All the most important programmes, from *"Domenica in"*, to *"Fantastico"*, *"La Corrida"*, *"Pronto Raffaella"*, and last but not least the glittering *"Stasera pago io"*, with Fiorello. In short, Gabriele Mayer has no reason to have regrets. But he has not forgotten the Barilla *"Caroselli"*. With Gherardi furious about the irreparable quarrel with Fellini, but still full of all the dreams that they had dreamt together. And a shred of that fantastic world, the locations that would be used for *"The journey of G. Mastorna"*, torn away and mounted as a set for the appearance of Mina, who had always said no to Fellini. The film and the star that had both always slipped through the fingers of the master were there, still warm with unexpressed imagination, on that set, in the hands of an offended, repudiated genius, who had taken them away. And he had had the impudence not to



waste them. So here is what Gabriele Pacchia, stage-name Mayer, remembers of that special time, when at the age of twenty-five he found himself cutting dresses fit for a goddess for the only woman who truly was one.

*"My mother came from Rimini. For two years, here in Rome, she was in the Ballet and the Teatro dell'Opera. Then she worked as a dressmaker at Sartoria Montorsi, which was famous in those days. After not very long she set up on her own to make clothes for important clients. My father, on the other hand, before establishing his own tailoring business, had been a theatre actor. They met at the theatre. They joined merged their lives and their tailoring businesses. I had just finished at art school when my father died. I went to work with my mother and my sister Silvana. At the beginning I was in charge of the theatrical section and they supervised the private section. Later, we concentrated solely on show business. And then everything happened all at once: I met Coltellacci and De Matteis, the most famous costume designers of the time, and yes of course, Piero Gherardi as well. With him we did *"La dolce vita"*, a part of *"8 1/2"* (1963), and *"Juliet of the spirits"* (1965). I became his assistant. I believe he took me on in virtue of my dexterity and my cutting technique. Gherardi gave me a free hand and I would come up with what he wanted on the dressmaker's dummy. I liked cutting a*

Gabriele Mayer at work in his Roman studio. Mayer collaborated with Gherardi on the making of the phantasmagorical dresses used by Mina in the Barilla "Caroselli" of 1967.

piece of fabric to create something out of it that was almost architectural. This was fundamental to the clothes conceived by Piero Gherardi because they were constructed in an extremely linear fashion, they were often cut in such a way as to be held together by a single seam. They were made with sartorial attention. And even though they may have seemed very complex they were actually of surprising simplicity. The decorative element was applied on essential, anticipatory models, along the lines of the minimalism that has been rediscovered in recent years. At that time they were something revolutionary. In the 1960s fairly rigid clothes were in fashion. The clothes conceived by Gherardi, on the contrary, were fluid forms which would mould themselves to the totally nude body.

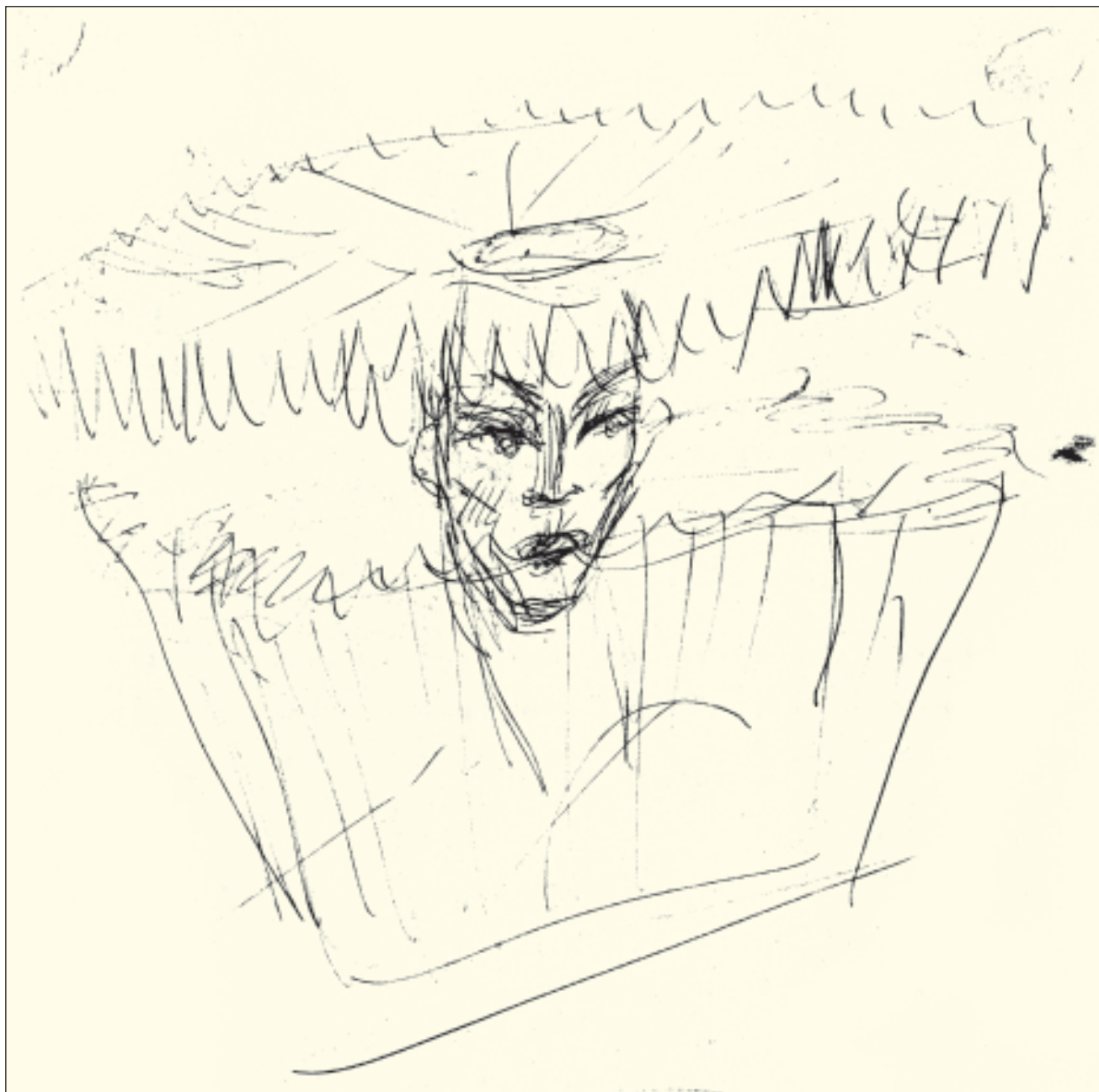
We used precious cady, which enveloped the forms, double crepes which fell perfectly, satin with five or eight threads, only used in high fashion. Fabrics that acquired their own form, yet without constraining the body, a world away from those of today. Decorations were made out of anything that stimulated Gherardi's imagination. Nylon elements, such as the arum lily on the dress in "Una casa in cima al mondo", or the twists of horsehair, which were normally used for hats or the hems of underskirts, used to make the "coils" that enveloped Mina in the short film of "Se telefonando". Gherardi had also used them a lot for "Juliet of the spirits". However, the ones that Mina wittily wore in the "Carosello" of "Mi sei scoppiato dentro al cuore" were pheasant feathers dyed black and split, in order to give a sort of "mantis" effect. One of the most constructed and yet simplest dresses was the one used in the film shot under the Ponte di Nola. It was entirely made of black plissé soleil satin, with a gigantic funnel neck out of which Gherardi wanted the sleeves to come. I made that pleated collar on the bias so that the fabric would open up and twist round like a Chinese lantern. For the dress in the film in the house of mirrors we used a grey fabric with appliquéd lace flowers. The enormous cloth which we used to cover the statue of the horse at the Palazzo delle Nazioni at the EUR in Rome and which swelled in the wind when Mina appeared was made by sewing

together lots and lots of pieces of yellow plastic. I remember that in order to finish it off we hung it outside from a four-storey building and I had to go to the various windows to work on it.

Owing to the way in which they were conceived these clothes also dictated the nature of the gestures that could be used. The tunic that left the back completely bare, for example, rested on the chest and was only held up by a shoulder strap. Obviously it did not allow for a great range of movements. The requirements of the costumes became integrated with Mina's highly distinctive gestural expressiveness and the result was something very different from everything that had been seen previously. Something different from the same things by Mina.

She wore these clothes with enormous charisma, which over the years I have found in very few others. Not many people were able to wear those creations without being engulfed by them. Mina was one who could, without doubt. She was always very happy to wear Gherardi's clothes, they came up to her expectations. I remember when we began the first "Carosello", the one with the lily-shaped dress, at the Stadio dei Marconi. It was the very first day and all the staff were round Mina getting her dressed. That initial moment, before shooting started, became a sort of ritual, a moment of concentration and relaxation before beginning. It was like harnessing a horse for a race, or laying a table for an important dinner, it was like dressing a toreador before a bullfight. As the ritual progressed Mina would "take possession" of the clothes, the wig, even the make-up. It took just one movement from her and she made them all her own. And of course she was incredibly beautiful. She gave the idea of being a Lady, with a capital L, she was something superior, assured, regal. Mina had been requested several times by Fellini for his films, but she had never accepted.

Nobody knows, but those locations had been chosen by Gherardi for "The journey of G. Mastorna", the film that Fellini never succeeded in making. The director set



great store by that project and Gherardi had straightaway started to look for particular places. Then the terrible, final falling-out took place between the two of them. Fellini re-entrusted Pier Luigi Pizzi with the task. And Gherardi “kept” the locations for himself. And he used to say with a trace of satisfaction, to get his petty vengeance, that he had stolen the “Mastorna” locations for the Barilla “Caroselli”. Today, those places are also an important document of what that film was supposed to have been, in Fellini’s first intention. The metaphysical dimension that “the journey” would have acquired in those places is evident. It was a continuation of the journey to discover his profound self that Fellini had begun with “8 1/2”. Obviously those places had their own allure, beyond what the film might have been. Suffice it to look at them to understand Gherardi’s talent, a talent as a painter, a creator of sets and of worlds.

Gherardi had a good eye for places. He found the location, but not just that. He was able to suggest to the director the best point to film it from, the shot that would make it magical, things which would have escaped anyone with a normal eye. On account of this and a lot more besides it cannot be said that Gherardi was only a set designer or a costume designer. He was an art director. A figure very close to that of the director and one who, in the creation of the sets, often overlapped him. Only people who were unaware of this extraordinary ability of Gherardi’s can have imagined that behind him, secretly directing the Barilla “Caroselli”, was Fellini. I completely and utterly rule this out, because I followed Gherardi closely on the set and throughout the filming process and because I know to what extent they had fallen out with one another in that period. Even a mere collaboration at that moment would have been impossible. They both had very strong personalities. Together they were able to achieve a marvellous understanding, put their



Piero Gherardi, two original sketches for Mina's dresses in the Barilla "Caroselli", preserved in Gabriele Mayer's atelier.

On the facing page, the idea for the headdress used in "Mi sei scoppiato dentro il cuore", on the left, the costume for "Ultima occasione" distinguished by the full pleating of the peplum and the cape [copy in ASB, O, Folder Gherardi].

geniuses in symbiosis and produce great ideas. But once the spell was broken, one began to wonder how they had ever been able to collaborate in the past.

I remember once that for "Juliet of the spirits" Fellini wanted two horses, one white and one black. Only he wanted them "dressed" in white and in black. Gherardi did not reply. He made me take the horses' measurements and cut out their "clothes". The dress rehearsal was no joke, with the horses not wanting to be dressed, and the clothes being carelessly pulled this way and that. So Fellini had somebody call Gherardi, who, unperturbed, said to him: "So what did you think? That it was possible to make costumes for horses?". Fellini understood and had him paint them. The master's obstinacies were legendary. But Gherardi himself was no less eccentric. When he was working, even when he was doing the Barilla "Caroselli", he used to ask the producers for a car and driver to be available 24 hours a day. So, if he suddenly felt like it he could, let's say, go and have a cup of coffee in Taranto. His professionalism and capriciousness were equally extreme.

I remember him coming here to the atelier and shutting himself in a room. He sat up on a high stool, alone in front of a dress-maker's dummy, with lots and lots of materials and fabrics around him. He was there for hours on end, trying out and combining cloths, decorative elements and models. This is something that doesn't happen nowadays. There's no longer time to do it. And perhaps nobody would know how to do it anyway. It was a collaboration that contributed a great deal both to my character and to my professionalism. There aren't any masters like that nowadays".



The “great cooks” of the Barilla “Caroselli”

PAOLO LIMITI

“*E*xcuse me... excuse me...”, I said in great embarrassment, as I moved forward and made a great effort not to put my hand up like you do at school when you need to say something. “Excuse me...” I said a third time but in a much more strained way, finding that I was now already standing underneath the television camera and could see that the director had told the cameraman to stop with a grimace of impatience and “she”, from the top of a moving walkway that was still sliding gently behind an incredible arrangement of boxes of Barilla pasta placed all in a row, had ostentatiously put her hands on her hips and was looking with eyes blazing from behind the floodlights to see who the intruder was who “had dared”. This, and my memory doesn’t deceive me, was my arrival on the set of the Barilla TV commercials and this (how we laughed about it in the years to come) was my encounter with the company’s breathtaking representative, Mina. As the new “cinema-man” (as we were called then) at the advertising agency CPV which looked after the company, I was fully conscious of the fact that I had to take back with me a film sequence that would reflect what had been rigorously written, illustrated and approved on the story-boards, those little scenarios drawn sequence by sequence that gave the first coordinates as to the type of shot that would be seen at each precise second on the television screen. They were veritable “bibles” which had to be stuck to with a sacredness in perfect coherence with their nickname (and they are still known as such in America) and there was a reason for this: they were completed only after long meetings between the client and the agency representatives and contained, albeit disguised with the best creativity available, all the solutions and messages that the product was supposed to convey to the audience.

It would be easy to object that this is still done nowadays, but it must be remembered that at that time, on the contrary, it was a new thing, which found us all to be enthusiastic and crazy about a new type of “toy” which, albeit with the help of a simple psychoanalysis, first allowed us to investigate the human mind and then to seek the language for scratching its surface. Even if occasionally it was a bit overdone. We accepted concepts that were perhaps somewhat excessive such as: “*never begin a headline with the letter N, which recalls NOT, therefore a negative idea*” (!), but it was the discovery of a mysterious world that produced good fruits.

This is why when I tried to explain to the director that I had interrupted the take “*because the lady, you see, ought to raise her arm like this, above her head just like it’s drawn here*” I was stopped dead by the slightly teasing voice of Mina which, from the top of the structure where the conveyer belt was that transported her, which had come to a standstill just behind me, said to me: “*And why, pray, should I raise my arm?*”. The irony in the question was very good for me, because it spurred me to react and I explained that given that she moved her upper limbs with such masterly skill, as could be seen every time she appeared on television, why not take advantage of this and use this allure of hers to symbolise a delicious plate of pasta being served at table?

She looked at me with pity, I know; but she must have intuitively sensed that beneath the heavy burden of an advertising agent overwhelmed by a thousand responsibilities there must probably have been such love for his product that he could delude himself that perhaps one TV viewer in a million would subliminally grasp the message, who knows...

The fact is that, albeit with a grimace on her lips that was highly reminiscent of twenty past eight, Mina fluttered her whiter than white fingers upwards and Barilla had its first superstar TV chef!

And it is curious how later, over time, I again used (and for almost the whole time of the commercial) nothing but Mina’s arm languidly skimming over a long row of boxes of pasta, whilst her off-screen voice un-

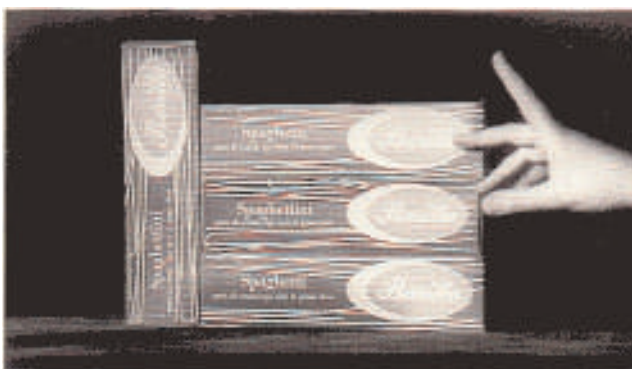
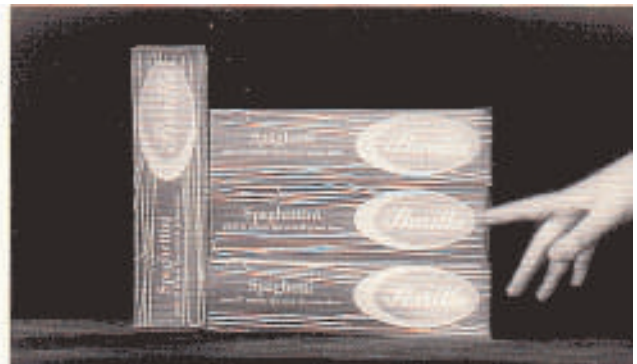
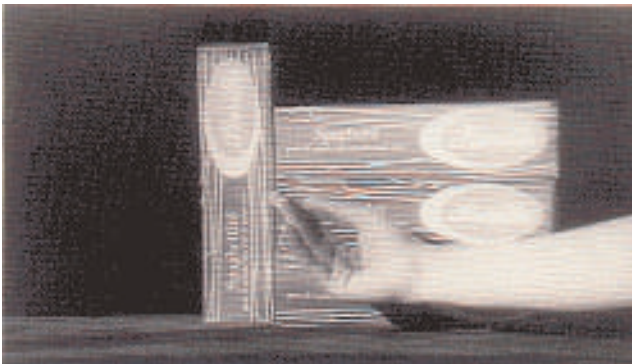


Mina was the protagonist not only of the actual "Caroselli", but also of the final advertising "tails". Although there was not a shadow of doubt as to the star's remarkable appeal, it did not seem credible to show a Mina-housewife. So the sensual femininity of the singer was materialised: her hand would caress with voluptuous elegance the boxes of pasta or would tower above gigantic packets of noodles to recommend purchases of quality to the great cooks that Italian housewives are.

derlined its goodness. It may have seemed (and perhaps it was) a risky idea, but the point was that it was not easy to put together a star like her (at that time she was considered to be very free and unconventional) with a plate of unassuming homemade pasta, without arousing a few squeaks from the typical housewife.

It was lucky that we had behind us such a congenial fellow as Pietro Barilla who met the "storms" of us ideas men with great flexibility and intuition, shrugging off to some extent the so-called traditional canons.

However, the choice of Mina as testimonial had been all his, in defiance of all the curses of the "vampire image" that rained down from advertising agents (let's admit it) who were a little too up-to-date. The "vampire image", as insiders are well aware, was that very unfortunate situation in which a product that decided to take advantage of the popularity of a star to better convey its message, ended up by being totally overwhelmed by the latter; in other words, the public would be so enchanted by the star as to wholly forget the



"In te c'è una gran cuoca, e Barilla la rivela..." [There's a great cook in you, and Barilla reveals her] recalls Mina's soft voice as she lands up next to an arrangement of Barilla boxes having glided into a structure made up of the characteristic blue packages, in the 1967 "tails".



product he or she was working for, which as a result was "bled". As dramatic proof of this, the aforementioned advertising agents, were always trotting out the name of a famous little old lady from Kentucky who remembered Terry Moore's smile perfectly but would have been unable, even in front of a firing squad, to say which product was being advertised (a toothpaste).

I am happy and proud to say that Pietro Barilla never gave a thought to Kentucky and signed Mina up with the greatest confidence, bringing about one of the most elegant and artistic marriages between a product and a personage that there has ever been.

This does not detract from the fact that Mina really was, I repeat, a good way outside the traditional scheme of things and the idea that tormented me was this: would using her exclusively in a domestic context be really too unbelievable? The problem, in practice, was posed much more forcefully when it was a question of television commercials which, lasting only a few dozen seconds, did not have the show-support of the "Caroselli" and therefore could not even play on the

audience's pleasure at having just witnessed a super-mini-show. And then Mina was woman incarnate, playful, wholesomely sexy; how was it possible to take her away from the glitter of "Prova del Nove" or "Johnny Sera" or "Studio Uno" and hide her behind an apron that did not belong to her?

So I decided that there would be no harm in it if Barilla also made the life of a star happier and that the star, in her mysterious condition, a little crazy and larger than life, spoke to the pasta in the insinuating, slightly sexy and bizarre manner that was expected of her! It was no coincidence that the slogan "*c'è una gran cuoca in te a Barilla la rivela*" [there's a great cook in you and Barilla reveals her] had been specially thought up to urge the traditional housewife not to feel guilty if she no longer made her own pasta (that she should wake up in other words, we were in the electronic 1960s!) and the message had to reassure her about her abilities, seeing that whilst, admittedly, Barilla made it for her it was then up to her to cook it with masterly skill!

We then went on to expand the idea from this same sla-



nt and examined what it was that gave her the right as well to... sex! Precisely. Let us now reveal it once and for all: “*pasta and sex*” was the hinge of our message, coinciding with the outbreak of the great sexual revolution of those years. And thus Mina’s new slogan included the fact that the pasta was perfect “*per te (donna)... e per il tuo uomo...*” [for you (woman)... and for your man...], whilst her hand, provocative in a Freudian way, intimated moments of passion playing on the boxes! It was the time and it was the moment. Nobody can prove us wrong: if you look at all Barilla’s television advertising with an historical eye, you will discover more than in any other product of the epoch an absolute relevancy to the new fashions and the anticipation of styles, almost as if an attempt was being made to create a diary of our customs.

It is worth underlining that essential to all this was the presence of Mina, who (at times without even wanting to) created fashions, as was the fact that alongside her, in the wings, were working all those great people who in some way were able, due to their privileged posi-

tion, to influence the tastes of the public: I am talking about names such as Piero Gherardi, for example, who worked on Barilla as an outstanding director of the “*Caroselli*”, but who had been Fellini’s ingenious costume and set designer and had won two Oscars for “*La Dolce Vita*” and “*8 1/2*”. It was to him that Mina gave her eyebrows. When Gherardi told her that her huge eyes would become even huger without “the hood” of those two swallow’s wings and that “*defects should be underlined and become qualities on a face*”, Mina removed them in a flash and Barilla’s “*Caroselli*” featured the most original pair of eyes that had ever been seen on a television screen!

Another name was Antonello Falqui (> II, Entry p. 273), a real king of the musical shows of Mamma RAI (and also the best, drop your mask!) who put that same mark onto commercials for which the audience went into ecstasies during the Saturday evening mega-shows. And with Falqui and Mina yours truly had another clash which I would not hesitate to define as “Barillianly” historic!

A story from the Barilla “Caroselli”, for the advertising “tail” of 1967 devised by CPV and edited by Paolo Limiti and donated by the later to the company’s Historical Archive [ASB, O, Folder Mina].

The episode took place during the making of the “tails” (the exclusively commercial finales) of the “Caroselli” of 1967. The “bibles” provided for a whole interplay of close-ups and a finale in which Mina’s face would appear right next to the Barilla trademark, huge eyes in axis with the B of the logo.

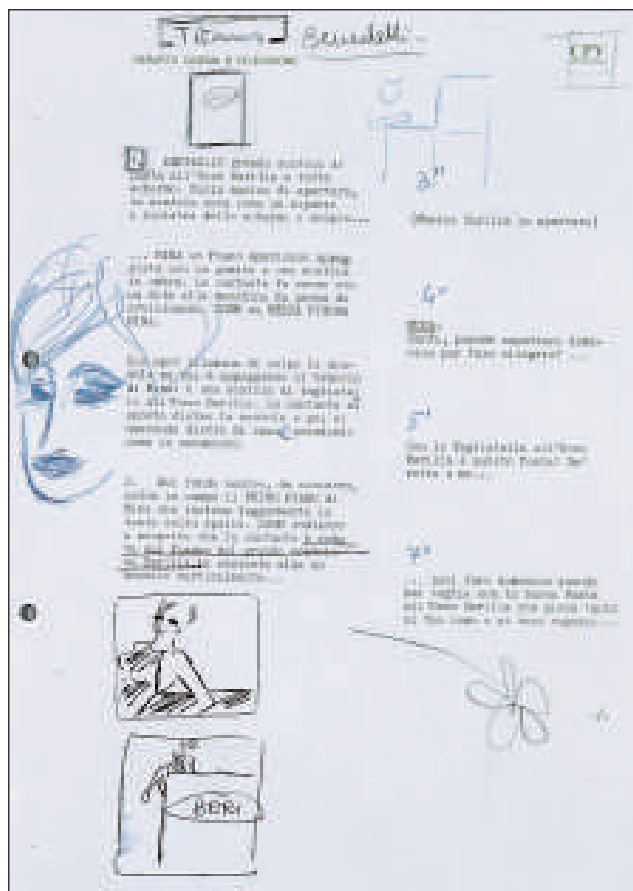
It was a flaming June, we were “shooting” at the old Titanus studios (without air conditioning), under enormous spotlights that created a temperature of almost fifty degrees: Mina arrived directly from the Teatro delle Vittorie, where she was rehearsing for “Sabato Sera”, and immediately threw herself back into work trying on costumes with Folco and practising choreographic movements with Tony Ventura, who were both very careful to give the “Caroselli” the same flavour as the RAI show in such a way as to capitalise on the audience’s goodwill.

I recall that it was the period of the “bound” Mina, by which I mean that, since it was the time when flowing dresses were worn with few curves on show, Mina would flatten her breasts with bandages in order to be more streamlined. (“You are crazy”, I told her. “It’s true”, she giggled).

But to get back to the bombshell: I took great pleasure in waiting to see the “eyes and trademark” close-up which concluded every “Carosello”: there were five “Caroselli”, five different “tails”, therefore five shots that would allow me to enjoy it (call it creative fetishism, call it Montezuma’s madness, but it was what I was waiting for!).

Everything was progressing smoothly until the second day, when during my favourite shot, the light engineer (Rossi, a “wizard” who had even worked with Rossellini), told Mina not to move too far forward because “the shadow of the Barilla box would be visible on her neckline”. I told Rossi not to worry, given that it was a question of an extreme close-up in which only her eyes would be seen and.... “No, Mr Limiti”, he replied, embarrassed, “the shot is wider, it reaches down as far as her chest...”.

Thus I realised that Falqui had decided on a wider cut, probably in agreement with Mina (but I couldn’t swear to it), undoubtedly with good artistic reasons, un-

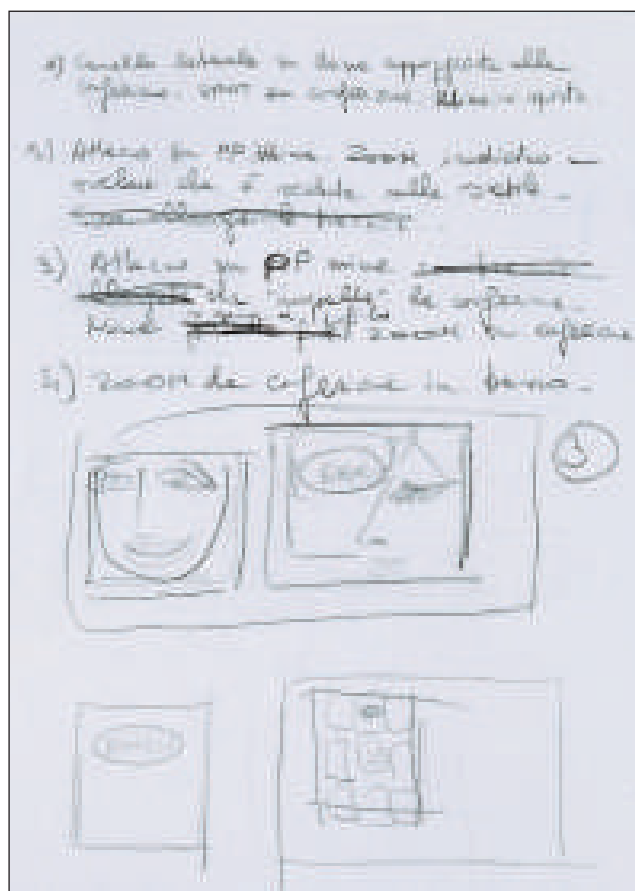
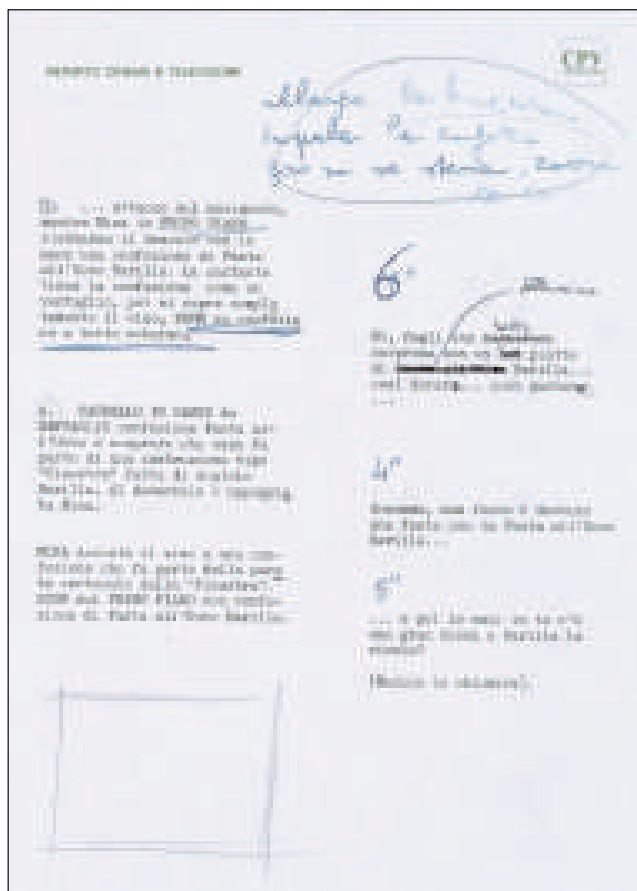


questionably without any advertising justification, inevitably directed at a face to face confrontation. With me. A disagreeable situation: because if I know I’m right, I’m prepared to fight.

In the argument that followed, I remember Falqui saying to me: “Not even Bernabei [the Director General of the RAI at that time] has ever treated me like this!”. And I remember replying: “Bernabei can’t complain about your work; I can”.

That day, without saying another word, I left the studios with no result followed by dear Elio Gigante, Mina’s long-time manager and an exceptional man of the theatre, and took refuge in my hotel determined to have every sequence that had been changed without my knowledge “re-shot”.

It was an incredible hassle because at that time we were working on a sword-edge and the “Caroselli” always had to be delivered by a date that could not be extended to the SACIS (the controlling body and, let’s be clear about this, the censorship body of the RAI) and we always arrived out of breath and at the very last moment to deliver the material for broadcasting. Gigante telephoned me all night long, but I did not answer: I wanted to reflect and in any case I had already alerted the agency that “it all had to be done again!”. I will confess here, immodestly, that... I was good, pretty good, I had a reputation in the agency and the director of the cinema section who admired my work shared my view: Barilla would sell its life dearly! The



next day I finally got back to Gigante and he begged me to go to see the “dailies” (the sequences that had just been printed, and still needed editing, with the identification takes) and decide whether they really needed to be re-shot. Falqui (relaxed, calm voice), Gigante (anxiously self-controlled, but amicable) and Mina (curiously entertained) arrived at the showing in a small room in Parioli. It was Mina who dissolved the tension, after having viewed the extracts. “*So, Limitino, do they really need to be re-shot?*” she said, giving me a little kiss at the end of the question. In a nanosecond I thought: “*Double costs, loss of time, risk of not going on air. I shall be able to attend to my artistic cramp another time, Barilla will survive even with the wider shot*”, and I “conceded” that they could pass muster as they were.

However, I had established two fundamental rules: the scripts are not changed without first discussing the matter with the agency and Barilla is given “*the best of two possible worlds*”. Philosophically exemplary.

From that moment on, however, Mina and I discovered we shared the same point of view of life, both grasping at the same things, and we became the greatest of friends.

She astonished me a few months later by unearthing a song I had written for Dionne Warwick and re-recording it (gloriously) to give me a surprise. It was “*La Voce del Silenzio*” and was the first of a long series that we did together, many of which then ended up in the

Barilla “*Caroselli*”: “*Adagio*”, “*Sacundi Sacundà*”, “*Viva Lei*”, “*Mezza dozzina di rose*” and others: many “*Caroselli*”, many memories.

And watching them again today, even the ones which are less modern (particularly the ones with the *Pompadour* back-combing or the op dresses) still have a grit and an imprint that leaves you open-mouthed: in Gherardi’s episodes (> II, Entry p. 275) (on the roof of Naples station, on the seafront or near the old aqueduct) it is very easy to detect an atmosphere of reverie and symbolism which were then applauded by the whole world; the episodes by Falqui immediately revive the atmospheres of Italian Saturday evenings “*on two channels*” (Raiuno and Raidue, the only ones that existed at the time of our story, were the “*first*” and “*second*” channel for all Italians); the episodes towards the end of the Mina–Barilla association, have the poetry of Valerio Zurlini (> II, Entry p. 282), a director of extraordinary sensitivity.

And then among these, there are also some directed by me... but I will never say which ones, because I am too keen on hiding myself amidst so much talent and hope that someone might pretend not to realise it.

However, come to think of it, what an extraordinary recipe the Barilla “*Caroselli*” had behind them! Ingredients that still give off a scent of wonder and nostalgia that may even leave you feeling a bit light-headed. It’s true: they were great cooks... and Barilla revealed them.

Antonello Falqui with Mina, below, during the rehearsals of a dance routine for a Saturday evening show and, below, during rehearsals once again, with Guido Sacerdote.

Bottom left, a close-up of the singer in a Barilla “Carosello” of 1967 [BAR I Re 1967/15] directed by Falqui.

One show in two minutes

ANTONELLO FALQUI

Many years have passed since I filmed the “*Caroselli*” for Barilla pasta with Mina. However, one thing that I still remember clearly is that we had a lot of fun preparing them and shooting them: everyone in the studio was in high spirits and helped to get the job done. Perhaps because we had the feeling that we were making a “mini-show”, or at least one “episode” of a show. In fact Mina played a series of prima donnas from the musical world, from the Bella Otero to Gilda, and as a result we all plunged in, on each occasion, into the atmosphere of different historical periods, and there was time to do so. Just imagine it, we had about two minutes per “*Carosello*” available! A far cry from the 15 or 30 seconds of today. But today everything has changed – the rhythms and techniques are different; the language is very fast, I would say shattered: the immediate emotion of the receiver is being sought. Visual syntheses which are sometimes very attractive have been achieved and, perhaps rightly so, they are very different from the “mini-show” that we had so much fun making then. A “wizard” of advertising, Gavino Sanna, has declared: “*I hate selling dreams*”. Could that have been precisely what we enjoyed doing so much then: being able to “*sell dreams*”?



Leave it up to Falqui

LARA AMPOLLINI

The Tiffany lamps pour forth colours dense with light from their umbrellas. Puppets in the costume of oriental horsemen rest in the semi-darkness, ready for the order that will have them leaping up to perform new exploits. Antonello Falqui's house is a magic spectacle and full of surprises, a sure sign of an exuberant visual talent. Everything is orchestrated in evocative unison, from the flowers on the fabrics to the enamel ones imprisoned in the glass of a small table, from the warmth of the woods to the golden pink of shells left by a richly imaginative sea. A setting that testifies to an unerring ability to enchant. The same that Falqui used for his shows. 22, 23 million viewers per evening. All of whom were admiring not a variety show but highly original, new creations. Inventions. Events.

"Everything went through the director. I was responsible for coordinating the work of set designers, costume designers and directors of photography, and I gave everyone guidelines to achieve what I wanted. There was an aesthetic concern in those days that no longer exists, even though our means were much more limited. A great show could count on a maximum of 3 or 4 television cameras. I had to put up a fight to get a fifth one. But the whole of TV was different then. There was time to think and to rehearse. Not now. And yet they still spend millions, nobody knows what on. They could spend it given time".

– You were a great innovator of our TV...

"At that time the language of TV didn't exist, especially not in variety shows and light entertainment. Anyone who had ideas had their work cut out. I came up with the notion of getting rid of all the sets. Behind the artist I just left a white backdrop that blended into the floor. It was also a way of enhancing the artist's work. Of course he or she had to be able to bear the weight of that attention. I remember that Garinei and Giovannini were astonished. Everyone was used to certain baroquisms typical of revues. On several occasions I had to argue bitterly to get innovations accepted. Another thing I did was to put everything on-screen, booms, television cameras, assistants. I did so for the first time in 'Canzonissima' in '68. It was a really new thing. Nowadays TV has appropriated this lack of concern with showing its workings. But then it was a game, it was all deliberate and measured out, now it is only sloppiness".

– How were your "Caroselli" created?

"Generally speaking they stemmed from an idea of mine which was then submitted to the production company. The task of directing took place directly on the set. A storyboard was only made for the tail in which the product appeared. Shooting lasted one day, not more. I have to add that Mina never stopped, never messed up, never got a note wrong. She only had to read a song through twice and she could do it perfectly. She was extremely musical and didn't waste anyone's time. But then there was all the editing work to do".

– What kind of relationship did you have with Pietro Barilla?

"I remember that he was very keen on those 'Caroselli'. He even came on the set but was very discreet. He only said one thing: 'Leave it up to Falqui'. I think he was happy with our work and to thank us he invited us to a party in a magnificent villa on a lake".

– You yourself have told the story of a slight argument you had with Paolo Limiti over the choice of a shot...

"Yes, he often tells the story too, so he obviously hasn't taken offence. It's true to say that I was very strict in the studio, I expected everyone to give their all because I wanted an optimum result. So as far as directing was concerned, I obviously wasn't interested in listening to advice from anyone. It wasn't easy to interfere in my decisions, but all in all I think it was the right way of going about things".

– How many people worked on the sets of the "Caroselli"?

"Ten or fifteen, they were complete sets, with cameramen, grips, electricians, make-up artists, costume designers, hairdressers... it was necessary to be fairly firm to make sure they all got along together and no time was wasted. But I was used to it, for the early evening show we would have a crew of 50 or 60 people".

– Leave us with a memory of Mina...

"I worked with her for fifteen years, always with great pleasure. I think the feeling was mutual. I gave her a lot of freedom and she had faith in my decisions, also in terms of her look. She never objected to anything that I suggested, she was confident of the fact that everyone was interested in getting the best result. She wasn't anxious about looking at shots again and when we looked at them she was satisfied by that. Mina is a very humorous, intelligent, quick-witted woman. But she's also very shy and excessively aware of her own limits. She would usually cut half of the scripts that were given to her. If she didn't feel up to something, she would cut it. A lot of preparation went into the dialogues with the guests on the show. But when necessary, when a guest improvised, she was also able to stooge without a script. In these cases she mainly got through it by laughing, but there's no denying that it worked. She never wanted to act characters who were different from her. To get her to play the comic character of the stuttering toy soldier, it was in 'Milleluci', I think, or in 'Canzonissima', I had to argue with her until I was near collapse. Then she did it and was magnificent. One thing I was never able to get her to do though, and I still regret it, was 'The Merry Widow'. The project for a TV adaptation of the operetta was already at an advanced stage, the cast was supposed to include her and Johnny Dorelli. Mina wanted nothing to do with it because according to her she would have needed to be able to act and she didn't feel up to it. In the end the role was played by Catherine Spaak, dubbed, and it was on that occasion, among other things, that she and Dorelli fell in love. Nobody can get that idea out of my head, sometimes I imagine her: as the 'merry widow', as in all the things that she's done, she would have been perfect".

Below, Pietro Barilla drinks a toast with Mina – who is wearing her stage outfit – and Valerio Zurlini on the occasion of the start of shooting of the Barilla “Caroselli” in 1965 [ASB, O, Mina] and, bottom, a close-up of Mina with the director [ASB, O, Mina].

A higher percentage of soul

MINA MAZZINI

Episodes, which even though not fundamental, are linked together, rendered clear and precise by something that really can prove to be fundamental: the ability to make pleasant, amiable and even cheering that which normally might have turned out to be a mere adventure. And among the frequent adventures of those red-hot years in which everything around was transformed into a “representation”, from drinking a cup of coffee in a bar in the open countryside to a break at a restaurant, which all at once would turn out to be full of doors, windows and hatches from which would suddenly pop out flashes, lenses and notebooks already packed with answers never given, various episodes are still remembered thanks to certain people’s natural instincts for creating atmosphere: a rare ability; also realised on the *sets*, which may not have been their native place. Even those who have “practical experience” are surprised to discover that those choices that are often made out of “*grandeur*” can be made by people who are not actually within the profession; they can be made on a whim, as a result of pure intuition and a sense of the thing in itself. By instinct, one might say, if in such cases the vocation to penetrate things and people, their nature and culture, did not become immediately clear. And from that instinct, from that serene instinct, like a delightful gift, appeared Valerio Zurlini and Piero Gherardi to turn the making of a commercial into an event of unforgettable fellowship and collaboration. Pietro Barilla, what nobility of spirit! These people were characterised by correctness of choices and actions, in other words by the impossibility of setting aside their intelligence, their higher percentage of soul, which was not to be ignored, was biological, a gift from heaven, destined for the lucky few who are humbly grateful, undertaking to make thorough use of it with awareness and responsibility and, last but not least, with constant good taste.



The 1970s were a long and difficult period of changes: the certainties of affluence, already challenged by the 1968 protest movement, collapse following the economic crisis and the trade-union demands of the “hot autumn” in 1969: strikes and demonstrations – below – followed one another for an improvement in the conditions of workers.

The 1970s: history and society

FRANCESCO ALBERONI

In 1967-'68 the student movement imported from France exploded, which, given Italian political traditions, in a very short space of time took the form of revolutionary Marxism, linking itself again in spirit to what was happening in China and Cuba. Then, in 1969, better known as the “hot autumn”, the powerful trade unions that would dominate Italian economic life in the early 1970s, rose to power to the extent that it is possible to speak of a “laborious” phase in the political life of the country. It was the age of the film “*La classe operaia va in paradiso*” [The working class goes to heaven], the disappearance of wage cages, the birth of the *Workers' Statute*, and the Magistrates ranging themselves against employers.



In the advertising industry they were years of deep confusion because advertising appealed to the current values. And the current values were now political, revolutionary, having little to do with affluence and consumption. Some of them, such as the advert for the detergent All, sought to adapt by saying “*All è rivoluzione*” [All is revolution], but many others continued along the lines of the past, trying to ignore the present. In this phase of political tensions, there were many companies which, overwhelmed by excessive union demands, lost competitiveness and



The sudden outbreak in October 1973 of the Arab-Israeli Yom Kippur war – on the facing page, at the top, the Israeli task force crosses the Suez Canal north of the Bitter Lakes – led to the oil embargo, the car-free Sundays of the austerity period, below, two adverts of 1973 with evident references to the economic situation of the time, to inflation and the price freeze.



They were also the years in which Barilla – prompted by the price freeze on pasta – after several years of research, launched – alongside, one of the first adverts of 1976 – its new line of baked products, Mulino Bianco.

went bankrupt. The State stepped in, with the IRI and with the GEPI. It was the triumph of the public sector. The preponderant influence of parties over the economy and over society began. Some entrepreneurs lost their enthusiasm and sold up, others left the country. It was at this time that Barilla became American. There were also intellectuals, such as Giovanni Sartori who, believing the victory of the Communists to be imminent, emigrated before it was too late. Less important and less exposed individuals camouflaged themselves, disappeared into the depths, went into hiding. The hidden economy had begun.

1973: the oil crisis and austerity

In 1973 the oil crisis flared up as a result of the Arab-Israeli war. The “cartel” of crude oil producing coun-

tries, OPEC, declared an *embargo*. Petrol pumps remained closed, there was no traction oil or heating oil and no fuel for power stations. This led to the system of alternate car number plates and car-free Sundays. The entire population of the western world realised, for the first time, how much its economy and its lifestyle depended on oil and its derivatives. It was as much an economic as a cultural shock.

At the economic level the greatest effect was inflation which led to the hoarding of goods. The Government replied with a price freeze on indispensable articles. At a later stage it dictated that, next to full-price products, non-advertised, lower-price products should be marketed. Companies like Barilla which produced indispensable articles such as pasta, found themselves at the centre of the storm. The prices imposed by the Government necessitated eliminating or cutting down on durum wheat, which was more expensive.



The 1970s as a time of social evolution: sexual revolution, revolution in casual clothing, revolution in musical tastes – left, young people in a crowded discotheque in a photo by Uliano Lucas – and a revolution in consumption as well – on the facing page, the spending ritual [TCI Documentation Centre] – thanks to the gradual spread of supermarkets and organised distribution.

However, this would have meant evading the law on pasta and displeasing the consumer, who was used to Italian type pasta that remains firm or “*al dente*” when it is cooked. Barilla decided to maintain the quality of its product and to advertise it. This gave rise to the advert that compares a forkful of pasta that is resistant to overcooking with a forkful of pasta made using soft wheat that does not resist. It represented an elementary, but fundamental promise for the identity of the product and the company. This image would continue to be used even afterwards and the expression “*sempre al dente*” [always al dente] would return as a sign of goodness, quality, vigour, excellence and success.

Crisis of capitalism and the environmental problem

These were the economic effects and consequences. But the oil shock also had a primarily cultural effect of extraordinary importance. The west had never thoroughly challenged its model of industrial development. Even Soviet Marxism accepted it, in fact, only requiring that it was achieved through collective ownership rather than private ownership. However, with the oil shock, books and articles were disseminated in which it was shown that the planet’s energy sources were becoming extinct. That the crisis was only the first symptom of a shortage that would worsen dreadfully in future years. That industrial society was on the point of collapse and would disappear destroyed by its squandering. Ecological issues were disseminated for the first time at mass level. Industry was devouring all the planet’s resources and poisoning the water and the atmosphere. The cities were condemned. Atomic energy also started to be criticised and the subject of alternative forms of energy was raised. Some people left the cities to retire to the countryside to live in a more frugal, natural and genuine way.

It was in this cultural climate that Mulino Bianco came into being, a line of baked products that referred back to the pre-industrial period and to its more solid and cleaner values. It was inspired by an age in which people lived in the countryside and ate the things that they produced themselves. Good things, prepared with care, with wisdom. A solid, healthy world, in which children respected their parents. A world in contrast with the present disorder. In the years immediately after the oil crisis, terrorism also began to make itself felt in Italy. They were years of fear, of insecurity, of violence, the so-called “*years of lead*”. The atmosphere of Mulino Bianco was also in contrast with this atmosphere poisoned with political hatred and excesses. It revived a healthy, serene, honest society in which people worked, at peace with themselves and with nature. With the elections of June 1975 the progressive shift to the left of Italian political life came to an end. Thanks to the contribution of the catholic activists close to Zaccagnini, the Christian Democrat Party retained 39% of the votes. The Governments of historic compromise followed, led by Andreotti, with the external support of the PCI. Berlinguer proposed the line of austerity. With the death of Moro, finally, the entire Italian political system took a position against terrorism, which, politically isolated, was being hotly pursued by General Dalla Chiesa. The Italian economy also began to recover. In particular the small and medium size concerns which had succeeded in escaping trade union pressure. It was a hidden, submerged economy, in which taxes were not paid and work was off-the-books. However, GDP increased. After the development of the Veneto region the development of the Marche region also got underway (for example, the Merloni group). Italian capitalism began to raise its head and committed itself with Agnello acting as chairman of the Confindustria. People began to hope again and won back their *joie de vivre*. Yet they remained cautious, clinging to solid values. The adverts for Barilla pasta in this period show laid tables, close families, children playing, the traditional noonday delight. There are no sudden impulses, no adventures, just a tranquil feeling of security.

With the oil crisis political terrorism also began to act: it was in the course of the “years of lead” – below, a photo of armed members of Autonomia Operaia during a demonstration against the forces of order in 1977 – that the “strategy of tension” would reach its height with the Via Fani massacre and the assassination of Aldo Moro in 1978 – below, right.



The difficulties of the 1970s

Economics and politics in a period of crisis

ANTONIO CALABRÒ

The 1970s were very tough. They were defined as the “*years of lead*”, due to the terrorists who, from the far right to the far left, irrupted violently onto the political and social scene. Sombre years, in any case. Characterised by negative phenomena at international and domestic level: the oil shocks, the increase in prices of raw materials, the international currency disturbances after the end of the Bretton Woods agreements, the considerable slowdown in the processes of European integration (“*Euro-sclerosis*”, as the newspapers of the time wrote), the explosion of inflation, the grave social unrest which it was attempted to remedy with the introduction of the “single point of the cost-of-living allowance” in the pay packet (but inflation would be stimulated by it) and the rapid increase in public spending. And, at the end of the decade, the first “prominent” deaths at the hands of the Mafia, a plague that infected politics and economics. In a word, Bella Italia revealed its ugly face. And it even had to reckon with a new word with a doubly negative meaning: “*stagflation*”, a new combination of high inflation (in particular inflation of costs, given the high oil bill, but wage inflation too) and economic stagnation. However, despite everything, Italy did not collapse. Because the country had great human resources it had great vitality. And therefore it stayed afloat and in fact, even at such a wretched time, accumulated resources for the recovery in the 1980s. Two-faced Italy. Grey in the cities. Vibrant in the “bushes”, in the industrial districts, in the provinces where, “with leopard’s spots” (to use the richly imaginative definitions of CENSIS, managed by



Giuseppe De Rita), new entrepreneurial activity flourished and a dynamic civil society developed.

But let us proceed in order. The opinion of two economists, Giovanni Zanetti and P. C. Frigerio, with regard to the beginning of the 1970s, is very severe: “*The end of the economic miracle left in Italy a sense of dissatisfaction that was closer to a sense of regret for a mechanism of growth that had been lost than to a sense of unease for not having brought to completion a process full of gaps and imbalances. This dissatisfaction was transformed into a type of psychological behaviour similar to panic when, after several years of intense social unrest, the energy crisis and the consequent inflation clearly highlighted the structural problems of the Italian economic system*”¹.

Times of tension, first and foremost. The “hot autumn” exploded in ’69 with workers’ disputes in virtually all the large factories in the North and continued to make itself felt with growing intensity. Trade unions grew in influence in a South which had, admittedly, freed itself of “wage cages” (in March ’69) and was celebrating massive public investments, but at the end of the day, after the first vain hopes, was unable to see a real way forward and did not bridge the gap with the rest of Italy: unemployment continued to increase, industrial settlements in basic activities in particular (steel, petrochemicals, chemicals) proved to be “cathedrals in the desert” without the capacity to stimulate widespread local industrialisation, social tensions became explosive (the most dramatic case: the revolts in Reggio Calabria to lay claim to the headquarters of the Regional Administration, but revealing a wider and deeper social unease). The North-South divide, in a word, remained

The massive government interventions in the South – on the right, a large refinery in Sicily – did not have any impact on a situation of general recession and structural backwardness, which gradually led numerous companies to close their gates – alongside, a march in support of the Magnetofoni Castelli company in Melzo threatened with closure in a photo by Silvestro Loconsolo, 27 May 1968.



strong (GDP for the southern inhabitant went from 68.9% in '63 to 72.8% in '71 before going down again, to 70.7% in 1980). And the South continued to be a missed opportunity for a readjustment and a consequent surge in the development of the whole country.

The cultural environment was not favourable to enterprise. The underlying crisis of the reforming and programming centre-left was resolved in a predominance of political logic and a search for “consensus” at any price, also with regard to the management of economic processes, with an abnormal growth of the public presence. The trade unions bore down, infiltrating the consciousness of the political world and public opinion with a slogan destined to characterise an epoch and to establish a concept that was extremely damaging for the national economy: wages as an “independent variable”. But in the world of economics there can be no citizenship for these “independences”, except by paying a very high price for it. In a word, every variable is connected. And if wages were not linked to productivity and profits, the road to growth grew narrower for enterprise: it was necessary to concentrate on competitive devaluations to withstand challenges on the international markets; limit investments because of falling profitability; turn to the State for policies of support, subsidies and protections. Sooner or later the negative results arrived: basic competitiveness was undermined, a weaker national currency led to inflation, the wages spiral accentuated inflationary phenomena, the public accounts suffered due to welfare decisions, the structural weaknesses of the country-system facilitated international speculative operations particularly on weak currencies such as the lira and so on, worsening in a downward spiral of ruin (in the early 1990s Italy would pay dearly for these mistakes).

Various data may help to give a clearer picture. Consumer prices increased on average by 17.3% between 1973 and 1980, against 4.8% in Germany. And the lira was continually debased: in '63 there were 157 lire to the mark, in '73 there were 218 and a staggering 471 in 1980². Italy, in other words, in the 1970s needed a serious “incomes policy” (whose unheeded spokesman was the leader of the PRI Ugo La Malfa, several

times in charge of key economic departments but in Governments of too short a duration and insufficient political strength to get a good grip on the helm of economic policy). Instead Italy found herself in a state of bad management of the economy. And even several good laws passed in the second half of the decade on extraordinary intervention in the South of Italy, industrial policy, foreign trade, the agricultural policy, housebuilding, etc. did not achieve the expected results. The inter-ministerial committees of coordination (starting with the CIPE, for economic planning) were transformed into rooms of mediation and not of choice, the slow tempo of politics moved further and further away from that of economics. And the Italian crisis grew worse.

In '73 the first oil shock, with a real boom in oil prices as a result of the Arab-Israeli conflict, hit Italy more than the other western countries: the country-system experienced, as we have seen, moments of tension, manufacturing companies were weak and in many cases fitted with antiquated equipment (therefore poor in terms of energy saving), the transport system was clearly oriented at the private sector and hardly geared at all for use by public transport.

It was a case of managing somehow: pedestrianisation of cities on Sundays, the introduction of the legal hour, even the bringing forward by half an hour of the evening news in order to save electric energy by going to bed a little earlier.

A second shock arrived in '77. The effects were severe, a further imbalance for the country.

However, both shocks, after subtracting the high costs of the initial phases, proved to be beneficial in the long term, in Italy as in the rest of Europe and the USA, forcing a review of energy policies and industrial policies, with positive effects in the following years. As far as energy was concerned Italy abandoned the “nuclear” road and therefore continued to be, much more than the rest of Europe, oil-dependent.

The oil shock in '73 worsened the decline in competitiveness of Italian products, adding to the growing cost of labour and the general economic gaps tied to the country's insufficiencies and structural inefficiencies.

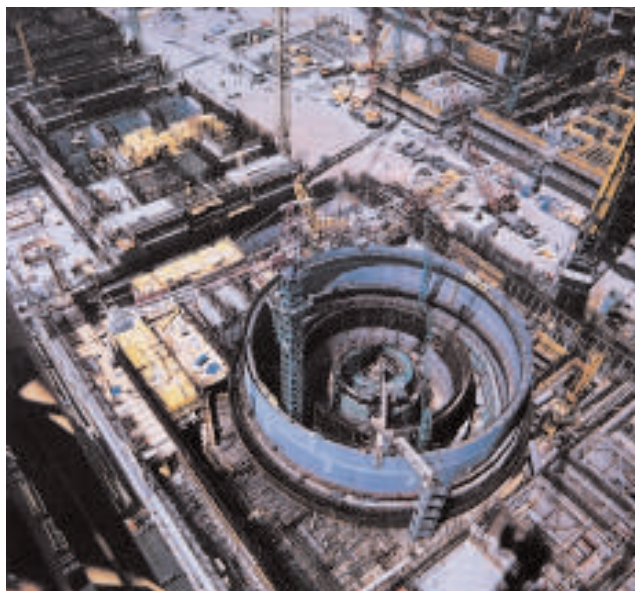
The growth of energy consumption and the price rise in the oil resources widely used in thermoelectric plants forced Italy to embark on the nuclear option – alongside, the construction of the Caorso reactor – which was never fully completed due to environmental and political pressures.

Other factors lay heavily on the general situation: the leakage of capital to foreign countries, first and foremost, for political reasons (the social and trade-union disturbances, the old and new anti-communist fears) and for reasons of a public order (the growing fear of many well-to-do families over the threats of kidnapping for ransom money, ...). The fragility of Italy felt the effects of this, with an increased *deficit* in the balance of trade due to the high cost of oil.

The choice of economic and monetary policy of the Governments of the time had autarkic characteristics: national barriers to capital and constraints on bank liquidity. With a second very clear objective: to force the banks themselves to underwrite a large part of the state securities that the Governments issued to finance growing public *deficits* and whose performance, less than the trend of inflation, proved to be anything but alluring in a free market. Wealth was transferred from creditors to the debtor State. But those creditors (the banks, almost all in the public hand) cut down financing to companies. The growth had no fuel. Development slowed down.

There were more general consequences. Serious ones. This type of financing of public spending released the brakes of the budget policy. In the short term it satisfied more or less everyone, companies and workers (contributions, exemption from social-security taxes, welfare supports, allowances) and supported the creation of consensus (for the government parties which held the spending levers, but also for the opposition, which became strong on the back of the successes of union demands and redistributive political battles). But in the mid-term the decline of the public administration grew worse. And it led to a climate in which private enterprise suffered. Public enterprise, without budget constraints, distorted the terms of competition and undermined the evolution of a healthy economic cycle.

On 25 January '75, in search of some kind of social peace, and more relaxed industrial relations, Confindustria and the unions reached an agreement destined to make history. The agreement was signed that unified the point of the cost of living allowance at the highest level. Companies hoped to be able to enjoy less



unrest. The unions considered that pay packets were protected from inflation and they could concentrate on negotiating other issues, further wage increases, better working conditions.

The effect of that agreement, however, was to cause deep distortions. It added new fuel to inflation. It crushed wages in egalitarian terms, rewarding the lower levels but mortifying the more highly skilled and best professionals (therefore generating deep dissatisfactions and triggering particular demands, often with a corporative flavour). It caused an increase in the cost of labour and depressed competitiveness. It had an indirect impact on the dynamics of increased public spending. Guido Carli, Governor of the Banca d'Italia, defined that single point as "wretched". He was right. It would be necessary to wait until the mid-1980s to begin to put it right. But after having paid very high political, economic and social costs.

Difficult years indeed. The weight of public industry expanded, concentrated around the pillars of the IRI and the ENI, as well as the EFIM and the EGAM. And in fact it was often up to these institutes and bodies to intervene to rescue insolvent private firms. Primary attention was focused on safeguarding jobs: another "independent variable". Thus, what there was was kept standing, at whatever cost, regardless of the market. The result was, once again, an increase in weight for the public coffers and a distortion of the national economy. On the other hand, the banking system continued to remain public. The logics which presided over credit, appointments and promotions remained public (party-political, in other words and often part of the spoils and patronage system). The public economic moving force, in the good intentions of the first centre-left governments, was supposed to concentrate on basic productions to supply energy and materials to private companies, acting as an engine for growth. But



The Montedison company, an Italian chemical giant, in 1968 was taken over by ENI – alongside, the Montedison factory in Scarlino (GR) in a photo by Uliano Lucas – and would go through the 1970s amidst turbulent ups and downs before finding a new economic equilibrium in private hands in the early 1980s.

that propelling and programming centre-left very soon waned. The self-fuelling machine of power remained. The large private companies tried to forge ahead, in very complex times, in which the whole international competitive scenario was changing. The simpler age of mass production ended. Competition became global. In the USA, in Japan but also in other countries in Europe production and distribution models and cultures changed. Italy was in the global market. But experienced conditions that were unique to her. Fiat grew and was shaken up, not without difficulty.

Montedison set off along a path of terrible corporate troubles, both from the point of view of production strategies and from that of share set-ups. In '68, ENI, presided over by Eugenio Cefis, went on the attack and took over control and caused the start of a decade of disturbances in the chemical and oil industry, which would have negative repercussions not only on the company, but also on Italian politics. It was necessary to wait until the beginning of the 1980s for Montedison to find a new share equilibrium in private hands. In the meanwhile, there were great power struggles and an immense waste of resources. Italian capitalism witnessed an accentuation of its fragility. It was in the 1970s that the importance of the Medio-banca institution began to be established. Thought up by the “patron” of the Banca Commerciale Italiana Raffaele Mattioli, and entrusted to the care of a great man of finance, Enrico Cuccia, it was owned by the three “BIN” (the banks of national interest, Comit, Credit and Banco di Roma) and a group of private

companies (Fiat, Pirelli, Orlando, ...), and represented the so-called “salotto buono” [aristocracy] of Italian finance. It held together, with a complex interplay of share networks, other pillars of finance such as Generali and was governed by a particular equilibrium: the private companies, although in a minority, had a decision-making weight equal to that of the three “BIN”. And the whole thing was dominated by Cuccia. The idea was to safeguard albeit fragile private capitalism from the excessive expansion of the public economy. He succeeded. Even if at a high price: a “salotto” is not an open and competitive market. And the evolution of the Italian economic system would be influenced and curbed by it. But there was another Italy growing in those same difficult years. The Italy of the business districts. Extremely vibrant economic set-ups. Widespread everywhere in the areas of the North, with a particular concentration in the North-East but also in many areas of the Centre-North, the Adriatic ridge and even in certain places in the Centre-South: districts tied to particular products and particular production cycles, a close network of small and medium concerns, a great production capacity and an aptitude for expansion, even at international level. The Italy that would soon become the frontier of excellence of the “made in Italy” phenomenon. Innovative, entrepreneurial, dynamic, flexible, vibrant. “Invention factories”³. Naturally the Italy of the districts was unable to repeat the “economic miracle”. But it supported the development of the country, whilst elsewhere, in the large groups, the dark times of crisis were being experienced as was the left-wing terrorism by the “Red brigades”. It was above all thanks to the small and medium concerns and to the industrial districts that, at the end of the 1970s, at the end of the Italian tunnel lights of recovery could be seen, albeit at some distance.

Notes

¹ ZANETTI G. - FRIGERIO P. C., ‘L’atteggiamento imprenditoriale’, in *L’impresa*, no. 1, 1976.

² GALIMBERTI Fabrizio - PAOLAZZI Luca, *Il volo del calabrone - Breve storia dell’economia italiana del Novecento*. Florence, Le Mon-

nier, 1998, p. 199.

³ GALIMBERTI Fabrizio - PAOLAZZI Luca, *Il volo del calabrone - Breve storia dell’economia italiana del Novecento*. Florence, Le Monnier, 1998, pp. 213-216; BECATTINI Giacomo, *Modelli locali di sviluppo*. Bologna, Il Mulino, 1992.

Advertising in the mirror

GIAN PAOLO CESERANI

A halfway crisis

For the whole of the 1970s, the most important phenomenon for advertising was not, as might be thought at first sight, the zero growth of investments for a long period due to the oil crisis, or the phenomenon of protest, but a very important internal movement, an escape from the professional “centre” that turned into an increase and widening of knowledge.

The basic scheme of the previous years was transformed and would never be the same again. Professionalism was no longer enclosed within a small number of agencies, but gradually innervated the whole environment: many men from international agencies moved to smaller companies or set up their own and advertising – from being an almost exclusively Milanese phenomenon – extended to other areas, to the Veneto for example. Many services collateral to the agencies were established, from freelancers to the setting up of the first media centres.

This tells us that, despite the crisis, consumption became a nationwide fact and advertising was the faithful mirror of this expansion. In the early 1970s new agencies appeared: for example the TBWA, which aroused curiosity with its unusual formula, entailing – in each country – a structure of four partners.

Italia opened, with B Communications, whilst ODG, DDB, NCK, Publinter and the Florentine Leader were strengthened, the latter being known for its unconventional campaigns for Vespa. The large agencies were on the decline, with the exception of McCann, but the pessimists, who thought the major organisations were done for, would see them flourishing again in the following decade.



The general belief was that creativity was good, the rhythm rose decisively in comparison to the previous quieter period, conflicts increased and “competition fever” grew, condemned on many occasions but in force nevertheless. The dynamics of the sphere, in short, were no different to today’s: the 1970s really were the prelude to the great boom of the 1980s.

This is why we find ourselves faced with a contradiction. Cultural expansion and greater dynamism were balanced by an unquestionable crisis in investments.

The ratio between advertising spending and gross domestic product (GDP) began to decrease: in 1973 it dropped to 0.40%, in '76 it reached an all-time low of 0.33%. From 1971 to 1974 the investment growth rate in advertising was negative.

The cause was the oil shock, which led agencies to practise the greatest caution in investments; in certain cases it was the government policy of price controls, on pasta for example, which forced companies to block advertising spending. It was said, and it was very probably true, that the difficulty lay in a positive drive towards the modernisation of the agencies and the emergence of new and more flexible structures. For example the so-called creative boutiques or the use of freelancers, virtually unheard of until that time.

Economic difficulties were compounded by social problems: dissenting elements regarding the role of advertising were given a major boost by protest, by the climate of the “years of terrorism”. Unthinkable things



took place in the advertising world, such as pickets outside the doors of the most important agencies during strikes.

Here too, from out of a difficulty new ideas were formed: with recruitments all but at a standstill, allied activities and a web of services sprang up which until then had been virtually non-existent in Italy.

New scenarios of consumption

The 1970s were a complex period full of contrasts. The economists talked of a crisis: but consumption developed in ways that could not have existed in a crisis situation. Only at the end of the decade, with a calmer retrospective examination, would the period be indicated as a time of development rather than of stagnation.

There was a substantial change in consumer routes. For years big budgets had been concentrated on petrol, cars, foodstuffs and household products. A first inkling of the change came with the decision not to invest in fuels; then strong new competitors appeared on the market to absorb the advertising investment.

Advertising dealt with fashion, leather goods, cosmetics and gadgets; it was the beginning of the season of fur coats, *casual* wear, exoticism in the home bar, the establishment of whisky. It was an important turning point: within the advertising profession it meant a dif-

Pressed by the long economic crisis, the advertising world fragmented in the 1970s: a myriad of small agencies and studios came into being, in addition to the large agencies which had dominated the previous decade.

There was also a crisis of social models: whilst many took refuge in the product or in metaphor – on the facing page “Petrus l’amaro per l’uomo forte” [Petrus, bitters for the strong man] – women most frequently became the tool of communication: alongside, the Peroni blonde (1974), an emblematic example of a long-lasting campaign [Peroni Historical Archive].

ferent allocation of budgets, with the appearance of new advertisers and with the establishment of what we could call “the average advertiser”, who would then become the main user of private television networks. The agencies had to multiply their efforts because the market was expanding and subdividing, the province began to become important.

It was an equally important sign for collective life: it indicated the establishment of hedonism, the move away from consumption as a necessity. A phenomenon that began in the years of the crisis and which only some time later, when it had become very evident, earned itself the name: “reflux”.

Italian streets filled up with boutiques. Preparations got underway for the scenario which would become typical of the 1980s. Other changes were signalled: two new protagonists of consumption appeared. In this period, in the second half of the 1970s, research indicated that men, who up until then had taken very much a back seat, began to manifest their own role: suffice it to say that – until at least the end of the 1960s – women purchased about 80% of convenience goods. Now men were also starting to make their presence felt in the world of clothing, rather than in electronics, as well as in the traditional sphere of the car. The newspapers of the time reported – half scandalised, half amused – that men were important customers in the cosmetics sector.

The other new, and great, protagonists of the consumer world were young people. Youth became the preferred market of production and not only as a projection, but for its global amount of purchases. Entire sectors – for example, alcoholic drinks – became a monopoly of the youth world.

These were transformations of very great importance. They found an impassioned commentator in Pierpaolo Pasolini: in the mid-1970s a famous series of articles came out in the *Corriere della Sera* in which the phenomenon of consumerism was at the centre of a very lively debate. However, Pasolini did not see in consumption only an element of social break-up, but underlined its autonomy and spontaneity.

Hedonism is the only philosophy, he wrote literally,



The role of the woman is again the undisputed protagonist of the campaigns dating back to the 1970s: below, the Superissima “redhead” (1970) and, alongside, Alpina knitwear “on the skin”, the bad-taste jeans condemned by the Giurì in 1974 and the feminist manifesto of Cori clothing.

capable of becoming established without the protection of guns. The world that Pasolini delivered to us was a world overwhelmed by new acquisitions and by a dark creative force. He used advertising as a social thermometer: anticipating a usage which for us is obvious, but was not in his day, he questioned a campaign, the one for “Jesus jeans”, pointing out that it presupposed a society that had now become laicised. In this way figures who had perhaps never appeared on the social scene began to stir: for example young males, by this time entirely homologated to their female contemporaries vis-à-vis purchases and visiting shops, who achieved – albeit in different ways from those expected – the eagerly awaited man-woman equality. *Gravitas*, which to a certain extent had always connoted the male world, was lost once and for all in the 1970s.

This new society expressed contradictory forces which are difficult to interpret. And yet there was a famous case in which the manufacturer managed to grasp the secret mood of the transformation: this was the Mulino Bianco advertisement, which appeared exactly half-way through the decade. Its enormous success was due to the ingenious intuition of a contemporary apprehension: an apprehension of the world of technology, of excessive industrialisation, of “plastic”. Mulino Bianco presented an ideal world, a universe of farmyards and large kitchens, where food was not touched by “machines” and took possession of the values that had always surrounded it.

A scenario for the media

The 1970s provided more than one scenario for the advertising boom of the following years with the expansion of promotional activities; for example, the creation of media centres, which in just a few years became a decisive phenomenon, but above all with the new opportunities offered by the audiovisual medium. Two very important things happened in just over a year: on 1 January 1977 “Carosello” closed, the following year television began colour broadcasting. The advertising world, even before the establishment of



the private networks, became aware of a widening of the medium. Visual communication was no longer seen as an appendix of the press campaign: what had always theoretically been known was finally put into practice, namely the fact that the medium required an autonomous close examination, that its language needed to be explored in depth.

Italian advertisers had to gather information and the best opportunity to do so was the Cannes Festival. This event, to tell the truth, began in Venice (hence the award, which is a “lion”) in 1954. Cannes took off two years later and until 1979 the French venue alternated with the Venetian one, before it finally won out. In terms of a history of the media, the structure of the Festival is highly indicative: from 1954 to 1958 the selection included only films for the big screen; from 1959 to 1973 television commercials joined film commercials and there were two separate contests; from 1980 the division between small screen and big screen was abolished and prizes were awarded on the basis of product categories. For many years the Italians were the nobodies of the event: “Carosello” was completely incomprehensible to the foreign professionals, with its “mini-shows” and its stories that were very often “excessively Italian”, linked to exclusively local stock characters and situations. Things gradually improved, but it was necessary to wait until 1987 for an Italian commercial to be awarded a “Golden Lion”.

To reach the point – as has happened recently – of



“Contro il logorio della vita moderna” [Against the strain and stress of modern life] the unforgettable Ernesto Calindri – on the left – enjoys his Cynar at the bar table.

As a reply to the crisis, in 1975 Barilla launched the new Mulino Bianco line, which soon became a textbook case in terms of innovation and marketing, presenting in its commercial the values of the culture of the past with pleasant and reassuring images, a far cry from the advertising style of those years. Healthy and genuine ingredients were the answers to the rampant anti-technology wave.

being the most numerous selection at Cannes, Italian advertising had to, and with extreme rapidity, go through various phases. The first sign that heralded the new times was in 1971: the first private television networks came into being in Italy, which at that time were referred to as “free”. They broadcast by cable and immediately provoked harsh debate.

On 10 July 1974 the Constitutional Court allowed transmission via cable, as long as this was in a local context, and liberalised the relays of foreign television networks (Montecarlo, Switzerland, Capodistria). One year later came the countermove: the RAI reform law fixed limits on the new networks which forced them to pull out. But the principle was too interesting to be abandoned; it was understood that the route to follow was that of sky (i.e. transmitted through the air) television networks, which were less expensive and offered greater possibilities for coverage.

Between 1975 and 1976 the first sky television networks came into being, but RAI considered them illegal; this resulted in a frenzied tangle of contradictory sentences from magistrates, until on 28 July 1976 the Constitutional Court’s famous sentence no. 202 appeared, which brought about the fall of the RAI monopoly. This was the situation in 1976: in Italy 40 sky networks and about 20 cable networks were in operation, legitimised to broadcast locally. Shortly afterwards there was an explosion of sky channels and the “free TV networks” rose to 500.

There was great commotion and the possibility of broadening the RAI horizon was foreseen: as explicitly stated, in order to understand the explosion of the 1980s, there was a “famine of advertising space” in Italy.

Advertisers were divided: some judged the environment of the new television networks to be too amateurish, others, however, were decidedly interested.

The concessionaries began to assess the phenomenon with interest: Manzoni, SPI, SPE, among others, managed the advertising of the new broadcasters. In 1978 the turnover of these networks slightly exceeded five billion lira: a year later it increased fivefold. The advertising world, which for years had been kept on a tight rein by the RAI, now looked at the phenomenon



with genuine interest. Among the many who rode the sky waves was Silvio Berlusconi, who discreetly made his entrance.

In May 1978 he created Tele Milano, in September 1979 Publitalia, an advertising concessionary responsible for selling its spaces.

A year later the most ambitious project took off: Tele Milano became Canale 5, the first private Italian network, which proposed broadcasting nationwide. This episode takes us up to the following decade, the decade of the television explosion.

It is difficult to clarify the actual penetration of the new media at the beginning: in 1979, however, the *Nielsen* surveys provided encouraging data, region by region: out of 100 families, 67 received at least one local TV network. The overall turnover, still as regards 1979, rose to 26 billion lira. Italy was on the threshold of the transformation of the television scenario: a further, and decisive, step was the coming of the so-called “pre-ad inserts”. At that time broadcasters were supplied free of charge with programmes (found on the American market) with the commercials already inserted.

For Italy it was a totally new thing to interrupt programmes to broadcast commercials. In the United States the audience was accustomed to it, but many people declared they were convinced that the Italians would never accept this innovation. The precise opposite proved to be the case: Italian television crowding, in the 1980s, would become the highest in the world.

At the end of 1970, after several months of talks with the multinational Grace, the Barilla brothers handed over the majority stake of the family company. In April 1971 Barilla went “American”. The fact caused a great deal of comment in the local and national press – below, several “cuttings” of the time [ASB, Ba 70]. The Grace company, involved in the chemical sector, planned to set up a “food pole” in Europe. In 1971, dictated by the theme of regional cuisine, Barilla’s first attempts were recorded to conquer the difficult southern market, with the curious adverts – at the bottom – with the upside-down Italian boot by Young & Rubicam [ASB, Rba 71].

American Barilla

The ordeal by fire

In the last months of 1970 the papers were already giving news of talks between Barilla and Grace, a multinational with its headquarters in the United States: in April '71 the agreement was concluded. Gianni and Pietro Barilla handed over the majority stake and the company – for almost a decade, until July 1979 – became American.

Marketing acquired even more importance. The Americans took over the company when the latter, with 2000



Massimo Ranieri winner of the 1971 edition of “Canzonissima”, in 1972 became the protagonist, after the end of the collaboration with Mina, of the Barilla “Caroselli”, with a series of concerts in the piazzas of South Italy – below in Todi [ASB, BAR I Re 73/2] and, alongside, in the decoy advertisement [ASB, Ra 73]. Massimo Ranieri’s ordeal by fire found an immediate parallel in the press adverts of the same period [ASB, Ra 73].



employees, had a turnover of just less than 50 billion lira a year: the first objective was to increase sales. An obvious fact¹ which needed to be addressed lay in the imbalance in the distribution phase: Barilla, with around 15 percent of the market, was mainly distributed in the regions of the North, whilst the largest consumption in the Italian market was recorded in the central-southern area. This explains why the company’s communication – which was now entrusted to Young & Rubicam – complied with a very precise strategy: the conquest of the central-southern market. In 1971 a press campaign appeared with a curious and memorable image: the upside-down Italian “boot”, in which regions such as Campania, Lazio, Abruzzo and Toscana were more prominent than the North. This strategy was pursued with adverts whose titles contained expressions in dialect (“*Oh via!*” “*Uhe Aho!*”) and, also in dialect, the declaration that Barilla pasta was essential to the typical local dish.

In parallel, on TV, a series of “*Caroselli*” made its appearance under the direction of Don Leaver, with photography by Terry Permane and starring Renzo Marignano, a “double” for Mario Soldati (> II, p. 108), a man curiously seeking out the best Italian regional gastronomy, in which the journalist interviewed farmers, vine dressers and cooks at work and explained how a typical wine or cheese is made (in Castelnuovo Garfagnana – Lucca – he commented on the traditional cheese throwing contest) and, in the advertising tail, filmed at table, he introduced the theme of pasta with elegance and wonder.

The following year the campaign did not change stra-



tegy, but the treatment became more important. The novelty lies in the appearance of another singing star, Massimo Ranieri. Winner of the most popular programme of the time, “*Canzonissima*”, Ranieri was “*the personality most loved by mothers*”, as he himself recalls²: this had a bearing on the choice.

From 1971 to ’73 Barilla’s television advertising was represented by the popular personality, who sang his songs directed by Mauro Bolognini (another great Italian director, after Zurlini) and then, in Italy’s main squares, by Richard Lester, already known at that time as the director of the film of the Beatles, and subsequently an international celebrity.

In each episode, after the concert, Massimo Ranieri was invited to dinner, which allowed him to reiterate the concept (obviously expressed in the tail) of the liaison between regional cooking and Barilla pasta: from San Gimignano to Caserta, from Todi to Bevagna...

Ecco la prova del fuoco per le Reginette

Quando la ricetta vuole anche cucinare in forno creghiamo Reginette Barilla

Reginette Barilla alla rucola dell'Umbria

Ingredienti per 4 persone:
 100 g di Reginette Barilla
 100 g di rucola dell'Umbria
 100 g di pomodoro
 100 g di prosciutto
 100 g di formaggio
 100 g di olio
 100 g di sale

Preparazione:
 1. Cuocere le Reginette Barilla in acqua bollente con sale.
 2. Scolare le Reginette Barilla e condurle con il sugo di pomodoro.
 3. Aggiungere la rucola dell'Umbria e il prosciutto.
 4. Servire con il formaggio e l'olio.

Barilla



Ecco la prova del fuoco per gli Ziti

Quando la ricetta
vuole anche la cottura in forno
choogliono Ziti Barilla

Ziti Barilla alla ciociara

1 kg di pasta
 100 g di prosciutto
 100 g di pancetta
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata

1 kg di pasta
 100 g di prosciutto
 100 g di pancetta
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata

1 kg di pasta
 100 g di prosciutto
 100 g di pancetta
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata

1 kg di pasta
 100 g di prosciutto
 100 g di pancetta
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata

Barilla Segreta
 la prima dell'America

Barilla
 1 kg di pasta
 100 g di prosciutto
 100 g di pancetta
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata

Barilla
 1 kg di pasta
 100 g di prosciutto
 100 g di pancetta
 100 g di salami
 100 g di salsiccia
 100 g di mortadella
 100 g di soppressata

Ecco la prova del fuoco per i Maccheroncini

Quando la ricetta
egale anche la cottura in tegame
ci vogliono Maccheroncini Barilla

Maccheroncini Barilla alla senese

Ingredienti: semola di grano duro, sale, olio d'oliva, erbe aromatiche.

Suggerimenti: con sugo di pomodoro, con sugo di carne, con sugo di verdure.

Vino consigliato: Chianti, Barbera, Sangiovese.

Barilla, la pasta
che ha fatto la storia

The “ordeal by fire” campaign continues in 1973 [ASB Ra 73] with adverts intended to promote the individual pasta formats – on the facing page – thanks to specific suggested recipes.



“La prova del fuoco” [The ordeal by fire] was the *claim*, both on television and in the press. The origins of the campaign³ must be sought in an added value of the product which would subsequently appear even more forcefully: that of being a “*pasta al dente*”, of remaining firm on account of the quality of the durum wheat semolina used and the care taken in production. An added value which was much appreciated in the central-southern regions, and therefore decidedly opportune to enrich the new strategy for conquering the markets of the South.

The freeze and the opening

Between 1971 and 1973 the communication effort was directed at the pasta, at its quality and variety (“87 *formati di pasta che reggono la prova del fuoco*”

With the outbreak of the Arab-Israeli war and the consequent upswing in inflation, pasta – an essential commodity – had to bow to the price freeze imposed by the Government.

As a result many manufacturers played with the quality of the durum wheat semolina.

Barilla defended the quality of its products with a particularly hard-hitting campaign, among the first examples of comparative advertising in Italy, published with very few variants from 1974 to 1978 [ASB, Ra 74].

Below, a poster for Barilla sauces of 1971, with the characteristic packaging designed by Gio Rossi [ASB, Rca 50].

[87 pasta formats which withstand the ordeal by fire]); there were, however, significant mentions of other products: sauces, the cake-mix line “*Magia Dolce*”, crispbreads and breadsticks. This answered a new marketing strategy which focused on differentiation, a variety of offers, and a corporate proposal which responded to the fragmentation of models underway in the social fabric.

This trend experienced a very sharp acceleration on account of an external event: the economic crisis caused by the Yom Kippur war. In August 1973 the Italian Government imposed a price freeze on pasta. It was a very severe blow for the company; for the free-trade philosophy of the Americans it was an inconceivable measure. The first reaction was to put a decisive stop to the advertising investment in pasta and to intensify the promotion of collateral products (crispbreads, breadsticks, sauces, “*Magia Dolce*” cake-mix); the sec-



The oil crisis and the pasta price freeze drove the company to diversify its product line: alongside, Barilla spices in 1972 [ASB Ria 1972] and, on the bottom right, the “Cake Mix” in a 1970 poster [ASB, Rca 1970/1] and in a commercial with Franco Nebbia of 1971 [ASB BAR I Re 1971/2]; below, tortellini – whose production, interrupted in the 1920s, was revived in 1969 – in a 1974 poster [ASB, Rca 1976/1].

In 1975 Raoul Casadei is the testimonial of tradition and quality, in the Barilla “Caroselli” made by Enzo Trapani and Florestano Vancini [ASB, BAR I Re 75/1-3; BAR I Re 76/5-7].



and was to increase efforts to create an alternative to pasta, in other words a second line that might yield those profits that the main product was unable at that moment to guarantee. That was the basic situation which gave rise in 1975, after a long gestation period, to Mulino Bianco. The controlled price, the “freeze”, had led to the establishment of an opening which

would allow Barilla to create an extraordinarily successful line, considered a unique example of advertising effectiveness, a textbook example of creative marketing, still the object of numerous academic studies. The advertising of pasta began again in 1975, with an “American”, almost comparative, campaign, a very early example of hard treatment. The departure point



On 19 July 1979 Pietro Barilla, after numerous negotiations, bought back “his” company from Grace – on the right, the press adverts [ASB, Ba 79]. A new age dawned for Barilla.



was quality: the administrative Authorities controlled the price of pasta, but did not control its composition sufficiently. Some manufacturers, as a result, began to respond to the penalisation of the controlled price with a lowering of quality: soft wheat in place of durum wheat. Young & Rubicam’s press campaign was based on a series of comparative trials: they showed side by side the results of a – decidedly mushy – pasta, which used soft flour against those of a “resistant” pasta, such as Barilla, which used exclusively durum wheat. The headline read: “*Barilla difende la qualità. Pasta sempre al dente perché fatta secondo la tradizione italiana*” [Barilla defends quality. Pasta which is always al dente because it is made according to the Italian tradition]. The motif “*pasta al dente*” returned, which was used on various other occasions.

On television the tail reiterated the same strategy (whilst in the “show” the Casadei orchestra, filmed by first-rate professionals such as Florestano Vancini (> II, Entry p. 282) or Enzo Trapani (> II, Entry p. 281) “defended” the fine musical traditions of Romagna) through the use of transparent saucepans which show the transparency of the water in which durum wheat pasta is cooked and its “resistance”. The parallel with the press campaigns and posters lasted until 1978.

Gradually the tones became softer: the ordeal remained, but without renouncing the appetising factor, whilst in 1978 a comparison with other pastas was implied, and the message tended to reiterate Barilla quality.

A lucky coincidence

For the whole period, however, pasta appeared penalised by events. The exception to this was the egg pasta line, which had always had its own autonomy in

Barilla communication, at times making reference to the general treatment and at times carving out an exclusive niche for itself. This was the case in the 1978 campaign (“*Vere tagliatelle emiliane*” [Real Emilian tagliatelle], “*Veri tortellini emiliani*” [Real Emilian tortellini]), which aroused admiration for the photography. There are those who speak of “*Michelangelo Merisi revisited*”⁴, referring to the sumptuous atmospheres, the light radiating from the products, and the nobility with which the dishes were presented. It should also be remembered that at the lunch, which took place in the same period, between President Pertini and Pope John Paul II, the first course did in fact consist of Emilian tortellini⁵.

A psychological annotation of the period confirms the “creative response” to the fragmentation of models in society: no people appeared in the press campaigns. The advertisers didn’t dare to accompany the product with precise references, they preferred not to suggest models of behaviour next to the plate of pasta.

In 1979 an historic turning point took place: Pietro Barilla, who had already begun negotiations with Grace some time previously to buy back the family company, managed to do so towards the middle of the year, completing the acquisition on 19 July.

And a very curious coincidence occurred at this point: an advert devised in the first months of the year and scheduled to start from the month of September, signed as the previous adverts were by Young & Rubicam, announced: “*Sempre al dente, una tradizione di padre in figlio*” [Always al dente, a tradition handed down from father to son]. But nobody, either in the agency or in the company, knew about Pietro Barilla’s negotiations.

We must therefore think of it as a lucky coincidence, which in practice was virtually an (unintentional) welcome made in advance to the Chairman.

Notes

¹ Oral recollection of Albino Ivardi Ganapini, at the time Head of the Barilla Presidency Office.

² Massimo Ranieri, *A likeable singer*, > II, p. 227.

³ Oral recollection of Albino Ivardi Ganapini, at the time Head of the Barilla Presidency Office.

⁴ “Michelangelo Merisi revisited”, in *Strategia*, no. 16, 1979, 16 Oct., p. 8.

⁵ “Michelangelo Merisi revisited”, in *Strategia*, no. 16, 1979, 16 Oct., p. 8.

The product at the centre

MARCO LOMBARDI

Years of competition

In 1970 Barilla advertising entered a new phase, that of competitiveness. Until then the predominant requirement was that of information and popularity: the growth of new industrial supply had imposed first and foremost the creation of an identity which demonstrated its superiority in the face of direct and indirect competitors. It was precisely this more “commercial” and less purely spectacular phase that two fundamental characteristics of Barilla communication began to take shape, characteristics that have always been evident albeit without written codes or guidelines. On the one hand there was an attitude of conversing with a personality who is gentle yet strong. The origin of this characteristic lay in two entrepreneurial behaviours: first, the serving of quality in a continuous process, which is never concluded, is without limits and therefore well beyond the standards imposed by the law, competition, or distribution; second, knowing how to listen, being open to what families want, to their needs and values, which are a far cry from the slowness to act of the bureaucratic and depersonalised machinery typical of many large companies. Quality and openness are expressed in a product and in the way of communicating it. With regard to the former, the food industry dimension, the naturalness of processing and the mission of healthy eating are the winning levers for creating familiarity, loyalty, in a word “good relations”, with the public. The same goes for advertising: attention to form, soft selling, good sentiments, the archetypal values of nature, family, home... It would almost be possible to draw a parallel, a perfect overlapping between quality-product and quality-communication: a single *ethos*, which is gentle, made up of decorum, taste, reliability and goodness. There is careful avoidance of the lesson taught by many mass brands, those which

believe in clamour, in exciting the aggression of the consumer, even when issues start to become hard or factual (in defence of quality and healthy eating, 1975 and 1990).

The phases of communication

This gentle and strong personality is combined with a second characteristic, which is less evident but equally responsible for the most successful Italian advertising story: an unusual coherence in the progression of the strategic contents of the communication.

In a brief overview it is possible to see very clearly the many steps taken by Barilla. As in a textbook case, the first step is that of attributes, of the knowledge of ingredients and of innovations (almost until the end of the 1960s); the second is that of objective benefits, namely the concrete advantages that the consumer receives from those attributes (the 1970s and the early 1980s). The third is that of subjective benefits, namely what a brand and its quality signifies for the “person” who consumes it (1980s and early 1990s).

The “regional” campaigns

The first campaign of the 1970s was a perfect demonstration of personality and strategic solidity: “*Barilla pasta buona in tutti i dialetti d’Italia*” [Barilla – good pasta in all the dialects of Italy]. The public is offered a journey to discover various regional recipes and the various formats of pasta which tradition dictates: “*Uhe! Pe’ magna’ i veri zite ’e forno ce vonno ’e zite Barilla, oggie!*” [Hey! To eat real baked pasta tubes you need Barilla pasta tubes, today!], “*Josce pe’ mangia’ le menze maneche cu’ pemedore o furne nge voleno le menze maneche Barilla*” [Oh! To eat baked half-sleeves with tomato you need Barilla half-sleeves], and so on in each Italian dialect; the fantastic poetry of the various sounds adds flavour and a touch of rusticity to these little local treasures. The image follows the *naïve* style of popular geography (thanks to Adelchi Gallone), with the plate of

Aho! E mo' pe' magna' li veri bucatini
a la matriciana li bucatini Barilla ce' vonno.



Uho! Pe' magna' i veri zite 'o turno
'cca'ce vonno 'e zite Barilla!



Pe' crimmula! Auoje pe' magna' j veri mecherone
alla cutarna s' ena pije' j mecherone alla cutarna Barilla.



Ohi via! Pe' mangiare le vere penne
all'arrabbiata ci vogliono le penne Barilla.



In “Caroselli”, Massimo Ranieri recounts his “ordeals by fire” in the double cooking treatment given to the pasta, which makes its appearance at the end of the commercials – below [ASB, BAR I Re 1972/1-10; BAR I Re 1973/1-3,6].



real “*bucatini a l’amatriciana*” in the place of the Coliseum: a refined mosaic, a puzzle of recipes whose tesserae were reproduced on the back of all the blue packets. And the “*Carosello*”? It was no mean feat to go on screen after six years of Mina! She was irreplaceable in terms of popularity and presence; I remember that it was decided to avoid comparison by substituting the show with an analogy reinforcing the concept to be communicated, the journey into the Italian food tradition. Mario Soldati (> II, p. 108) came to our aid; as a journalist the writer had had remarkable public success with his television journeys in search of Italian customs (1957 and 1960): our “*Caroselli*” were inspired by his style, by his amazement at discovering delicious local specialities. A journalist compere interviewed farmers, vine dressers and cooks and explained how a wine, or a particular cheese, was made and, in the commercial tail, would ask: “...and pasta, how do you use it here?”, introducing the same themes and dialectal tones as the press adverts. With this campaign Barilla became part of the national identity and there was an emphasis on the richness of a food which has so many varieties that can be explored “by staying at home”. In actual fact I do not believe that any other food as rich and stimulating as pasta exists. Consider the multi-sensorial satisfaction it offers: visual (colour, shapes, doughs, rendition, “edginess”), olfactory, oral (taste, consistency, cooking resistance, capacity to hold the sauce). Moreover, it is perhaps the only foodstuff which knows no compromises: normally, things which taste delicious also tend not to be healthy; things that are cheap are not refined; things that are quick to prepare are monotonous and not very tasty. Yet

On the facing page, two “comparative” adverts proposed by Barilla in 1974-1976 [ASB Rba 74-76], which show the remarkable difference between pasta made with durum wheat and pasta made with soft wheat, often used by various manufacturers during the “controlled price” period.



pasta manages to be all these good things in one and it is no coincidence that it can be considered today as one of the few truly transnational foods, together with frankfurters, hamburgers, cola and pizza. It is quite possible to lose one’s way in this polysemous universe: a strategic choice was imposed. In 1972 it was decided to concentrate on the “resistance to cooking”, an emblematic objective benefit, the most significant part of a story which it was not possible to tell in a short advertisement. This choice persisted until the end of 1983, for eleven years no less, reinforcing and linking together the various implementations of the campaigns and the various moments of the market.

Barilla “al dente”

The first campaign based on resistance to cooking (1972/1973) was an imaginary continuation of the journey to discover regional recipes, but recipes were chosen that required double cooking (in water and on the heat) and which managed to fulfil this requirement by using a resistant dough: this is the “*ordeal by fire*”, in advertising jargon the tough test which demonstrates the quality of the Barilla formats. In the press the “challenge” is photographed in a very dramatic way, at the culminating point of cooking on the heat; on the television, the journey into tradition changed host: Massimo Ranieri was called upon. The young singer and actor was at the ideal moment of the first phase of his long career (winner of “*Canzonissima*” in 1970, with a staggering 24 million viewers, the critics’ winner for his leading role in Bolognini’s film



“*Metello*”, also in ’70): a choice of pure show business, perhaps like Mina, but also one which made it possible to represent the good boy whom every mother would like to have and the ability to follow him around in a series of debuts in open-air concerts held in the most beautiful piazzas in Italy: many “ordeals by fire” which even a big name in the song world has to endure every evening. In the commercial tail of the “*Carosello*”, Massimo would be invited to dinner to try the local speciality (“...*come la fate qui?*” [...how do you use pasta here?]), for which a particular Barilla format would endure its ordeal by fire. Massimo improvised splendidly with his comment: “*Sono a fine 'o munno*” [they’re gorgeous], a line which we were more than happy to include in the sketches as the final signature theme. Two exceptional directors were invited to direct him: the first was Mauro Bolognini who was already well aware how to guide Ranieri on the set; the second was Richard Lester, the director who had followed and directed the *Beatles* in their two films (“*A Hard Day’s Night*” in 1964 and “*Help!*”, in 1965): who better than he could recreate the tension of an “ordeal by fire”, the hypnotic relationship between audience and artist?

Comparative advertising and quality

This search for the cultural values of pasta met with an unexpected obstacle in the consequences of the Yom Kippur war; the energy crisis and the inflation caused by the increase in the price of oil led the government



to freeze the price of pasta. Italian tradition and legislation dictate the exclusive use of durum wheat, but several pastas with percentages of the cheaper soft wheat began to be put on sale. And here the strong side of the Barilla character emerged: in 1975 a very hard-hitting campaign was launched “*in defence of quality*”, one of the first rare examples of comparative advertising in Italy. The limits imposed by the laws disciplining competition do not detract from the efficacy of the direct comparison between a durum wheat pasta and a pasta made “for demonstration purposes” which also includes soft wheat. The saying went: “*Sapete riconoscere una pasta di grano duro sempre al dente?*” [Do you know how to recognise durum wheat pasta which is always al dente?], “*Non sempre i tipi che si attaccano troppo sono i più sinceri!*” [The kinds that stick too much are not always the most sincere!]. The stickiness is explicit and the test takes place in two phases: during cooking, when soft wheat makes the water opaque, and during tasting, when only durum wheat ensures a perfect resistance to cooking (the theme which continued to return). On television, the demonstrations were even more evident and convincing. For the last “*Caroselli*” (on 1 January ’77 the RAI broadcast the final series) another Italian singer was called upon, he too clearly identified with a good tradition, that of the popular song and dance: Raoul Casadei and his orchestra. Appointed to direct him in an elegant and unusual way was Enzo Trapani (> Entry, II, p. 281), the director who had experimented with a new language in the television variety sho-



Horst Blachian, creative director at Y&R, presents Tagliatelle Emiliane – on the facing page, in the centre – with a particular treatment of light, inspired by the Flemish painters and successfully recreated by the English photographer Tony Copeland [ASB, Rba 78].

With the end of “Carosello”, Barilla, having relinquished its important testimonials, decided to enhance the role of the family. The choice proved to be a winning one and was to last until the 1990s. In the sequence above and on the right the 1979 commercial



“Sempre al dente. Una tradizione di padre in figlio” [Always “al dente”. A tradition handed down from father to son], devised, curiously enough, just a few months before the return of Pietro Barilla to the company [ASB, BAR I Re 80/8].

The particular situation of the market led the company to enhance its collateral products, – on the facing page at the bottom – such as Sauces [ASB, Rba 78] and Pizza [ASB, Rba 79] in the adverts by the Florentine agency Leader.

w (“Il signore delle 21”, “Alta pressione”, “Senza Rete”) and who would become famous later on for the launch of “Fantastico” in 1979.

The return of the family

After the first years of necessary but crude comparison, the tone turned gentler and the scene centered on two images and values that were to remain a pillar for the future. In the press campaigns the first pasta “portraits” began, portraying it as warm, intense, evocative; I remember perfectly the tireless search undertaken with Horst Blachian (the creative director who for the whole of the 1970s supervised Barilla advertising), which concluded with the choice of the lights of the Flemish painters and which the great English photographer Tony Copeland was able to recreate for us. These photographs dictated a high standard for all future productions. On television, the *horror vacui*, on account of the absence of “Carosello”, posed more than one problem for us advertisers: we had to learn a new language, which was at long last direct and synthetic, with more marketing content and less spectacularity (but is that actually true? Think what we managed to do in 1985 with the “returning home” campaign). The choice was to combine Barilla pasta with the value of family and home ties: a big table with a traditional family and the innocent game of a little girl in the courtyard introduced our demonstration of an al dente durum wheat pasta. At the end of this period, towards the end of 1979, in order to combine the Flemish portraits and the family at table, an

extremely effective theme was called into play: “Sempre al dente, una tradizione di padre in figlio” [Always “al dente”, a tradition handed down from father to son]. A happy coincidence; I shall never forget the meeting I had immediately after with Pietro Barilla, who had just returned to the company in the September of that same year: “Lombardi – he asked me in amusement – *how did you know I would be back?*”.

Egg pasta, Emilian pasta

So far we have talked about durum wheat semolina pasta; but what about egg pasta? It had been the protagonist of the 1950s (“*Con pasta Barilla è sempre domenica*” [With Barilla pasta it’s always Sunday] was dedicated to the 5 fresh eggs of Barilla tagliatelle), it had accompanied the durum wheat semolina pasta in its new packages in the 1960s and, in 1972, it began its own new autonomous advertising story, with the launch of the campaign “*Vere Emiliane*” [Real Emilian]. The development of the theme was extremely effective and would continue for ten years: an Emilian housewife holds a short lesson in how pasta is made in Emilia, with how many eggs, the slow working of the dough, the quality of the stuffing ingredients; and it is the lesson that Barilla has “learned” for its tagliatelle, tortellini and egg-based soup pastas. With a further demonstration of coherency and efficacy the Emilian theme was revived towards the end of the 1980s until finally all the Barilla egg specialities were christened “*Le Emiliane*”.



*sempre al dente
una tradizione di padre in figlio*

Vere Tagliatelle verdi Emiliane

*sono fresche solo la parte più tenera
e saporita degli spinaci,
per ricoprirle le vere tagliatelle verdi emiliane*

Barilla

Tagliatelle verdi Barilla: vere Emiliane

SUGHI BARILLA
genuini sotto vetro

*Soli ingredienti naturali nei sughi.
Per questo Barilla li mette sotto vetro.*

Quali sono gli ingredienti naturali nei sughi Barilla? Solo pomodoro, olio d'oliva e sale. In ogni Barilla c'è il segreto di una tradizione che ha fatto di Barilla un marchio di qualità.

Barilla

dove le cose buone restano semplici

se la fragranza di campo rimane...
la pizza è Barilla

*Una pizza barilla ti porta la natura
e mantiene la fragranza di campo in ogni Barilla.
Niente burro, oli di buona qualità, ingredienti
semplici e freschi. E così Barilla.*

Barilla

dove le cose buone restano semplici

Massimo Ranieri's ordeal by fire

ROBERTO CAMPARI

In 1972 Massimo Ranieri was at a highly successful point in his career: he had won *"Canzonissima"* and had made three films with Mauro Bolognini, which had to a certain extent imposed his image as an actor as well as a singer. The three films were *"Metello"* (1970), *"Bubù"* (1971) and *"Imputazione di omicidio per uno studente"* (1972): the first two were good quality screen adaptations of novels in a popular nineteenth-century setting, the third was explicitly political and belonged to the post-1968 protest movement current. Once again it was Mauro Bolognini who directed him when the young singer was chosen as the testimonial for Barilla's television advertising. This entailed ten film sequences which all rigidly followed the same structure. The "ordeal by fire" to which the title refers has a double meaning: the metaphorical one of a difficult challenge that is always won by the singer, who tells the story before being filmed whilst performing a song; and the metonymic, realistic meaning of the pasta, always of a different type, which in each episode is chosen and put on the heat, giving the recipe to the viewers, by a mother who is very careful to seek the best for her Massimo. This represented a remarkable transformation from the film sequences with Mina: whereas in those films attention was directed at women, as the more likely purchasers, and were presented in such a way as to stimulate their identification with a mythical female image, a very famous singer whose beauty and talent almost made her a sorceress, who at the end would recommend the magic talisman (pasta) thanks to which every woman could reveal herself to be a "great cook", in these films the mythicising male image of Ranieri appealed to the maternal instinct. And so we had the star, just twenty years old, in the setting of a normal bourgeois apartment, with armchairs and sofas, on which sometimes a cocker spaniel went to



be stroked by Massimo¹, and a burning fire in front of which the famous young man is seated on the floor, whilst he begins his tale; in other words not the castles or nightclubs of Mina, but just a house like any other. And Ranieri was dressed completely normally: with slightly long hair, and the ties of the period, but wearing a suit, albeit a lounge suit, and only once wearing a dinner jacket². The story he tells is always centred on an "ordeal", the "function" of every fable according to Propp³, which places the hero in danger, makes him afraid but also pro-

In 1972 Massimo Ranieri, directed by Mauro Bolognini, recounted for Barilla the “ordeals by fire” of his artistic career. The story was followed by the performance of a song, always shot by Bolognini using suffused tones and lights in semi-darkness. The ordeal by fire in the singer’s life was followed by the one to which the pasta is subjected.

On the facing page a story from the first “Carosello” in the series [Io e te, ASB, BAR I Re 72/1] and – at the bottom – a scene from “Rose Rosse” [ASB, BAR I Re 72/2]; in the middle, a photo from “Guapparia” [ASB, BAR I Re 72/5].

Richard Lester, fresh from his films with the Beatles, was asked called to direct the 1973 series of Barilla “Caroselli”. It was little more than a singing tour by Massimo Ranieri in the most beautiful piazzas in Central-South Italy: Todi, Bevagna, San Gimignano, Amalfi. At the end of each concert, the singer was invited by the local Mayor to a dinner, where Barilla pasta – the “ordeal by fire” pasta – was brought to the table after having surmounted the double cooking treatment in the pan.

Below, Ranieri sings in Todi [ASB, BAR I Re 73/2].



vides him with a way of showing his valour by undergoing the ordeal, and triumphing. And the proof of valour was represented above all by the song, for which Bolognini always chose a different setting: “Io e te” in a nightclub, amidst sequins, imitation flowers and female dancers in the background busy getting ready to go on stage⁴; “Rose rosse”, in which Massimo stands in the dark under a spotlight, more liberated and passionate without a tie⁵; “O sole mio” in a street urchin’s costume which to some extent resembled the young worker in the film “Metello”: but at every high note there was thunderous applause and, after multiplied images of his face, at the end he took off his cap with a winning smile⁶; “Pietà” with Vesuvius painted on the backdrop and next to an image of Punch⁷; “Guapparia” in an open-air bar, in a white jacket⁸; “Soldato’nnamurato” dressed as a foot soldier in the “great war”, as in the film “La sciantosa” made by Ranieri the year before for television with Anna Magnani, who actually sang the same song in it and refers to saying that he was intimidated by the comparison⁹. In any case, however, the good-looking and like-

able young man who has re-presented himself during the song in his role as a star, walks through the kitchen door and goes, affectionately and with a smile on his face, to see what his mother has prepared for him: always a different type of pasta thanks to which, says the young man, “sono a fine ’o munno” [they’re gorgeous]; where as with Mina, by making her pronounce the advertising phrases, there was a play on the certain “Emilianity” of Barilla pasta (even though the singer’s inflexions were Cremonese), with Ranieri, on the other hand, also in this phase there is an obvious reference to Naples. But perhaps the most interesting film sequence to understanding how great was the desire to stimulate the maternal complex of female buyers is “Jesus”, in which Massimo Ranieri, after having established the fact that the children consider him to be one of them, sings his song in a nursery school, on whose blackboard is clearly visible the inscription “Viva Massimo” [Hurrah for Massimo], amidst children wearing pinafores who watch him enchanted and whom he stoops down to caress. On this occasion his mother rewarded him with tagliatelle with mushrooms¹⁰.



Massimo Ranieri in piazza

In 1973 the testimonial is still Massimo Ranieri but the director changes and the formula changes: in the director's chair we now find, though still not accredited, Richard Lester, who became famous in the second half of

Various photos from the series of Barilla "Caroselli" directed by Richard Lester: on the left Massimo Ranieri sings on the steps of the Cathedral in Amalfi [ASB BAR I Re 73/6] and, below, in San Gimignano [ASB BAR I Re 73/3], where the evening concludes at table with Barilla pasta quills.

On the facing page, once again Ranieri in concert – above – and in a "Carosello" directed by Bolognini.

the 1960s for having directed two films with the Beatles and for having won a Golden Palm at the Cannes festival (in '65 with *"The Knack"*). Ranieri is no longer the hero of a fable facing an "ordeal", but we see him simply singing in a piazza, a different one each time, amidst an enthusiastic audience mainly made up of young girls and children; after which the mayor of the town, because it is very much a local event, comes onto the stage to invite him to dinner and then we see him at table, each time in the act of enjoying a different dish made with "good pasta in all the dialects of Italy". The film sequence here is based entirely on montage: the background is that of an ancient town, chosen prevalently in the Centre-South (San Gimignano, Todi, Amalfi, ...), because after having given preference to Naples in the previous series, attention is now focussed on a provincial inter-regionality, previously represented in the press campaign through a series of geographical postcards with scrolls indicating the chosen localities¹¹. Local people, informed several days in advance of the concert by advertising posters, flocked to the piazzas where Lester is ready to take them by surprise, filming their faces, smiles and applause and mixing them up with close-ups of the star as he sings and with various shots of the musicians with him on the stage. The mayor is naturally an actor, as are the guests who surround Ranieri at the table and as is the woman (perhaps in regional costume) who presents the elaborate pasta dishes¹².

Notes

¹ See the film sequence "Guapparia", ASB, BAR I Re 1972 /5 Inv. 3682.

² Ranieri wears a dinner jacket in the part which precedes "O sole mio", perhaps in contrast to the "poor" costume dictated by the song. See the film sequence "O sole mio", ASB, BAR I Re 1972/3 Inv. 3680. The singer's introductory monologue is always shot in single-sequence, as Mario Mazzei notes in his degree thesis "La pubblicità televisiva in Italia dal 1957 al 1985", Università degli Studi di Roma, "La Sapienza", A. A. 1984-85, supervisor, Prof. Guido Aristarco (and co-examiner Prof. Maurizio Grande). Mazzei takes the two series of Barilla commercials with Ranieri as an example, in a vast and valuable work, which tackles the problem of television advertising from various points of view. Other Barilla campaigns, up until the one made by Fellini, are analysed in detail (with a transcription of the screenplays). ASB, C, TE 93/4.

³ Cf. PROPP Vladimir, *Morfologia della Fiaba*. Turin, Einaudi, 1966.

⁴ See the film sequence "Io e te", ASB, BAR I Re 1972 /1 Inv. 3678.

⁵ See the film sequence "Rose Rosse", ASB, BAR I Re 1972 /2 Inv. 3679.

⁶ See the film sequence "O sole mio", ASB, BAR I Re 1972 /3 Inv. 3680.

⁷ See the film sequence "Pietà", ASB, BAR I Re 1972 /4 Inv. 3681.

⁸ See the film sequence "Guapparia", ASB, BAR I Re 1972 /5 Inv. 3682.

⁹ See the film sequence "Soldato 'nnamurato", ASB, BAR I Re 1972 /8 Inv. 3685.

¹⁰ See the film sequence "Jesus", ASB, BAR I Re 1972 /9 Inv. 3686.

¹¹ *Pasta in tutti i dialetti d'Italia* [Pasta in all the dialects of Italy], ASB, Rba 1971/1-5.

¹² See the film sequences: "La tua innocenza", ASB, BAR I Re 1973 /1 Inv. 3691 shot in San Gimignano (Tuscany); "Sogno d'amore", ASB, BAR I Re 1973 /2 Inv. 3692 shot in Todi (Umbria); "Un po' d'amore", ASB, BAR I Re 1973 /3 Inv. 3693 shot in San Gimignano (Tuscany); "Come t'ha fatto mammate", ASB, BAR I Re 1973 /6 Inv. 5181 shot in Amalfi (Campania).

A likeable singer

MASSIMO RANIERI

I met Pietro Barilla in Rome to discuss my participation in the adverts for Barilla Pasta. And I must say that the thing that most struck me from the outset was his great likeableness and humanity. For that fleeting moment of our relationship, I felt a great protection on his part: he gave a sense of security to the person talking to him.

It is difficult to find great industrialists who remain good at heart, real gentlemen... The slap on the back was not to say *"in any case I am still higher up than you"*, no! There was this great human warmth, typical of someone who has not forgotten what he once was... You could sense that he was a "self-made man".

Pietro Barilla wanted my likeableness vis-à-vis the audience to be the main thrust of the advertisements. It was 1971, and I had just won *"Canzonissima"*. Unlike nowadays, when the stars of the moment only last for a single season, at that time one song was enough to allow you to live in the public's heart for five years... Pietro Barilla never asked anything particular of me, I had only to be myself. He asked me which director I would prefer to shoot the films and we chose Mauro Bolognini. I had made *"Metello"* with him just six months earlier. I remember him saying to me: *"I know you will be pleased – he addressed me using the courteous "Lei" form – Mauro will be very pleased. I know he knows you well and that you will feel more secure with him... We have chosen you because nowadays you represent likeableness..."*. In the first series of commercials I made with Bolognini I had to tell the story of one of my "ordeals by fire", a focal episode in my life, which introduced a song and at the end I would go into the kitchen where I would find "Mum" cooking pasta and she would say: *"for Massimo I only trust Barilla"*. They were "sketches" suited to the character. It was not hard because at that time I was the "star" most loved by "mothers". And Pietro Barilla had realised



this straight off.... The films were made in Rome, in the De Paolis studios, and the set was a sort of mini-theatre. I remember, however, that the sets were very dark... I did not like that series very much: those dark commercials did not marry well with pasta and with my temperament. On the other hand I was totally at ease in the second series which we made with Richard Lester, because it gave me physical contact with the audience. In those films I really was only myself: there was nothing built up around me. I did not say to myself *"I have to make these commercials and I have to be an actor who makes commercials"*. I was only, and entirely, myself. They would ask me which song I had chosen and I would sing... For me they really were the most incisive commercials. In this case the director was chosen by the Barilla company. They wrongfooted me for a moment with the choice of Richard Lester, who had directed the Beatles' films, because he did not seem to me to be any great shakes... He turned out to be a great director. I remember our meeting as though it were only yesterday: in Rome, in the office of my

record company of the time, I walked in and saw him listening to one of the songs which he would later have to film. *"But whatever is he going to understand?"* I wondered. And yet, through the various musical passages or the tonality of the voice, he managed in an extraordinary fashion to grasp how the song should be filmed. He became a very great director and I can say that thanks to Barilla I had the pleasure of working with Richard Lester. It was a series of film sequences hinged on the most beautiful piazzas in Italy and the typical dishes of each region. I had to sing as though I were on tour. But it was not a real concert. The organisers did a brilliant job: in two weeks we filmed the entire series. Every three days the set was moved and mounted in another piazza. We worked in double-quick time. Having arrived in a place, a house in the piazza would be chosen and permission asked to set up a camera on the balcony or at a window that gave on to the outside. In the afternoon, inside the same house, we would film the table scene with the typical dishes of each locality, whilst in the evening we would

shoot the scene in the piazza. I can clearly remember the first shooting in Amalfi: I had to sing in this sensational piazza of rare beauty. I was at the San Pietro hotel, they called me to start filming: *"Massimo we're ready, don't worry if you find a few people here"*. I thought there would be 50-100 people, extras... There were at least 3,000 people. It seemed like a real concert. I thought: *"But how is this possible?..."*. Then, as I was leaving, I saw a poster on a wall and then another: *"Massimo Ranieri is singing in the piazza this evening for Barilla"*. The organisers had had posters stuck up in the streets and the people thought it really was a concert... Lester was ingenious: he prepared everything in advance and would film live with five or six cameras, as though I really were on tour: but every evening I always had to sing the same song, the same refrain which would then be used for the commercial, and repeat it two, three, four times to allow for filming. The people did not understand what was going on and began to mutter a bit. But they loved me so much that they even put up with this pretence.



Appetizing appeal in a box

VALERIA BUCCHETTI

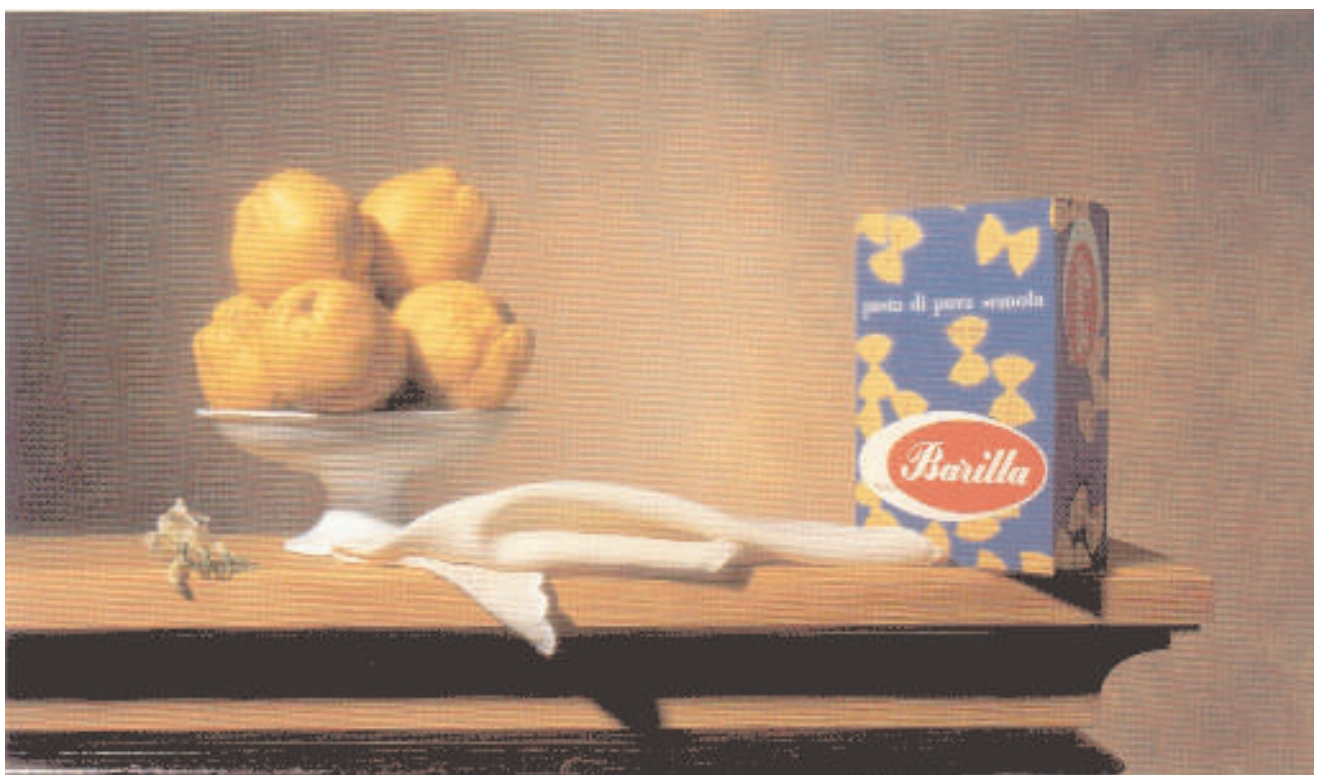
1969: a new formulation

The market transformations in the previous fifteen-year period had been more rapid than ever before and the criteria for the presentation of goods had altered, according to more contracted cycles, feeling the effects in particular of the development of the media and the investments relative to these. The package was required to comply with market demands and consumer expectations, and to express the up-to-dateness of the contents¹.

The '58 image was no longer able to meet these new requirements and when put to the test – in other words

assessed according to the new procedures, entailing the specific verification of each crucial phase – was judged to be too masculine, cold and industrial and it was also pointed out that there was a lack of reference to appetite, despite the fact that millions of consumers were familiar with it.

A necessary change was therefore in the offing. Entrusted to an American company, Lippincott & Margulies, an international firm in the field of design and visual communication, the redesign centred both on the need to increase public awareness of Barilla, since the company's image was characterised by attributes of quality, prestige and trust, but was not yet sufficiently perceived as modern; and on the possibility of opening up the way more significantly to product diversification, at that time only partially in progress, in response to the company's plans to expand further its mix of references. The boxes from the 1950s were used as a basis for the new formulation and several identifying elements, such as the blue background, were considered as acquired.



The evolution in the packaging of Barilla pasta illustrated by Chris Broadbent's photos, with clear references to Caravaggio, taken in 1985 for the brochure "Nel corso del tempo": on the previous page, the blue box with the rain of pasta, designed by Carboni in 1956 and – below – the box designed by Lippincott & Margulies in 1969, characterised by the new trademark, by the introduction of a white service "tongue", by the functional use of the back and the choice of showing the pasta at the moment of cooking [ASB, Rha 11].

On the facing page, the "extended" packages of the 1969 series: the back, at first used as a customer service space, with the inclusion of recipes and cooking recommendations, was subsequently also used for the promotion of other product lines [ASB, Na 70/67].

It is interesting to compare the two boxes of spaghetti: on the left the 1969 version [press 1971, ASB, Na 71/3], coordinated with the other formats, shows the spaghetti having just been put in boiling water; the second, from 1975, although maintaining unchanged the general layout, shows the spaghetti already cooked, ready to be mixed with sauce, and the addition of the shape of the format below the white "tongue".

The background, still blue, is no longer flat but shows a linen-weave motif. On the back, as well as the usual recipe, there is an advert for Mulino Bianco's Trottolina [ASB, Na 75/3].



However, it was thought necessary to structure the language in a more broken-down way and a new identity marker was placed alongside the trademark. A white "tongue" would create the "stratification" of the box, determining an additional layer, which was reminiscent of the function of the label. This separation created two communicative spaces – which in the future would in many cases be resolved with the joint presence of two marks – one associated with the information space, the other with the emotional space. On the "tongue", which corresponds to the former, are grouped: product name, cooking time and trademark. The famous Barilla blue line, in other words the durum wheat semolina pasta, retained its dominant colouring but the photographic representation of the product was completely revised to give the appetising appeal required of the product and to comply with the emotional requirement. The choice was one of showing, no longer the shape of the pasta, but the moment of cooking, and the scene was presented with the pasta being poured into the water and perfectly integrated into its space. The box lost its dual nature in favour of a box back which could be used to provide new information.

Is was a space in which the company could communicate initiatives, promotions and market new products, but, above all, a space which could be used for the recipe, which became a true form of additional service to the consumer. The layout of the new box would remain virtually unchanged for the foreign markets too and, subsequently, would mark the start of the revision of the entire packaging system – before the foundation of Mulino Bianco – from flour and crispbreads to sauces, presenting a unified image.

This formulation provided the basis for the subsequent adjustments, which went in the direction of a more sophisticated ability to communicate in a persuasive-seductive way².

Modifications in the 1970s

In the mid 1970s, although nothing appeared to have altered (the changes were always carried out with extreme care to avoid creating disorientation in the habits of the customer), the packaging was subjected to a number of minor redesign changes revise and update the image. In this case the interventions were



aimed at optimising the posed objects and reinforcing their contained action by acting on the representation of the scene.

The viewpoint from which the subject – the saucepan – is shot, is more vertical and central in relation to the front of the box, just as a stronger presence is acquired by the ladle, the cooking utensil used to offer the product. It is a change which leads to the strong involvement of the observer, who is thus “called” into the scene.

Through this operation there is also an accentuation of details, for example the container at the side its role by emphasizing the content. But the central position is

occupied by the pasta, which is now shown cooked rather than uncooked. The bundle of spaghetti which is about to be “thrown” into the water is replaced by a saucepan of cooked spaghetti, from which a forkful is removed, ready to be dipped in sauce. In other words a slow transformation process took place which brought about a new responsiveness towards the image of the food product and towards its forms of representation and led, in the subsequent years, to a decisive action on the synaesthetic and emotional components, pushing the objective dimension of information into the background.

Notes

1 Cf. PODESTA' Stefano, *Prodotto, consumatore e politica di mercato*, Milan, Etaslibri, 1974.

2 Cf. BARTHES Roland, *Rhétorique de l'image*, in *Communications*, 1964, no.4.



1971-1979: “stars and stripes” Barilla

ANGELO FERRARI

January 1971: the company is sold, the Barilla brothers retire

At the end of the 1960s Barilla was one of the most important and successful food companies on the Italian scene. However, success also brought problems with it: the factory in Viale Barilla, covering an area of 70 thousand square metres, could not be expanded any further. There was a need for equipment which would require different spaces¹ and the company was forced to consider the problem of building a new plant.

There was an excellent opportunity at Pedrignano just outside Parma: the Cottolengo hospital in Turin had inherited three farms which, together, covered an area of 250 thousand square metres. The Barilla brothers therefore decided to make the investment (which must have been around the 18 billion lira mark): they bought the land and construction of the new pasta factory, which began in 1968, was completed in 1970.

In 1970, the company employed two thousand people, had the most modern factory in Europe for the production of edible pastas, and showed an annual turnover that exceeded 45 billion lira and furthermore could consider itself to be a commercially established firm. In that same period, besides, it controlled 18% of the market, followed by Buitoni (7%), Agnesi (3%), Amati (2%) and Cirio (1%), in a sector that showed a degree of concentration that was practically nil, and in which almost 70% of the pasta consumed by Italians was produced by a very large number of companies². In its sector in Italy, in terms of turnover Barilla was only second to the Industrie Buitoni-Perugina (I.B.P.) which had an annual

turnover of approximately 85 billion lira but which, unlike Barilla, also operated in the confectionery sector, and in particular, in that of chocolate³.

The company attracted the attention of W. R. Grace, an American multinational with 62 thousand employees and a turnover of more than 1,000 billion lira, whose interests ranged from oil (Libya) to plantations (Perù), and from catering (France) to the food industry. It was determined to increase its presence in Europe in the latter sector, where it already had 14 factories and a widespread chain of restaurants⁴.

Barilla, with its potential of 10 thousand quintals of pasta produced in the impressive new factory at Pedrignano, on the other hand, was looking at the European and international market as though at an essential target for its success and its future developments.

The secret dealings between the two companies had been going on for several months and had intensified at the moment when, in June 1970, Grace had failed in its attempt to acquire another large Italian food (confectionery) industry, Alemagna, which was handed over instead to SME for 10 billion lira⁵.

In October 1970, with a staff of 15 collaborators, one of the vice-chairmen and the American company's number one in Europe, Heller Warren, came to Parma. (This had already happened some years earlier, when Grace had taken over Tanara, a company manufacturing ice-cream which, until 1967, had belonged to the Barilla family and the Marchi brothers and controlled 10% of the Italian market). Warren played a role of primary importance in Grace's acquisition of Barilla, by appealing to the greater sensitiveness of Giovanni Barilla, who was much more frightened than his brother Pietro, not only by the debt for the new factory in Pedrignano, but also by the difficult social set-up that was taking shape in those years⁶.

It was thus that in January 1971 the sale was completed, despite the resistance put up by Pietro; the contract was signed on 3 March at the Italian Consulate in Lugano, in Switzerland. The Barilla brothers handed over the majority stake (80% of the

The following pages show a series of photos taken by Bruno Vaghi [ASB, AFV] between 1968 and 1970, which document the various construction phases of the modern factory at Pedrignano, just outside Parma, along the Autostrada del Sole. The company's debt for its construction, in addition to the difficult social situation, was one of the reasons which encouraged the sale of Barilla to Grace.

nominal capital) to the American corporation for a very large sum of around 40-45 billion lira⁷. The two brothers, Pietro and Giovanni, for some months still retained the posts they held (respectively as Chairman and Technical Director), then in the first months of 1972 they left their executive roles in the company and took on the more or less honorary positions of chairmanship and vice-chairmanship. In that same period the engineer Manfredo Manfredi, who since 1961 had been general manager, was appointed by the Americans as managing director. In 1974, about three years after the acquisition, the American multinational took over a further 18.9% of Barilla's parcel of shares, for an assumed sum of approximately 10 billion lira and thus found itself controlling 98.9% of the Parmesan company⁸. Pietro, who was now feeling alone after handing over "his" company, had to make do with owning the symbolic share of 1.1% of the capital, which in practice excluded him definitively from decisions regarding the company's future. The Americans, however, did not intend to run Barilla: they therefore set aside for themselves the classic functions of "detached" ownership, policy and control⁹. In order to exercise the "control" function at a distance, the administrative system was reinforced, as were the highly analytical monthly reports which were similar to actual closing balances. The Americans were present on the board of directors in a proportion that made it possible for them to keep control of the company. Only four foreigners had been included on the board (Warren, Wilfrid, Bloomquist and Zuniga), who did not even have an office in the management premises in Parma. They only intervened in important board meetings but it was obvious that, even formally (four against three), the majority was indisputably in their hands¹⁰. Faced with this situation Pietro and Giovanni decided to withdraw completely. But Pietro felt remorse and a sense of "betrayal" for having handed over the company which for almost a hundred years since its foundation had always been managed with commitment, sacrifice and professional competence by the Barilla family: "... *I left the company in January*

1971. In that period I was truly unhappy: everything went wrong for me; who knows why everything went wrong. I was a man suffering for various reasons, but the most important was for having abandoned the "ship" which had been entrusted to me and which I had steered until I was 58 years old"¹¹.

The reasons for the handover

Why did Giovanni and Pietro hand the company over at the very moment when they were at the summit of their business careers? Without any doubt the deed of transfer was painful for the two brothers but at the same time also justifiable: the hard work, risks and investments had been enormous and it was a period marked by lack of communication between entrepreneurs and the trade unions¹². Furthermore, Giovanni and Pietro's ideas on the future of the company were no longer as uniform as they had been in previous years.

Economic difficulties

There is no question that the new factory in Pedrignano represented an episode requiring a high level of planning and great commitment on the part of the company's technical structure¹³. In order to appreciate the impact of the technological leap made, suffice it to recall that there was a transition from the 42 lines of the "old" factory producing 6 thousand quintals to only 11 lines producing 10 thousand quintals.

The construction of the factory also proved to be more onerous than expected: the overall cost of the new plant was 24 billion lira (six more than had been estimated), as compared to an annual turnover which in 1968 had been just over 41 billion lira¹⁴.

This created, as of 1968-1969, a marked debt situation for the company, whilst the net profits fell substantially. In those years there was also an increase in medium-long term debts (in 1970 their weight as



compared to the total liabilities and the net corporate assets reached 19.1%). Thus there was a clear narrowing between the company's available financial assets and the need to tackle the market and the competition in a more effective way. In fact Barilla, which was now off to compete on the European market, could in no way afford to scale down its commercial targets, without the risk of running into a serious crisis. We must also add to this the fact that at national level the situation was particularly delicate, since the credit squeeze which had affected the financial market (and which to some extent created difficulties for all entrepreneurs) caused considerable problems of liquidity: it was very difficult, if not impossible, to find financial resources and means¹⁵. In the two-year period 1969-1970, the competitive pressure that characterised the pasta market increased. Lively competition drove manufacturers to be extremely competitive on prices, and this move was unfortunately facilitated, for some companies, by the inadequacy of the control systems on the raw materials¹⁶. For Barilla this meant a general decrease in margins following the increase in short-term liabilities (which in 1968 practically stood at zero and only one year later shot up to almost two billion lira), caused primarily by the financial requirements resulting from the adjustment in the stocks of raw materials, as well as by the increased credit facilities granted to customers. The company's assets and profits situation could not be considered as optimal, but neither was it so very worrying. If we then take into account the presence of particularly tough competition and at the same time the delicate social situation (at Barilla the strikes in the autumn of 1969 for the renewal of the sector's labour contract weakened, in part, the rate of development that had been shown in the first nine months of the year), we understand how, between a further expansion with the help of foreign capital and a future full of doubts

and uncertainties, the Barilla brothers resolutely decided to take the first route.

Social conflict

The second half of the 1960s was a particularly turbulent period for the entire community: the unstable social equilibrium of Italy was overwhelmed at the end of the decade by a wave of workers' conflicts (> II, pp. 200-201) without precedent and the national economy found itself paying for the lack of a serious programming policy¹⁷.

The constant price increase in goods and services, owing to the rigidity of supply or to the impact of more backward sectors, on the one hand was expressed in the reduction of profit margins for transformation industries, and, on the other hand, ended up by determining the gradual curtailment of various wage-assets (from the location of houses to personal services, to welfare)¹⁸.

The acceleration of work times actuated by owners, in conjunction with the modernisation of technologies and wage differentials were not the only reasons for the explosion in 1969 of workers' conflicts in the so-called "hot autumn"¹⁹.

In fact, faced with the rapid change in factory life under the rise in technological innovation, the trade-union forces – conditioned by their own bureaucratic structure and by the impossibility of maintaining a constant relationship with the labour situation – experienced a time of grave disorientation, which reached its greatest crisis in 1968²⁰.

In that same period the first basic unitary confederations (CUB)²¹ came into play. These were revolutionary groups (whose members included many individuals from the rank and file) which, primarily at the ideological level, almost always aimed only at demonstrating the greater political correctness of



one group over the others; furthermore, they all adopted an ambiguous attitude towards violence²². Informal blue-collar groups began to emerge which, at a time of crisis in the system of industrial relations in the country, as well as delays by the trade unions and workers' parties, took on the task of developing conflict in the factory and encouraging the blue-collar self-management of the latter²³.

In 1969, on the expiry of the contracts for the most important categories, the workers' conflicts affected the whole of Italian industry and led to substantial wage increases: between 1968 and 1971 the wage income increased in real terms by on average 7.44% per annum, whilst the cost of labour for companies increased on average by 15%. However the conflicts did not die down with the contractual disputes, but continued in the following years, for the stipulation of supplementary corporate contracts²⁴. At the end of 1969 the workers' conflicts and agitations for the expiry of contracts in the edible pastas sector also affected Barilla²⁵. In the Parmesan company there was a sustained sequence, in the summer of 1969, of strikes and workers' demonstrations²⁶ which created serious economic damage (and damage to their image) for the owners. The demands put forward by the workers concerned in particular the renewal of the corporate contract, a greater guarantee of employment levels, new production investments, definitive resolutions with regard to the physical safeguarding of individuals in the various production divisions and an increased production bonus²⁷.

The city of Parma, which until then had been free of serious episodes of violence, was also involved: in December of 1969 a march – in which many of Barilla's workers took part – was attacked by the police, triggering a series of clashes which reminded many people of the episodes that had occurred only 6 months before in Turin between workers from Fiat and the police. The streets were transformed

into numerous little "battlefields" until late into the night²⁸. Faced with all these problems of a social nature which affected the entire community, the Barilla brothers no longer had incentives to continue. Giovanni in particular showed himself to be pessimistic and downcast about the future of the nation; he was afraid and, at the time when Grace showed its interest in the Parma company, he wanted to sell "at all costs"²⁹.

Family disagreements

With the passing of the years the Barilla brothers did not maintain a uniform and common vision for the future of their company.

They were two people who looked at the situation in a completely different way: Giovanni harboured a particular sense of mistrust towards the economic and social future of Italy and furthermore, since he and his brother were well over 50 years old and their children were still young (the oldest, Guido, was only 12), he thought that there was a generation gap, a gap that in such a strongly family-based firm would be felt excessively, especially with regard to the subsequent decade. On the contrary, Pietro proved to be particularly optimistic, above all because he thought that the crisis was not so alarming as all that. However, he found himself alone and, besides, he did not even have the economic possibilities to liquidate the half of the property which belonged to his brother. Pietro experienced the break with Giovanni and his parting from the company as a genuine personal and family drama: *"In January 1971 I realised that I too would have to yield, and the sale was realised. We went to complete the contract in Basle. A train journey; a silent journey. Neither of us had any desire to talk. Two or three times I actually said to him, but without resentment, only with regret: 'You have made*



me sell'. And I yielded... For me there was a sense of uselessness which made me suffer. Day after day I saw Pedrignano growing, 'my' factory, as I passed by on the motorway. With a lump in my throat..."³⁰.

The lack of understanding on the decisions to be taken, however, drove a wedge between the two brothers, who took different paths: Giovanni moved to Switzerland, whilst Pietro decided to remain in Parma. When he returned to the Emilian city and informed friends and industrialists of the sale which had by then taken place, there was a great silence which seemed to testify to the fact that the Barilla brothers had abandoned the entire community. In actual fact, the day after having signed the transfer deed, Pietro already had many regrets and felt within himself the need to return: *"And if I should return... I had to return, but how? That was the problem..."³¹.*

The reactions of the press, industrialists and workers

The transfer of a company such as Barilla had an enormous impact on the entire district. After the Barilla-Grace and Star-SME transactions, which both took place in January 1971, the Italian food industry now seemed to be facing a choice: either to end up under the control of SME, the company which the IRI used to create a powerful Italian group able to oppose foreign firms, or to pass into the hands of foreign multinationals³². The mass media paid special attention to the event. The national press (specialised or otherwise), in the months just before the handover – when some as yet not official news leaked out – and in the following months – when the deal had been completed – came out with headlines and articles that wanted to give prominence to the growth in the presence of foreign capital in the

Italian economy: *"Anche pasta Barilla diventa stelle e strisce?"³³* [Is Barilla pasta also becoming stars and stripes?], *"Trova un socio americano la pasta Barilla"³⁴* [Barilla pasta finds an American partner], *"Grace acquista la maggioranza della Barilla"³⁵* [Grace acquires a majority stake in Barilla], *"Barilla-Grace: affare fatto"³⁶* [Barilla-Grace: the deal is done]. The newspapers of the day wanted to highlight the fact that the country's food industries were about to become a sort of *"colony of international financial gigantism"*. The foreign multinationals, perfectly aware of the difficulties which beset the Italian distribution system (within which almost certainly they would have found many problems if they had wanted to operate autonomously), chose the most rational route for conquering the Italian market. They based their penetration logic on the acquisition of a trademark (as Grace did with Barilla, for example, or Nestlè with Locatelli) on which they could base a more or less vast range of products. However, the handover of Barilla created amazement and dissatisfaction in Emilian industrialists too, who felt themselves to be particularly involved³⁷ and interested in the affair, also with reference to the events that had affected the local economy during those years: in a short space of time the most important companies in Parma had passed into the hands of English or American firms.

In 1966 Althea, one of the major manufacturers of sauces and preserved foods at national level, was handed over to the Anglo-Dutch company Unilever; in 1967 Tanara, an ice-cream manufacturer which belonged to the Barilla family and the Marchi brothers, was transferred to Grace; in 1970 the canning industry Rolli di Felegara, which specialised in the processing of peeled tomatoes and guaranteed a high-quality product, was incorporated into the American Campbell's Soup company, whilst in the same year Conserve Vitali of Fidenza and Scedep



were bought respectively by Lockwoods and by Superbox (both English multinationals)³⁸. When this substantial series of sales was added to by that of the most important and prestigious company in the Parmesan industrial world, Parma felt as though it were an “orphaned” city³⁹. The blue-collar workers and other employees at Barilla also felt disoriented faced with an event of such significance.

“Until then we had been in the presence of an authentic family-company. The owners stood by the workers and their families: subsidies and other types of assistance were guaranteed to those who found themselves in difficulty.

Barilla provided each worker with an excellent technical-specialised training, it was a school: everyone worked with enthusiasm and with a particular disposition to learn. It was no coincidence that people referred to ‘Barilla culture and style’. When we employees found out about the handover, it was as though we were about to take a ‘leap in the dark’: we knew that we had lost a great deal, but not what was to be expected...

The Grace managers were not industrialists, but financiers who paid extreme attention to short-term economic returns. Relations with them were polite, but also very ‘cold’ and formal. Personally, I really missed Pietro and Giovanni’s visits, I missed the constant human relationship with the owners, I missed the satisfactions which my job was able to give me before”⁴⁰.

From this brief testimony it is easy to understand the difficulties and apprehension faced by all the employees when there was a change of ownership. In practice there was a decrease in those values such as the involvement of employees, esprit de corps, loyalty to the company, which had made Barilla great during the 1950s and 1960s. Whilst before, problems were discussed and resolved through dialogue, communication, understanding between own-

ers and workers, with the Americans the work had to be done only and exclusively in relation to the budget and in no circumstances was it possible to step outside the forecast of the economic plan. This new way of running the company, perhaps more suited to the Anglo-Saxon world, left various perplexities, at least initially, among those who were employed in the Emilian company.

But by now Pietro and Giovanni had sold out, and the Americans had arrived.

The multinational W. R. Grace

Grace, founded by William Russel Grace, an Irishman who had emigrated to Peru in 1854, first expanded to North America and then to the rest of the world. For almost a century after its foundation, it committed its energies primarily to maritime trade and transport. Subsequently it continued to expand its range of action to such a vast extent that towards 1930 its interests included air transport, an industrial production in constant diversification, and a large presence in the banking sector.

However, it was only towards 1950 that Grace began a new phase, appearing in the world of the chemical industry and consumer goods, which, together, in 1970 represented about 80% of its sales⁴¹.

With the aim of gradually developing these sectors, Grace’s organisation had been distributed and established in practically every part of the globe. In 1970 it could be considered a multinational company with interests in 43 countries scattered in every continent, it employed more than 62 thousand people and had a turnover of approximately 2 billion dollars⁴². It owned more than 300 factories, 667 offices, 129 warehouses and 160 distribution centres at the service of its customers throughout the world.

Grace’s presence on the Italian market dates back to



1928, the year when it was established in Italy under the name Darex Italiana, an affiliate of the Dewey & Almy Chemical Co., which it had taken over in 1954, for the production of airtight products for the sealing of metal containers, rubber solutions, adhesive tapes and films for packaging⁴³.

When, in January 1971, the Grace Group bought Barilla, it already owned 5 factories in Italy (Tanara Spa in Parma, Boston Spa and Rotonastri in Bollate, Grace Italiana Spa in Passirana di Rho and Grace Italiana Spa in Melito, near Naples) and four Research Centres, of which the one in Passirana specialised in the research and development of flexible packaging products and supplied assistance and know-how to all the territories in the European Division.

An efficient corporate organisation, together with the large size of the group, guaranteed the superiority of the American company over other firms (Italian and European). In particular, its large size meant first and foremost that economies of scale were possible, along with a greater sales volume and a higher rate of profit; as a consequence a greater financial availability of funds was guaranteed to be used for further investments⁴⁴. Furthermore, the optimum development of research made people available to the American company who were trained and motivated and made it possible for it to penetrate those production sectors which, at least potentially, should have been the most profitable⁴⁵. The American Corporation's strategy was precisely one of diversification into businesses which were sometimes totally diverse, but which guaranteed other growth rates and a good return in economic terms.

The American management

When, in January 1971, Grace began to manage Barilla directly, it realised straightaway that it was in

the presence of one of the most advanced and developed companies on the Italian economic scene.

In fact the company had already equipped itself with an efficient budget methodology (albeit still elementary) and a planning methodology. Several of its collaborators, as well as the owner himself, had been to the USA several times during the 1960s, improving and further expanding their marketing, planning and control experience.

However, the Americans found many unforeseen circumstances, starting with the serious economic crisis which, as of 1973, hit all the western nations.

The difficulties encountered

In the first three years, the management results that the Americans managed to achieve were excellent: turnover had grown at the same rate as in previous years, going from 50 billion lira in 1971 to 63 billion lira in 1973; moreover the market share of pasta remained constant (around 18%) in a market which was already fairly developed and in which there was strong competitive pressure.

However, problems were beginning to be created within the international economic context: the tensions which had accumulated hitherto were unleashed by the shock caused by the increase in the price of crude oil in October 1973. The low price of oil had been one of the factors which had contributed to expansion in previous years. However low the market price was, the cost of production of crude oil from the Middle East was a tiny fraction of this price: the price was all but set, the result of political relations between companies and producer states. However, American producers, burdened by production costs which were far higher than those of the Middle East, had every interest in an increase which would result in making their prices more economical⁴⁶. The Yom



Kippur war between the Arabs and Israel was simply an opportunity to implement this manoeuvre: OPEC, the cartel of oil-producing countries, declared an embargo.

In the space of a year the price of crude oil increased fivefold, whilst wheat had a higher cost abroad than in the EEC. Inflation was imported from abroad, which in 1974 in Italy exceeded the threshold of 19%. In all countries energy-saving policies were accentuated, as was the search for alternative sources of energy.

On 13 August 1973 the Italian Government responded to the difficult situation with a measure that froze the consumer price of a series of staple food products, including pasta. We were in the presence not only of an oil shock, but a shock for the whole industry in this sector: a snapshot of prices in the shops on that date could not be changed. Moreover, in a second phase, the Government decreed that non-advertised and lower-priced products had to be sold next to full-price products⁴⁸.

Naturally those companies which, like Barilla, produced essential commodities found themselves in serious difficulty. In the July-December 1973 period the basic raw material of the pasta-making industry (wheat, superfine flour, eggs, cardboard and straw paper for cardboard crates), free of special restriction disciplines, recorded unforeseen increases which could not be transferred to sales prices⁴⁹.

In 1974 too, the economic system was subjected to monetary tensions of exceptional breadth. The agricultural sector was characterised by a moderate increase in overall production (+1.5%) and by a substantial increase in prices (+19.2% compared to 1973)⁵⁰.

In Italy the pasta-making sector, together with the milling sector, showed an average downturn of 1.9%. In addition to the increase in costs (raw materials, labour, money) this division was penalised by the pri-

ce-freeze regime, scheduled until 31 July 1974, and by the CIP control of the “administered” price for pasta: in order to increase prices it was necessary to make documented applications to the Government and wait for a reply, which, however, could take up to six months to arrive. After this measure various pasta factories preferred to close down. However, the Government, with the aim of mitigating the squeeze and avoiding excessive rises in the price of edible pastas, in the context of the policy of containing the cost of living, supplied the transforming industry with approximately four million quintals of durum wheat at a price of 13,000 lira a quintal, thus fixing a ceiling price for the market⁵¹.

The Americans were literally mystified by the manoeuvres implemented by the Italian Government to confront the economic crisis: the “price freeze”, in their free-trade philosophy, was considered as wholly inconceivable in a market economy. Henceforth pasta became for them a “political” product: their first reaction was to cease the advertising investment in pasta, intensifying the promotion of collateral products (crispbreads, breadsticks, sauces). Moreover, efforts were intensified to create an alternative to pasta, in other words a second line which could yield those profits that the main product was not able to guarantee at that time. Thus the company began to consider which were the sectors into which it could diversify⁵².

The investments made and the results achieved

During the period in which the company was run by the Americans, strategic choices were implemented which proved to be decisive for Barilla’s future. Meanwhile, as of 1972, at the Rubbiano factory, the very modern line for the production of crispbreads

and breadsticks became operative, which in the space of only two years led to an increase in volume of 30% for crispbreads and 20% for breadsticks⁵³.

The next year the acquisition of Voiello was successfully concluded, with 70 employees, and 350 quintals of pasta a day for a turnover of 150 billions lire. The company in Torre Annunziata (Naples), which found itself in severe difficulty, thanks to its reputation made it possible to enter the southern market, considered to be strategic for expansion, with a “historic” brand and a high placing⁵⁴.

The operation was targeted at the conquest of the high-quality market niche of which Voiello was the most prestigious brand and in a certain sense complementary to the medium-bracket Barilla reference. The first years of the new management of Voiello were characterised by the effort to relaunch it, first thwarted by the price freeze and then by the administered price: Voiello was in fact forced to sell its products below cost, a negative trend in its accounts. However, when the difficult economic situation which had been created came to an end, the acquisition of the company proved to be an excellent investment. It was also in 1973 that the acquisition of S.A.E.F. Spa (Società di Amato e Filippone) was completed, which in the space of just a few months reached a production potential of 1,350 quintals a day, becoming one of the most important and modern pasta factories in South Italy. The need to control the entire production cycle resulted in the acquisition in 1974 of 80% (the other 20% was then taken over in 1981) of Mulino Basile in Altamura (Bari), held to be the largest Italian company thanks to a working capacity of a staggering 3,500 quintals of wheat a day. This took the level of direct supply from 15% to 45%, allowing the company to operate to a greater extent on the international grain market and to control the development of the home market, seeking to avoid speculation⁵⁵.

However, even though all these investments were made, the economic crisis of 1973, which led to the price freeze and the administered price on pasta, led the Americans to think that the company could not

remain a “monoproduct” concern. Just to create further confusion, the “special delivery” initiatives came into being: Barilla was initially asked to sell other countries’ products (cheeses, seed oil, jams, wine, cooked meats, chocolate, ...) according to a “conglomerate” logic which in those years was very well-developed in the USA⁵⁶.

However, such an operation did not succeed in Italy. Barilla was not able to share the pasta culture with sectors such as that of wine, or jams or cheeses, precisely on account of the lack of significant synergies at production and distribution level which were common to the whole of the original business, and the brand in particular⁵⁷.

In parallel and as an alternative, the company explored a possible external development, through potential acquisitions which would have related to the major Italian confectionery companies, Maggiora – Talmone, Lazzaroni, Galbusera, Bistefani, Tettamanti and Colussi; but this attempt also failed to be carried through to the end.

Grace decided to prepare an internal plan which would include guidelines to be followed in the choice of the sector in which it was hoped to diversify: it had to entail a large-scale sector, so as to make it possible, with the future in mind, to make developments in turnover on a par with those of the pasta; one in which competition was not intense and with growing consumption. It had to offer possibilities for innovation, and be linked to the grain culture. And, finally, one that was compatible with the experience and strong points of the company, making it possible to exploit synergies at brand level and sales and distribution networks. The sector which seemed to comply most with the sought-after characteristics was without doubt the baked-goods sector⁵⁸.

Since the 1960s, Barilla had been present in this sector, producing breadsticks and crispbreads marketed under the labels “Migri” and “Mipan”. The importance of these products, however, was marginal in relation to the company’s turnover. The Americans were in search of a market which was not only interesting in numerical terms, but which, first and fore-



most, might provide fertile terrain for the identification of innovative proposals⁵⁹.

Ruling out the crackers segment, since it was characterised by the presence of several companies with a fairly solid market position and with scant room for innovation, Grace decided to seek segments which would allow wider possibilities and which were less concentrated from the competitive point of view.

In the biscuit context it was immediately evident that, whilst the dry-biscuit segment was to be considered as almost fully-developed and well-controlled by a competitor (Saiwa), which held 35% of the market share, the shortbread segment on the other hand had high development potential. In the area of shortbread biscuits the market leader (Colussi) had 12% of the market shares; the others (Doria, Pavesi, Galbusera, Motta, Saiwa) followed with shares which ranged from 4% to 10%. It should also be mentioned that in that period the confectionery sector was beset by a particular set of circumstances: Buitoni had failed for the second time to launch its biscuits under the project “eggs and milk”⁶⁰; Chiari e Forti failed twice, first with the launch of its cereal biscuits, the second time with *Fattorie & Pandea*; Plasmon followed them with “*Il forno di Archimede*” and the traditional companies in the sector, such as Pavesi and Lazzaroni, were in

a serious situation; Venchi Unica had decreed its end of its two labels *Maggiore* and *Talmone*, and General Biscuit Parein closed its factory in that period⁶¹.

Even though Barilla’s initial plan was to cover almost the entire range of baked goods, it was understood that, in order to succeed, it would first of all be necessary to establish itself as rapidly as possible in just one segment; this meant offering something that was genuinely different and innovative: it was necessary to be ahead of all the competition by making the first move. The Americans thus decided to concentrate on shortbread biscuits, not only because they constituted a numerically interesting market (with high development potential), but also because no clear and well-consolidated leadership had yet been established, and it was therefore possible to have ample scope for innovation both with regard to the product and in terms of forms and communication.

Work thus began on defining what the characteristics of the new line of products should be.

That period saw the development among consumers of an attitude of increasing mistrust in industrial food products, which were now becoming synonymous with adulteration and doctoring and, in some cases, were thought to be bad for the health (due to the use of preservatives, colouring agents, chemical



additives, etc.). Barilla took this trend into account and decided to implement, with the new line of products, a product policy based on a non-industrial image of the latter⁶²; thus the Americans hoped to be able to cover the area of the “good things of days gone by” and “uncontaminated” things⁶³.

Then came the problem of deciding under which label to launch the baked goods. The hypothesis of using the Barilla brand was rejected since it was identified with the pasta product and it was already clear how difficult it was to associate, in the minds of consumers, biscuits and pasta.

After several attempts, in October 1975 the company's efforts to diversify its product took concrete shape with the launch of a new line of baked goods under the label “Mulino Bianco”. This name summed up the values of nature and tradition in the two concepts of genuineness and health: the “Mulino” [mill] represented a simple way of making wheat products in the traditional manner; “Bianco” [white] was attributed with psychological meanings of purity, strength and brightness⁶⁴.

As usual this proposal was submitted to potential consumers, and the response was immediately positive. In 1976 the new line of baked goods had substantial market success with its biscuits achieving a share of 7%⁶⁵. Moreover, already the following year, breadsticks and crispbreads were launched under the “Mulino Bianco” label, and in a single year the market share rose from 15% to 20%. This success also continued with the biscuits, which in 1978 covered 8.5% of the market with a turnover of approximately 200 billion lira. In view of the Americans' wish to focus on a high qualitative level (both in terms of raw materials and the materials used for the packaging of the products), a careful selection of suppliers was carried out; furthermore, a great deal of attention was paid to the choice of the type of material used for packaging. As far as production structures

were concerned, it was decided, with the aim of decreasing risks in case of failure on the one hand and in order to be able to confront a very rapid growth on the other hand, to have recourse to external contracted manufacturers, who were in any case able to offer a satisfactory qualitative level in their production⁶⁶. With this effective diversification operation implemented by the Parmesan management under the leadership of Gianni Maestri, Barilla was able to emerge from the crisis which had hit many Italian food companies, and thanks to the constitution of the new brand it was also able to enter successfully the international markets in the subsequent decade.

The managerial evolution brought about by the Americans

Grace was a financial company which invested substantially wherever it spotted potential business: the fact that Barilla was one of the many businesses in its portfolio led it to create and to strengthen the planning and control body⁶⁷.

Very soon after their arrival, the Americans introduced a series of innovative administrative, commercial and managerial experiences within Barilla and created a proper planning office, not connected to top management and integrated into the administrative-financial management in the context of which Grace wanted to protect all information. In fact it entailed an area in which the planning process was given concrete form and quantified⁶⁸. So-called strategic planning was introduced, in order to have the possibility of guiding and controlling future activities towards desired objectives, for periods of time which extended beyond a year (usually covering a period of three or five years). The budget was then developed in close interrelation with the strate-



gic plan and from a short-term point of view. This guaranteed the possibility of having highly analytical monthly reports available from which the planning task would also benefit⁶⁹.

In this period, within the company, there was an enormous flourishing of methodologies directly imported from the American mother house.

For those who “lived” in this world, the impact of these methodologies was not particularly traumatic, whilst for various employers, at least initially, it was not easy to adjust to the new way of defining the terms of work, which required a certain predisposition to comply with the constraints dictated by the strategic plans.

“At the beginning my colleagues and I found ourselves in difficulty. Nobody in the company had the right to intervene on the budget. Concessions to workers, costs and production were either included in this budget or were not even taken into consideration. However, we were supplied with the methods and the tools to be able to act with efficiency and efficacy at national and international level: study of investments, calculation of returns, periodic meetings to analyse problems from an ever wider point of view. After various problems, with the passing of time I, too, managed to adjust to this new way of working, which was in any case an incentive to continue to improve corporate performances”⁷⁰.

With the arrival of Grace, marketing also acquired further importance. Barilla’s advertising strategy had always been the company’s strong point, the field in which the utmost possible effectiveness and creativity had been concentrated. However, the Americans noticed immediately that there was an excessive imbalance in the distribution phase: the company, with approximately 18% of the pasta market, was mainly distributed in the regions of the North, whilst the highest consumption of the Italian market was registered in the southern area. This

explained why the company’s communication – which was entrusted to Young & Rubicam of New York – complied with a very precise strategy: the conquest of the southern market⁷¹. Also in marketing, the Americans brought new experiences and many improvements: teamwork guaranteed a greater contribution of ideas and an improvement in professional competence, whilst experimentation and constant and assiduous exploration for new solutions underpinned creativity within the company.

The combination of all these elements in the following years guaranteed Barilla leadership in almost all sectors, allowing it to become one of the most successful Italian food companies.

Relations between the owners and the unions

With the aim of carrying out a complete analysis of the period, it is now opportune to consider in detail the relations created between the owners and the unions (and, naturally, the workers) during the nine years when Barilla was controlled and managed by the American company. The relations established between the foreign management and its union counterpart were very formal: *“During those years even the trade union felt to a certain extent that it had been orphaned by the Barilla family. With Grace there was an opportunity to hold talks and meet face to face, even though there was a certain amount of impersonality in the relationship. As a result, dealings were almost always had with Manfredo Manfredi, the managing director, who represented a sort of continuity with the past”⁷².*

The first problem to emerge concerned the disbandment of the factory in Viale Veneto, which was obsolete and onerous on account of the high rent (in that the real estate and the area were still owned by



the Barilla brothers and the stipulated rent contracts expired on 31 December 1981) and owing to the severe penalties which would have to be paid in the case of the plant not being quitted in the established times.

Grace's project was to use the relinquishment of Viale Veneto as an opportunity to implement a vast restructuring process which included the transfer of equipment, services and offices and the decentralisation of various productions (with the consequent transfer of many workers) to the Pedrignano factory by June of 1978⁷³. For the unions, however, the decentralisation policy did not make it possible to use to the full all the existing human and professional resources.

The main objectives of the trade-union forces were, in essence, to guarantee the maintenance of production capacity (also including that of the factory in Viale Veneto) in the direction of the full utilisation of resources, and the safeguarding of employment levels according to a corporate development policy targeted at satisfying social needs⁷⁴.

The first objective was achieved. In fact the unions brought it about that the Viale Veneto problem became a subject for discussion in the corporate contract⁷⁵, and the management, after much debate, modified its position so that individuals would only be transferred for a maximum of 2 or 3 months, whi-

lst the continuation of production was guaranteed.

However, as far as the problem of employed workers was concerned there were various difficulties. Grace's strategy was based on the regeneration and maintenance of technological efficiency, which led to the replacement of equipment in order to tackle the obsolescence of the lines and to achieve substantial increases in production capacity.

In order to guarantee maximum efficiency and achieve adequate increases in production, Grace had to sacrifice employment levels, even though the decrease in workers was certainly not as dramatic as was the case for other food and pasta companies during that same period (indeed, as a result of government measures in 1973 and 1974, many companies found themselves forced to cease trading).

However, there were also episodes of dialogue, agreement and rapprochement between the union forces and the American owners. This was the case, for example, in 1975, when, in the 12 May agreement, following a wide-ranging examination of the situation, Barilla undertook to make investments which would involve, together with the economic and productive development of the company, maintenance, for the entire duration of the agreement, of the employment levels of those workers who during that period were employed in the production units in the province of Parma with the possibility that, sub-

ject to agreement with the trade-union representatives, any reduction in said levels in one of the factories would correspond to an equal increase in the others⁷⁶.

Furthermore, great efforts were made by the trade-union movements to encourage the Americans to create a corporate climate in which the employees' motivation to work would constantly increase and develop, in such a way that work would be perceived as a direct source of satisfaction.

The corporate contracts relating to the 1972-1978 period contained a series of important "trade-union conquests" – from the production bonus to the institution of the social service, which was responsible for the crèches and nursery schools for the children of female employees – which many other Italian companies only succeeded in achieving many years later⁷⁷.

The climate which came to be created within Barilla was essentially positive. In spite of some problems following the attempt to move the activities of the factory in Viale Veneto and the partial decrease in employment levels, fundamentally, relations between the trade-union organisations and the Americans were satisfactory: this undoubtedly led to a working environment in which dealings between the workers and the foreigners were formal, but also based on professionalism and mutual correctness.

1971-1979: two situations compared

It is opportune at this point to make a brief analysis to see the influence that the nine years of "foreign" management had on the Parmesan company.

Grace took over the management of the company in January 1971, inheriting a turnover of more than 47 billion lira (with a profit of 741 million lira), with shares of 18% in the pasta market and 3% in the baked-goods market. However, financial exposure was fairly substantial: short-term liabilities amounted to around 1.4 billion lira, whilst the medium-long

term debt reached 6.5 billion lira, with a weight of 19.1% on the total of liabilities and net assets⁷⁹. The Americans' decision to buy Voiello and S.A.E.F. in 1973 and Mulino Basile in Altamura in 1974, as well as the launch of the Mulino Bianco brand in 1975, undoubtedly had positive effects on the company. The company's share of the pasta market rose from 18% in 1974 to 20% in 1976-1977⁸⁰, and in baked goods from 3% in 1973 to 8.5% in 1978. In 1978, the last year of Grace's management (the multinational left Barilla in July 1979), the overall turnover reached the threshold of 195 billion lira (with a profit of just over 4 billion lira), with an increase, compared to the 1977 turnover, of 29.16%. There was also a substantial increase in value (equal to 15.6%) of global sales on foreign markets, due on the one hand to the success of the baked goods launched under the new label, and on the other hand to the production of boxed pasta no longer weighing 500 g, but instead 250 g, which was preferred by foreign consumers⁸¹. And the company's financial exposure substantially decreased in comparison to 1970: in fact the weight of short-term liabilities on the total liabilities and net corporate assets dropped from 4% to 3.6%, whilst the weight of the medium-long term debt dropped from 19.1% to 5.1%⁸².

Why did the Americans decide to sell?

Although the American management had been efficient and therefore positive in global terms, Grace did not consider itself particularly satisfied: it is probable that excessive state interference, which undermined its free-trade philosophy, and the hoped-for earnings which had not been of a size corresponding to the capital utilised, led to a general feeling of mistrust within the multinational. Besides, Grace's lack of commitment in the Italian food sector had already begun without second thoughts: in June 1975 it had handed over Tanara to SME for ten billion lira, quitting the ice-cream sector which had an annual turnover of approximately 150 billion lira⁸³.



Above all, various events of a political nature took place which led Grace to withdraw from the Italian market: the ministerial decrees that imposed a price control on pasta reduced the multinational's profit margins, prevented it from implementing an entrepreneurial policy in a free-market regime and imposed limits on it which ended by bringing down the budget system estimated at the beginning of the operation⁸⁴.

Grace's entry into the Italian food sector did not immediately signify a clear and definite success. On the contrary, Grace was considered a corporation with widespread interests in various production sectors, for which the Barilla investment represented a marginal share of its turnover, and in a sector in which the Group's interests were in any case minimal⁸⁵.

And news had already begun to spread regarding the interest shown by SME and by Pietro Barilla himself in the Parmesan company.

Only two weeks after the acquisition of Tanara, SME made a proposal to incorporate Barilla, too, into its empire. Its managing director, Salvatore Guidotti, was aware of the fact that, having already a couple of years previously taken over all the Alimont subsidiary companies from Montedison and controlling, among its short-list of acquisitions, Star, Cirio, Alemagna, Motta, Tanara, Sebi, Surgela and Mellin, the holding company had now become the largest group in the Italian food sector⁸⁶. Barilla, therefore, would have completed its stable, allowing SME to cover the most important fields in the food industry. However, in the space of just a few weeks the news of the potential transfer of the Parma company to the finance company was proved wrong: the project did not go through because of the 45 billion lira price-tag fixed by the multinational, which was 10 billion lira higher than SME's offer⁸⁷. Pietro Barilla had then begun to meditate on his possible return, but the company, in particular after the substantial growth

that Mulino Bianco had recorded in the baked-goods market, had acquired an even greater value in the space of just two years and Grace, which intended to quit the food sector, wanted to get as much as possible for it.

Pietro Barilla decides to return and to buy back the company

Thus it was that in 1977 he began his great pilgrimage: his trips between Switzerland, the United States and Italy became more and more frequent. It was his intention to return and once again to lead his company which he had left only eight years before, retaining only 1.1% of the shares. His return, however, was anything but simple, but instead was made up of meetings, obstacles, finance and many trips, on a great number of which he was also accompanied by his sons, whom he wished to be witnesses to the venture. In the first months of 1977 he asked to be received for a meeting in New York through the lawyer Morris Bergreen. When he presented himself to Karl Graff – a close collaborator of Peter Grace – at Grace's headquarters, it seemed that things were not turning out well for him.

In fact Graff informed him that talks were already underway for the company's probable acquisition by a French firm (which only later on was discovered to be the Danone Group).

Danone, however, due to the excessive economic demands made by the Americans, relinquished the deal, so that Grace began to take Pietro Barilla's offer into consideration⁸⁸.

Pietro realised that he would not be able to close a deal of such importance on his own: he needed financial backers to help him obtain the majority of the company, partly because the Americans expected to be paid immediately, even though when they had



bought it, the Barilla brothers had waited a good four years before liquidation was completed.

His brother Giovanni warned him, from Switzerland, against embarking on such a complicated undertaking at a particularly difficult time⁸⁹.

By the end of 1978 Pietro had not been able to obtain the required sum. However, an opportunity presented itself when he came into contact with Mrs Anda – a member of the Buehrle family – one of the owners of Oerlikon in Zurich, a strategic industry of great importance in the Swiss economy and one of the largest Swiss multinationals after Nestlé. Oerlikon had come to operate in many sectors: foundries, textiles and footwear, electronics, real estate, insurance companies and a bank⁹⁰. The contribution of these sectors – thanks to a shrewd diversification policy – was becoming increasingly important. It was for this precise reason that a potential investment in the food industry which actually lay outside the Swiss multinational's core business may have proved very acceptable to the members of the Buehrle family.

When Pietro put forward his proposal for a possible takeover bid for Barilla, the Buehrle family approved the project and agreed to go in on the deal. In the summer of 1979 FinBarilla Spa was set up, in the presence of the lawyer Aldo Sabelli: this holding company, which on 19 July 1979 would take over the

Barilla capital from the Americans at Grace.

“A day – as Pietro himself remembers – of great emotion: Friday 19 July 1979. Graff was looking at his watch: he was in a hurry to leave. From the morning until late afternoon we were there waiting for the money to be transferred from the foreign banks. At 5pm it still hadn't arrived. Finally, at six o'clock everything was concluded. And we signed. We were all excited, I more so than the others: however, I was already starting to think about the debts. I felt incredibly tired, the fatigue of a difficult year. The next morning, early, I held a meeting.

They explained to me that a difficult period was about to start: the corporate contract. Complicated months. I immediately called to mind the pessimism of those who had advised me not to return.

The labour dispute was cutting production. Not only was little being produced, but all hell was breaking loose. Desperation. Gradually I got my courage back: I realised that in spite of the unrest the company was not losing. If it doesn't lose today – I thought – we must go ahead, I could not submit to events. And we decided to make huge investments. We're going to do it: I began to believe it... we've done it”⁹¹.

A new period began, once more under the aegis of the Barilla family. And now Pietro had his children at his side to begin a new entrepreneurial adventure.

Notes

¹ BARILLA G. E R. FRATELLI SPA, *Reports and budget 1967*, where we read: “The company, with the aim of guaranteeing an equilibrated and certain development, no longer obtainable from the present factory, situated in the built-up area, has bought a site in the immediate proximity of the city, in order to build a new factory”.

² PAVAN R. J., *Strategie e strutture delle imprese italiane*, Bologna, Il Mulino, p. 245.

³ MEDIOBANCA, *Le principali società italiane*, Milan, 1970.

⁴ *Pietro passa la mano*, in *Successo*, 1971, June.

⁵ SICCA L., *Strategia d'impresa. La formazione di un gruppo italiano: la SME*, Milan, Etas Libri, 1987, p. 36.

⁶ *Gente Barilla*, year II, issue 5, July 1992, p. 11.

⁷ The price of the transaction remained secret. There are still no precise figures regarding the Barilla-Grace deal.

⁸ “Barilla tutta Grace”, in *Panorama*, 1975, 7 August.

⁹ PAVAN R. J., *Strategie e strutture delle imprese italiane*, Bologna, Il Mulino, 1976, p. 189.

¹⁰ ORI A. S., *Dove va l'industria alimentare italiana? Anatomia di una crisi*, Modena, STEM Mucchi, 1974, p. 134.

¹¹ Interview given by Pietro Barilla to Piero Musini in September 1992.

¹² CASTRONOVO V., *Storia economica d'Italia. Dall'Ottocento ai nostri giorni*, Turin, Einaudi, 1995.

¹³ ORI A. S., *Dove va l'industria alimentare italiana? Anatomia di una crisi*, Modena, STEM Mucchi, 1974, p. 130.

¹⁴ BARILLA G. E R. FRATELLI S. p. A., *Reports and budget 1968*.

¹⁵ ORI A. S., *Dove va l'industria alimentare italiana? Anatomia di una crisi*, Modena, STEM Mucchi, 1974, p. 131.

¹⁶ GALLO G., COVINO R., MONICCHIA R., “Crescita, crisi, riorganizzazione. L'industria alimentare dal dopoguerra ad oggi”, in *Storia d'Italia, L'alimentazione*, Turin, Einaudi, 1998, pp. 278-279.

¹⁷ *Barilla. A journey inside a trademark, with all the significance, past and present, of green fields, yellow fields*, Pordenone, Grafiche Lema for Barilla, 1990.

¹⁸ CASTRONOVO V., *Storia economica d'Italia. Dall'Ottocento ai nostri giorni*, Turin, Einaudi, 1995, pp. 480-481.

¹⁹ *Ibid.*, p. 482.

²⁰ TURONE S., *Storia del sindacato in Italia*, Rome, Laterza, 1976, p. 434.

²¹ *Ibid.*, p. 435.

²² GINSBORG P., *Storia d'Italia dal dopoguerra ad oggi. Volume II*, Turin, Einaudi, 1989, p. 424.

²³ *Ibid.*, p. 425.

²⁴ COLAJANNI N., *L'economia italiana dal dopoguerra ad oggi*, Milan, Sperling & Kupfer, 1990, p. 205.

²⁵ Announcement by the Consiglio unitario di fabbrica (C. U. F.) [Factory unitary council] at Barilla of an assembly on the problem of renewing the labour contract.

²⁶ “La protesta dei lavoratori Barilla”, in *Gazzetta di Parma*, 1969, 4 August.

²⁷ MENDOGNI P. P., Barilla. “I sindacati chiedono una maggior tutela per l'occupazione”, in *Il resto del Carlino*, 1969, 21 October.

²⁸ VIOLA A., “Sciopero alla Barilla: scontri polizia-manifestanti”, in *Gazzetta di Parma*, 1969, 14 December.

²⁹ *Gente Barilla*, year II, issue 5, July 1992, p. 12.

³⁰ Interview given by Pietro Barilla to Piero Musini in September 1992.

³¹ *Ibid.*

³² BATTISTINI G., “L'industria alimentare è arrivata a un bivio”, in *Il*

Resto del Carlino, 1971, 8 April.

³³ EMILIANI V., in *Il Giorno*, 1970, 19 October.

³⁴ In *Panorama*, 1970, 22 October.

³⁵ In *Il Sole 24 Ore*, 1971, 3 April.

³⁶ TORELLI A., in *L'Espresso*, 1971, 11 April.

³⁷ *Gente Barilla*, year II, issue 5, July 1992, p. 13.

³⁸ FABBRI F., “L'industria parmense e il capitale straniero”, in *Gazzetta di Parma*, 1970, 18 December.

³⁹ *Ibid.*

⁴⁰ Interview given to the author by Eros Rolli, production director from 1954 to 1987 and unattached director of foreign investments from 1987 to 1994, on 28 October 1999.

⁴¹ PAVAN R. J., *Strategie e strutture delle imprese italiane*, Bologna, Il Mulino, 1976, p. 188.

⁴² GRACE & CO., *Budgets 1968-1970*, *passim*.

⁴³ GRACE & CO., *The Chemical Activities of Grace in Italy (1966)*, company booklet, *passim*.

⁴⁴ GRISOLI A., *Le imprese multinazionali e l'Europa*, Padua, CEDAM, 1978, p. 191.

⁴⁵ *Ibid.*, p. 192.

⁴⁶ COLAJANNI N., *L'economia italiana dal dopoguerra ad oggi*, Milan, Sperling & Kupfer, p. 192.

⁴⁷ *Ibid.*, p. 193.

⁴⁸ GANAPINI A. I. – GONIZZIGI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, pp. 262-263.

⁴⁹ Source: Confindustria, *Economia industriale 1973*, p. 65.

⁵⁰ Yearbook 1974, *Le industrie alimentari*, p. 121.

⁵¹ BARILLA G. E R. FRATELLI SPA, *Board of Directors' report*, 1974.

⁵² GANAPINI A. I. – GONIZZIGI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 282.

⁵³ BARILLA G. E R. FRATELLI SPA, *Board of Directors' Reports*, 1973.

⁵⁴ “La Barilla-Grace cattura gli spaghetti ‘vera Napoli’”, in *L'Opinione pubblica*, 1975, 8 February.

⁵⁵ BARILLA G. E R. FRATELLI SPA, *Board of Directors' report*, 1974.

⁵⁶ CHANDLER A. D., AMATORI F., HIKINO T., *Grande impresa e ricchezza delle nazioni 1880-1990*, Bologna, Il Mulino, 1999.

⁵⁷ GANAPINI A. I. – GONIZZIGI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 283.

⁵⁸ Source: SAINAGHI R., *Mulino Bianco - Versione Ridotta*, SDA Bocconi, p. 1.

⁵⁹ E. C., “Barilla abbandona la linea spaghetti?”, in *Il Giorno*, 1975, 29 May.

⁶⁰ BUITONI Bruno, *Pasta e cioccolato. Una storia imprenditoriale*, Perugia, Protagon, 1992.

⁶¹ GANAPINI A. I. – GONIZZIGI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 284.

⁶² SAINAGHI R., *Mulino Bianco - Versione Ridotta*, SDA Bocconi, p. 2.

⁶³ *Ibid.*

⁶⁴ MAESTRI Gianni, “È cominciata l'avventura di Mulino Bianco”, in *Gente Barilla* 1992, year II, issue 6, November 1992, p. 18.

⁶⁵ BARILLA G. E R. FRATELLI SPA, *Board of Directors' reports*, 1976.

⁶⁶ GANAPINI A. I. – GONIZZIGI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 283.

⁶⁷ GRISOLI A., *Le imprese multinazionali e l'Europa*, Padua, CEDAM, 1978, p. 193.

⁶⁸ GANAPINI A. I. – GONIZZI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 282.

⁶⁹ ORIA S., *Dove va l'industria alimentare italiana? Anatomia di una crisi*, pp. 134-135.

⁷⁰ Interview given to the author by Fabrizio Mariotti, production technician from 1969, on 4 November 1999.

⁷¹ GANAPINI A. I. – GONIZZI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 267.

⁷² Interview given on 28 October 1999 to the author by Erminio Barbuti, in charge of staff from 1948 to 1981 and from 1969 also in charge of union relations.

⁷³ CASTELLANI G., *Alle radici della contrattazione aziendale. Trent'anni di sindacato in Barilla*, Parma, FAT CISL, 1994, pp. 53-54.

⁷⁴ C. D. F. BARILLA, *Conferenza di produzione*, Parma, January 1978.

⁷⁵ Announcement by the trade-union associations FILZIAT, FULPIA, UILIA (5 March 1974), in which we read “If we no longer wish to allow Viale Veneto to be a manpower reserve for Pedrignano, we must therefore make personnel self-sufficient for any problem, we must contract rhythms and avoid the intensification of exploitation”.

⁷⁶ CASTELLANI G., *Alle radici della contrattazione aziendale. Trent'anni di sindacato in Barilla*, Parma, FAT CISL, 1994, p. 47.

⁷⁷ *Ibid.*, p. 36.

⁷⁸ BARILLA G. E R. FRATELLI SPA, *Reports and budget*, 1970.

⁷⁹ *Ibid.*

⁸⁰ GANAPINI A. I. – GONIZZI G., *Barilla. Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, p. 286.

⁸¹ BARILLA G. E R. FRATELLI SPA, *Reports and budget*, 1978.

⁸² *Ibid.*

⁸³ BERNACCHI A., “Ceduta alla SME la Tanara. Presto toccherà alla Barilla?”, in *Il Giorno*, 1975, 10 June. “Tanara. D’ora in poi i gelati li fabbrica la SME”, in *L’Espresso*, 1975, 27 April.

⁸⁴ PESSINA Paolo, “Perché gli americani vendono la Barilla”, in *L’Opinione pubblica*, 1975, 24 May.

⁸⁵ GALLO G., COVINO R., MONICCHIA R., *Crescita, crisi, riorganizzazione. L’industria alimentare dal dopoguerra ad oggi*, in *Storia d’Italia. L’alimentazione*, Turin, Einaudi, p. 291.

⁸⁶ SICCA L., *Strategia d’impresa. La formazione di un gruppo italiano: la SME*. Milan, ETAS LIBRI, 1987.

⁸⁷ TEDESCHINI M., “La Barilla non passa alla SME”, in *Il Sole 24 Ore*, 1975, 11 June.

⁸⁸ *Gente Barilla*, year III, issue 7, March 1993.

⁸⁹ *Ibid.*

⁹⁰ MAZZOTTI E., “Barilla. Rifatta in casa”, in *Il Mondo*, 1979, 3 August.

⁹¹ Interview given by Pietro Barilla to Maurizio Chierici for *Gente Barilla* in March 1993.



The engineer Manfredo Manfredi, the then technical and production director, carries out an inspection in 1953 at the factory in viale Veneto in Parma [ASB A 1953/1] – below – and poses in 1965 – on the facing page – with Pietro and Gianni Barilla against the backdrop of the renovated factory together with Dr Ceccherelli, Head of Quality Control, the engineer Bertozzi Head of the Technical Office and Dr Armellini, Head of Research and Development.

A fifty-year-long “April Fool’s Joke”

**From an interview given
by Manfredo Manfredi to Giancarlo
Gonizzi on 1 April 1995**

I joined the company on 1 April 1952. I remember Gianni Barilla saying to me: “*Look here, if you’re superstitious, come on the second*”. But I went on the first anyway: it was a prolonged April Fool’s joke!

I was a 26-year-old engineer, with three years’ experience behind me, and I was taken on, as a consultant, to restructure the factory, which was in an obsolete state. At the time, Pietro Barilla and his brother Gianni were a little anxious, because the factory was not in a good state and the former had appointed the engineer Vitali, a technical consultant at Barilla, to draft a design for a new factory, which would have cost about half a billion lira. Gianni had been concerned about this figure and had asked me to come up with a less expensive solution. Thus it was that a project was devised to give a thorough shake-up to the existing plant, a project with a cost of 52 million lira, which had Gianni’s firm backing. Works got underway as early as the second half of 1952.

In the meanwhile another important decision was taken by the Barilla brothers: the appointment of the first directors as of 1 January 1953. The appointment was of people who had worked for the company for some time: the lawyer Avanzini, the accountant Pel-leri, the buying manager Pedrozzi and the sales manager Raffaelli. I was appointed technical director and director of production to start on 1 January 1953.

These directors referred directly to the two owners: Gianni dealt with production and administration, whilst Pietro was responsible for Sales and Marketing.



From the technical point of view, the factory, when I found it, was operating almost exclusively with manual production. From the continuous-screw presses, which are more or less the same used today (the generation of machine following the torque press), the short pasta was put into frames, whilst the long pasta was put onto canes, and then transported on trolleys to the floors above. Here pasta was laid, by hand, in the storerooms (in which there were 3 layers of canes with pasta) and, when the storeroom was full, the door was closed and the ventilation-heating cycle was activated for two days. Then, when drying was finished, the pasta was retrieved, unstringing it by hand.

The expansion project was implemented together with research into automatic machines and it was thus that the first long-pasta line was created, which, in a certain sense, is not unlike those of today.

It was a system in which the pasta moved rather than standing still: thanks to a transfer mechanism and a thermohygrometric regulation system the entire production cycle was carried out in 32 hours. The first automatic machine was actually installed in the newly renovated building. Naturally, the cost of the equipment was not included in the 52 million lira...

The input for the use of automatic machines had come from Gianni Barilla: it was he who had a technical vocation. Before I joined the company, a German engineer had been engaged, who had carried out high-temperature drying trials, but his efforts were regularly sabo-



tagged by the workers, to the point that he had to leave because they readjusted his equipment and all the pasta melted... From these failures, however, with Gianni I looked into ways of transferring the pasta and carrying out the drying process in a continuous way. There were rotating drums for the small pastas, and conveyor belts for the short pasta, which allowed the pasta to be tipped from an upper belt to the lower ones.

The design of the machines had begun as a joint enterprise with the Fava company of Cento, which made drying machines and rotators for the small pastas. They were made of wood with stainless steel mesh, later of nylon: the raw material entered a sort of maze, from which the product emerged (a cycle which lasted approximately 18 hours, in the case of the small pastas). However, we were working on a solution which could also be used for short and long pasta.

At that time no continuous line existed and it was tha-

nks to our research that it was created. It was the first in the world, in 1953. A pioneering enterprise! Finally, having honed the prototype of the drying machine for long pasta, to which numerous modifications had been made, we said to Braibanti, which was Fava's holding company: *"We will give you the first machine back and will buy four of them according to the modification which we have devised together"*. It was thus that the first four continuous lines for the production of long pasta came into being.

The production machines were located on the top floor, whilst before they had been on the ground floor. Owing to the weight of the machines, the wooden floors were removed and replaced, after having strengthened the pillars, with others made of reinforced concrete (which can bear a load of 500 kg per sq. m.).

There was a technical office with a staff of 7-8 for the development of the continuous lines: the fun and no-



velties were now over with regard to the design of the machines, and others perfected them with constant improvements. In 1956-'58 we began to look more carefully at marketing. We had relations with the Catholic University in Milan, in particular with Professor Quadrio, who had already assisted us in the selection of personnel (blue-collar and white-collar workers) since 1954. One day he told us that a colleague of his, Francesco Alberoni, was involved in motivational research. Thus, we began to work with him. He had impressed me – he seemed an interesting character – and we began to carry out motivational research on the consumer: *“What are you looking for in pasta?”*, *“How would you like it?”*...

The association with Alberoni lasted until the end of the 1960s, then the work continued with Professor Trentini and was then resumed with Alberoni in 1978 and he still continues to collaborate with the company. In 1956-'57 there was accentuated interest in sales. Two American engineers arrived from a consulting firm called Mead Carney, to talk about the organisation of the factory. Gianni Barilla, however, asked them to handle sales as well: they suggested creating at least two inspectors, but we employed four (Berio, De Braud, Catellani, Magnani). We had an indirect sales network (in other words with agents paid on commission): they were not employees and could sell other products as well. Each province had an agent. Except that, at the end of the 1950s, there was a ceiling on sales.

The “egg” was at a standstill and was not developing, so Pietro decided to create direct branch managers and the revolution exploded. We had run training courses for the Agents’ salesmen and the Agents did not like it: it was from then that salesman began to be asked not to be simple “collectors of orders”, but proposers as well. Huge controversy, resistance shown by the Agents... until the company moved on, at the beginning of 1960, to direct organisation.

The 1950s witnessed extraordinary ferment in the area



On the facing page, Manfredo Manfredi takes part in one of the numerous inspections at the new factory in Pedrignano under construction along the Autostrada del Sole on 1 May 1969 [ASB, AFV, 1969].

Below, he witnesses the launch of the Barilla hot-air balloon in 1977 on the occasion of the company's Centenary [ASB, A, 1977/1].

of technology and marketing: the idea of advertising (Italian television had come into being) to implement the price lever (promotion was not yet fashionable); the conversion of loose pasta into boxed pasta, which dates back to 1956 and was a phenomenon far ahead of its time; branding, in other words giving the product its own personality, “clothes” and a new trademark in which to invest. Pietro was a person of great intellectual curiosity and had a great many contacts with journalists and men of culture.

An important role in this period was played by Erberto Carboni, who had a personal relationship with Pietro. They worked in real unison and close contact: Gianni never poked his nose in and only sometimes was the sales director Raffaelli involved, a former fellow soldier with Pietro.

The advertising campaigns created and developed in the 1950s, which very soon led to substantial increases in production, were the fruit of an exclusive collaboration between Pietro Barilla and Erberto Carboni.

With the development of advertising, at Barilla we witnessed from year to year the nationwide expansion of the number of agencies.

At the end of the 1950s, when the company's adver-

tising turned to television, which up until then had mainly used the press, Carboni relinquished his role with Gianni Barilla. I am guilty of having concluded the phase of collaboration with Erberto Carboni. The American agencies had appeared in Italy and a cold, detached advertising concept was no longer sustainable. Carboni was a designer, Gianni and I badgered Pietro to tell his friend that we wanted to adopt a proper advertising agency providing a full service. And this is what happened. The change was also determined, however, by a market demand.

The first agency, of English origin, which we called on to collaborate was C.P.V. with its headquarters in Piazza degli Affari in Milan. Some brilliant young men were employed there, who later went on to work in a great many other advertising agencies: Mario Belli, Gianni Cottardo, Tullio Cottinini, Giancarlo Livraghi, Giampaolo Milli... In 1960 the time came to transform Barilla into a joint-stock company. There were reasons of economic responsibility for this: a joint-stock company answers for the shares that one owns, not for private ownerships, and aims at the protection of the assets and the profits.

A new organisational structure was created, an organisation handbook was drawn up, the “birth certificate” of managerial Barilla was issued, which made it possible to realise developments of 15% in terms of volume each year and to confront the American period in all calmness (from 1971 to 1978).

It was Gianni's wish to create a structure of a managerial type aimed at a better division of power in the company: he did not want an autocratic power, but one that was dispersed, disseminated, the fruit of a delegation process. From 1957 to '60 there was a close collaborative relationship with “Pietro Gennaro e associati”, the largest Italian consulting firm with regard to corporate organisation. An important task was undertaken with these people, who studied the division of delegations: assignation of responsibilities, description of roles and functions. The Italian models of reference at that time were Olivetti and Italsider.

The budget management mechanism was also formulated with this consulting firm, according to the same



In his capacity as managing director, Manfredo Manfredi in 1979 participates, in the prize-giving – below, left – at the corporate “gold medal” awards, with Luciano Armellini, Director of Research and Development, Giuseppe Lavia, Director of Human Resources and Camillo Mazza of the Social and General Services [ASB A 1979/2] and, below, right, with Pietro Barilla, after he returned to lead the company [ASB A 1979/4].



concept that we still have today: the creation of a programme whereby individuals agree on sales objectives, market shares, production efficiency, investments and the allocation of resources, which are verifiable each month.

Thus, in 1960 this new organisation of the company came into being. Sales management was supervised by Carlo Alberto De Braid, production management by the engineer Dino Fornari, administrative management by Alberto Olivieri, buying management by Sergio Ceci and personnel management by Giampaolo Minardi. The research department was established later on: it became a separate division in the following years, in 1967-'68, with the task of continuously improving the quality and wholesomeness of the product.

The idea had already arisen of adding and creating new products: we had done something in '61, with the breadsticks and the crispbreads under the Barilla brand. The crispbreads were made by a French company, called *Biscottes de France*, with its headquarters near Paris, and the breadsticks by Mr Maghenzani at Prati Bocchi, the owner of Pandeia, who later sold the company over to “Chiari e Forti”. We also had *Montmartre* crispbreads: a second brand to contend with the French products.

We had the idea of crispbreads and breadsticks, although the bakery had been closed between 1952 and '53 (for trade-union reasons, for the idea of focussing,

because it was not possible to expand the business beyond the provinces of Parma, Reggio Emilia and La Spezia, since night work was forbidden, and therefore the business had no future outside the local area).

In '64, given the increase in the sales of crispbreads, the time came to suspend imports from France: customs duty was disadvantageous. Thus, the factory at Rubbiano was set up: it was in a depressed area with fiscal advantages. For a certain number of years we had sufficient volume to fill a breadstick line and a crispbread line.

“*Il forno più lungo del mondo*” [The world's longest oven] was the advertising slogan for the promotion of the breadsticks to shopkeepers. The technology for the production of the breadsticks came from an Italian manufacturer, Orlandi; for the crispbreads we relied on a Belgian manufacturer based on French technologies.

After the mid-1960s other products were created: cake-mixes and pizza, a response to Star, which was the first company to come out with this product. Meanwhile the pasta side was developing, both due to the advertising drive and because, with law 580 of 1967, loose selling was precluded as of October 1968. Therefore, on account of the closure of many small manufacturers, the market suddenly expanded. In 1968 sales increased by more than 300 thousand quintals in just one year because Barilla had machinery at the

Below, Pietro Barilla and Manfredo Manfredi with Minister Marcora on the occasion of the visit of the EEC Ministers to the Pedrignano factory in 1980 [ASB A 1980/1] and – on the right – during an inspection of the factory in Ascoli Piceno under construction in 1981 [ASB A 1981/2].



ready. The idea of the Pedrignano factory arose because already in the mid-1960s the factory in Viale Veneto (now Via Barilla) was on the point of “exploding”: work proceeded seven days a week including Sundays and stopped only for Easter, the August 15 bank holiday and Christmas.

At the end of the 1950s, a project was devised for the restructuring and introduction of a new building in Viale Barilla by the architect Gian Luigi Giordani, but its implementation was postponed for some time and it was never completely carried out.

In the meantime, more modern ideas for a single-storey factory were being evaluated but, seeing that the land available was limited, it would have been an investment of very low profitability. Now that the project was no longer relevant, the idea arose of changing site and moving outside the city.

The decision to expand was protracted for some time: this delay occurred in the face of an explosion in sales. Gianni Barilla was concerned by the investment, Pietro on the other hand was all for it. And two years went by. The land at Pedrignano had been bought in 1964. The Rubbiano factory was already up and running and the Parma plant was working “at full capacity”. In July '67 two professors were called from *Harvard Business School*, one a specialist in marketing, Bob Buzzell, and the other in finance, Pearson Hunt, to inspect the financial and marketing plan. Having received a favo-

urable opinion from both of them, in February '68 work commenced. It was a substantial project: it was not possible to rely on any given engineering studio which might not have the professional competence to see it through to the end. The project was entrusted to a design company in Milan, V.R.C. (Valtolina, Rusconi, Clerici), which for the supervision of the work joined up with Austin, which had been in Italy only a short time: it had worked for Alitalia and several other companies and gave guarantees that it would comply with times and costs.

Whilst V.R.C. and Austin were creating the external shell of the factory, the design of the equipment and its construction were going ahead at the same time. This task was undertaken by our internal offices. We never allowed fitters from building firms to become involved: we made the installations ourselves. The machines were co-designed: we worked with Bülér on various systems for short pasta and with Braibanti for long pasta and “unique” machines were constructed, in terms of the type of technological process and production of volumes, volumes which were double the size of those produced by the systems that had existed up until then, which allowed us for two or three years to hold proprietary technology (subsequently, it was released by the makers themselves: we had no legal right to prevent this happening).

So, Pedrignano got underway: in November '69 the building was finished and the first production line started, whilst the others became operative in the following months in 1970.

For Barilla, the “1968 protest movement” exploded in January-February of '69, with a strike that frightened the owners, Gianni in particular, partly because, the company's level of debt had substantially increased and was starting to make a heavy impact on the year: building a factory with an investment of 18 billion lira led to unusual amortisations.

Whereas '68 had closed with a profit of 3.2 billion lira, '69 closed with 1.6 billion: the increase in amortisations and interest payable had halved the profit. Dismay. The search for a partner. This was nothing new, however, since already in '61 Gianni had tried to

Moments of work and corporate life: at his desk [ASB A 1985/1], and – on the facing page – during a Barilla convention [ASB A 1999/21] in July 1999.

sell to General Foods and in 1964 Barilla was on the point of being sold to the Anglo-Dutch company Unilever, except that at the last moment Pietro Barilla became impatient, because there was a Unilever lawyer who was being pedantic and cancelled the contract. Attempts to sell which depended on the fact that, whilst Pietro Barilla derived a great personal “charge” from the management and ownership of the company, it was a great effort for Gianni and perhaps he wished to rid himself of this burden.

But let us return to '69: in the early months the Salamini company had gone bankrupt, a factory employing almost 1000 people, and I had read the news in the *New York Times* as I was in the USA. I telephoned home and my children told me (we had the *Art-Nouveau* house in Via Emilia Est) that there were pickets at Barilla and that anyone wanting to get in had to pass through our courtyard. They were strikes to support the Salamini company which was on the point of closing: other companies were asked to take in the workers of the bankrupt company. For Parma it was “the hot autumn”...

The Pedrignano factory, however, would not decrease employment, because the Viale Barilla plant remained open for special productions. Thus, for the workers it represented neither a risk nor a threat. We were requested to cease working on Sundays and we undertook to do so, asking for patience until the opening of Pedrignano.

When I came back from the USA, the Barilla brothers said to me: “*Help us to sell the company to the Americans*”. And so I evaluated them all: Kraft, General Food, Nabisco and, of course, W. R. Grace & Co.

Barilla was a tasty morsel at that time. Four years earlier Grace had bought Tanara and for Gianni Barilla this had been the test to sound out these people, to see whether they were reliable. The wooing of Gianni by a prominent representative of the Grace Group, a certain Mr Heller, had gone on for seven years, starting in '64, when the acquisition of the company by Unilever fell through. And finally it came to the crunch and Barilla was bought.

Grace took the company and the management home. They took me to one side and asked me: first, “*Are you*



staying?”; and secondly, “*Do you feel like keeping the people in the current team?*”. Upon my affirmative replies, they made the acquisition and appeared in the company after two or three months from the signing of the deed, towards March. On 19 March 1971, W.R. Grace & Co. announced the acquisition and on 10 April asked for the final balance of the first term and a comparison with the budget. A request which we were perfectly able to meet, since as I mentioned previously, the management had been using a budget since 1961. We had no particular problems or traumas in the handover, and in fact it is true to say that there were no significant changes in the number of white-collar workers or directors: the management stood up well and made minimal variations in the control systems. Thus Grace acquired Barilla; production at the new factory was marching along at maximum speed with its new mega-lines. The company’s economic trend was excellent: 1972 closed very successfully. But in 1973 the first oil crisis and the price freeze created serious concern in the American company: Grace had been founded by an Irish family that had moved to Peru, where their shipping line had been nationalised, and they were terrified of state takeovers. They began to think that Italy was a “Banana Republic”... However, there was a transition from fear to the search



for innovation.

Grace asked for a reduction in the dependency on pasta and already in 1971 a research project had been implemented to look at new industrial sectors, proposing, seeing that in Holland they had soft drinks, in Belgium jam, in France seed oil, in Spain cheeses and dairy products, to do a bit of cross-selling. We turned up our noses and tried to look for those sectors in which Barilla's key competences could be applied. Thus in 1975 we arrived at the biscuits sector, which was the most correlated, even though it was thought opportune to find a new label and not place the biscuits under the Barilla brand. As a result it was decided that the production of biscuits and baked goods would be placed under the umbrella of the "Mulino Bianco" brand.

Whilst in 1976 Mulino Bianco was growing and de-

veloping, Pietro Barilla as the "controlling shareholder" was acquainted with more or less everyone, apart from the administrative director, because he was German, and the new personnel director. He knew most of the directors: the organisational structure had not significantly changed.

In Grace's period of office there were almost no major alterations to the pasta production. The first biscuit line was installed and started up in 1978.

Before the change of ownership, Grace had agreed to make the investment, ceasing to use external companies, partly because the volumes had become more than promising. In the company's strategies the return of Pietro in 1979 led to a greater concentration and focussing on the more promising businesses, abandoning those which were less important. Pietro had an even more restrictive and concentrated vision of the core business: for example, fresh pasta was initially cancelled.

And he relaunched investments in a big way, a point on which Grace was very reluctant, owing to Italy's economic situation and their embryonic plan to leave the country (they had already sold Tanara, among other things).

With Pietro's return there were new acquisitions – Tre Marie (1987), Panem (1989), Pavesi (1990) – and substantial investments (factories in Cremona, Ascoli Piceno, Melfi and Castiglione delle Stiviere).

At the end of the 1980s, an exceptional and unique repository of technologies had thus been created for baked products. No other manufacturer existed able to produce such a range of fresh, dry, soft, savoury and sweet products and this created the conditions for the development of the subsequent decade.

The eighties between history and society

FRANCESCO ALBERONI

1979 was the year of the great turnaround. In Iran, for the first time, a revolution exploded that was not masterminded by the Marxists, but by Islam, creating the conditions for a crisis and the intervention of the Soviet army in Afghanistan. Shortly afterwards, the Solidarnosc movement shattered Soviet power in Poland and paved the way for a Polish pope in the Vatican. In Cambodia, Pol Pot's regime reached levels of cruelty to the point of justifying the intervention of Vietnam. This was the crisis of Marxism, which brought in its wake a wave of anti-collectivist culture and the re-emergence of individualism. When he was aroused, the first thing the individual discovered was his body. In the USA, then, individualism manifested itself in the form of bodybuilding, jogging, gymnastics and aerobic exercising. In Italy, the attention concentrated more on the adornment of the body, or clothing. The renewed interest in the self, a result of Italy's visual and aesthetic cultural tradition, became the fashion. For the same reason, there was also a change in the attitude towards food, which came to be selected more and more with a view to beautifying the body and making it healthier. An awareness of dietetics and nutrition began to spread. But throughout the eighties, up to the crisis of 1989, the predominant cultural trend was aesthetic rather than ascetic. For Barilla too, 1979 was the year of the turnaround. Pietro Barilla made his return, putting an end to the period of understated communication. Pasta advertising was aroused with the intervention of Federico Fellini. At the end of the seventies and in the early eighties, individualism made it possible to reassess the importance of such personal feelings as friendship and love, which had been condemned during the collective era. The spread of Aids also shattered the trend towards promiscuity that had been proposed by the cultural avant-garde in the seventies, and the couple came back into fashion.



Barilla had already made the family and sincere affections its own some time earlier. It was therefore easy for the company to take these themes up again, deal with them in greater depth and enrich them in the advertising for its pasta and its Mulino Bianco brand name. The slogan "*Dove c'è Barilla, c'è casa*" [Where there's Barilla there's home] was a warm, emotional appeal to the home, the family, the warmth of the community and related values. Mulino Bianco, on the other hand, left behind the nostalgic world of the Happy Valley to present a



The eighties were the years of individualism.

Major personalities came into the limelight: from politics to sport – below, Francesco Moser on a visit to the Pope – and fashion – facing page, below, Giorgio Armani. Great attention was also paid to personal care, with the spread of bodybuilding and jogging. In 1989, the Berlin Wall collapsed, but this unexpected gesture of peace opened up a period of economic crisis and saw the rise of the values of the early nineties.



businessmen Agnelli, De Benedetti and Gardini, and political figures such as Andreotti and Craxi. Little by little, in the meantime, the major values were disappearing. This was the time for diluted thinking, the post-modern and the ephemeral. Aesthetics and self-affirmation, no longer controlled by a sense of ethics, turned into conquering arrogance, excess and corruption.

The collapse of the wall

family of today, well-off and stable, living in an old mill in the countryside. Respectable, healthy people, living in harmony with each other, with no problems on their hands. With this decision, Barilla followed the middle line, with no concessions towards the trend of the ephemeral, frivolous, aesthetic and individualism at all costs which, little by little, became predominant. The individualism of the eighties brought a number of major personalities into the limelight, in fact, including such leading stylists as Armani, Valentino and Versace, the

The crisis exploded in 1989 with the collapse of the Soviet empire, the fall of the Berlin Wall and the disappearance of the invisible Iron Curtain that had divided Italy into two – on the one hand, the Catholic Culture and the Christian Democrats, and on the other Marxism and the Communist Party. The political layout that had lasted for fifty years collapsed. New movements emerged, including the Lega Nord, which countered the centralist tendencies of Rome and weakened the Christian Democrat Party (DC) in the north, then the Rete



The eighties were also the years of television. The commercial channels invaded Italian homes with million of advertising spots, encouraging the creation and spread of new myths – opposite, Gabibbo – and the TV promotion phenomenon appeared – below, Telemike. The increasingly crude shock images of Oliviero Toscani gave rise to controversy. The ‘underground railway’ style – below – of the Golia campaign also attracted attention.



(Network), which attacked the Mafia, Segni's Referendum movement, which modified the electoral system, and Mani Pulite [Clean Hands], which put the governing classes on trial. Some of the most famous leading players of those years, such as Bettino Craxi and Giulio Andreotti, were found guilty of very serious offences, while others, such as Raul Gardini, committed suicide.

The supremacy of ethics

The period in which aesthetics reigned supreme came to an end, to be replaced by politics and ethics. There was a tendency towards rejection not only of the old political classes, but of the spirit of the eighties in general. The process was speeded up by the international economic recession. Tough tax measures led to a reduction in take-home pay and, within a few months, every tendency towards frivolous consumption and the accumulation of status symbols was swept away. Unemployment continued to rise. People sought out cheaper products, and were

more careful in their habits, scanning the products available with a more attentive, critical eye. With the collapse of the old, rigid ideologies, the phenomenon of neutralisation that advertising and company communications had always enjoyed also ceased to exist. Silvio Berlusconi moved into politics, while Serra and Grillo played their part in advertising. Cultural positions were taken up for and against the shock advertising of Toscani-Benetton, and for and against certain themes and values. While united in the rejection of the old regime and rigour, the country remained divided on the prospects of the new. On the political level, a strong left-wing pole, centralist and championing state control, was set up. This was gradually countered by a moderate block which regarded decentralisation and privatisation more favourably. The division was also of a cultural nature. On the one hand, there was the secular, non-religious formation, and on the other, the group that wanted to return to the values of the past, the neo-traditionalists. As this division also ran through the world of advertising communication, an ecumenical message that kept both sides



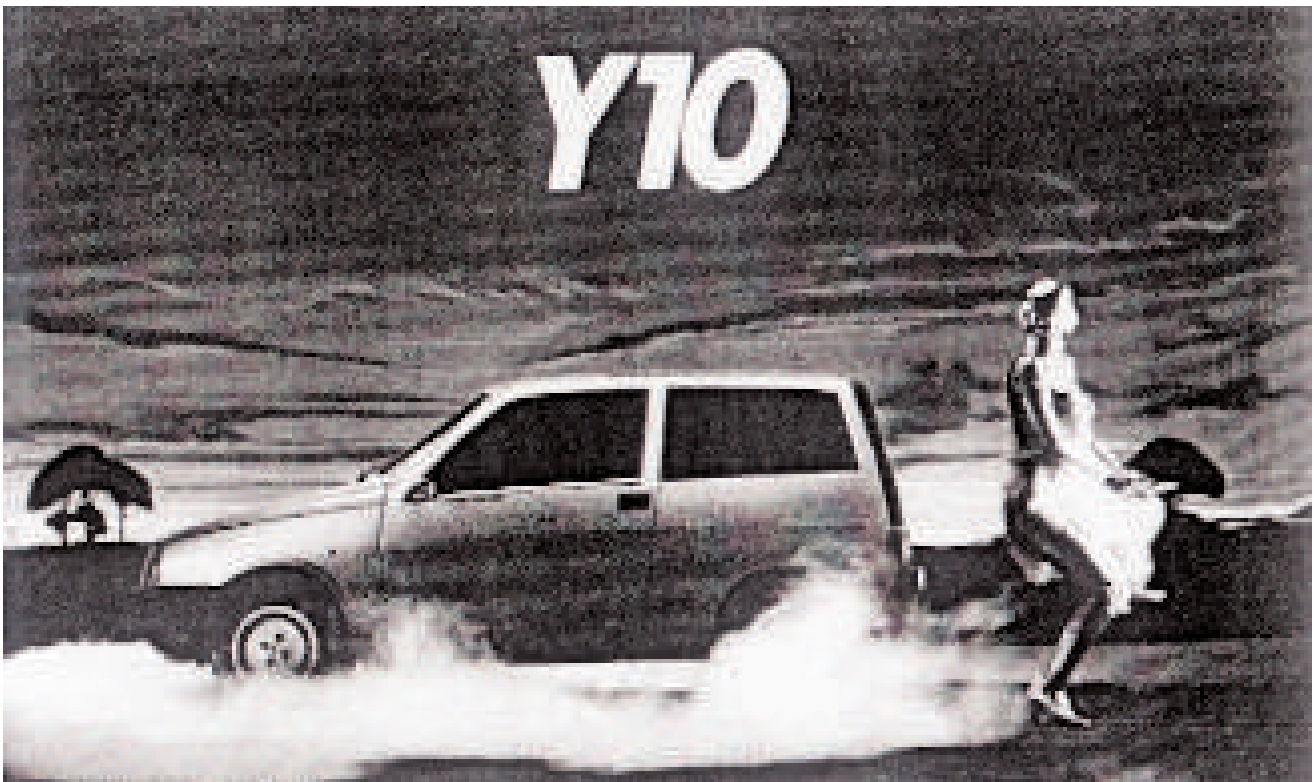
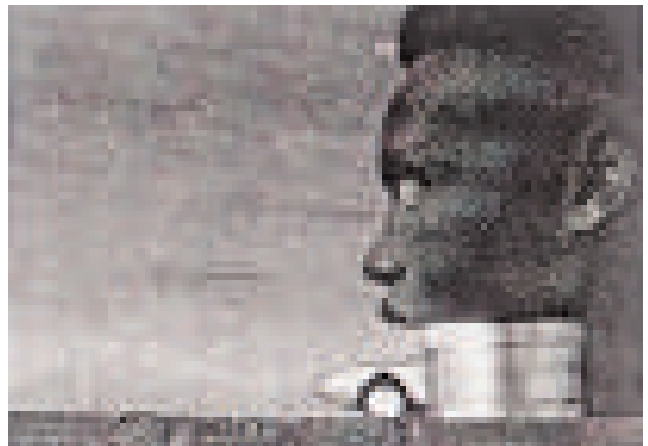
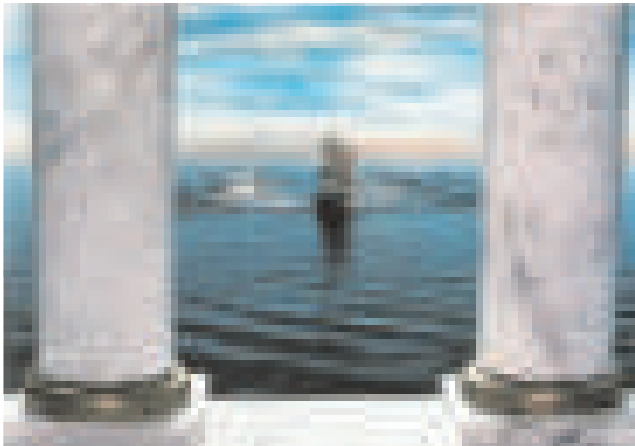
But there were also opponents of the 'loud noise' approach, who continued to put across the familiar old sentiments with courteous irony – opposite, the Barilla Train spot of 1985 and, below, “Already finished?”, the Artsana spot by Pic Indolor.

Prosperity created new myths, and the car became the status symbol capable of arousing emotions.

Below, stills from the Operation Ithaca campaign by McCann

Erickson for Opel, Citroën with Grace Jones, conceived by RSCG

and Lancia Y10 by the Canard Agency.



On 2 August 1980, a bomb exploded in Bologna railway station. A dying blow from the terrorism that bloodied Italy throughout the seventies.

But the country wanted a change. Precisely in these years, a gradual economic recovery and progressive social stabilisation process started up.

Optimism and transformations

The world economy in the early eighties

ANTONIO CALABRÒ

The eighties were a period of major transformations, among the liveliest and most far-reaching that Italy had ever undergone in its recent history. It all began in November 1980, with a protest march by forty thousand Fiat office workers, marking a genuine turnaround in industrial relations. Then went on in the battle over the sliding wage scale, abolished by the Craxi government and buried once and for all as a result of the 1985 referendum. The country was living out the ups and downs of the mid-decade financial euphoria, and the tough disappointment of the inevitable reversal of the boom.

Without a full awareness of what exactly was going on, the people suffered from the severe limits of a public spending policy that thrust the country towards disorder and was to force everyone to undergo the consequences of a very strict policy of rigour in the nineties, with a view to avoiding disaster and taking part in European integration. These were years of triumph for private enterprise, with the world's newspapers dedicating their front pages and the covers of the news magazines to the 'generals' of Italian production, such as Gianni Agnelli, Carlo De Benedetti, Raul Gardini and Silvio Berlusconi, while in the meantime new, and highly talented entrepreneurs emerged from the vast dynamic fabric of the country. Triumphant years for private enterprise, with waste, inefficiency and losses (countered by the attempts of Romano Prodi at IRI and Franco Reviglio at ENI to set up more effective company management processes), with a banking system – two third of which, incidentally, was in public hands – that looked like a petrified forest (the definition was by Giuliano Amato, Treasury minister of the time) rather than the efficient driving force behind a modern economy. Difficult years, full of contrasts, also marked by human and civil tragedies, such as the earthquake that struck Campania



and Basilicata on 23 November 1980, with nearly six thousand dead, setting off a reconstruction programme that was to cost fifty thousand billion lire, in a disturbing shadow of waste, speculation and scandals (not without the involvement of the Camorra, linked to certain political clans). And hard years still lay ahead in politics and civil society, with the final flailing blows of terrorism, the bomb in Bologna railway station (2 August 1980), the explosion of terrible Mafia wars in Sicily, Calabria and Campania (on 3 September 1982, the general Carlo Alberto Dalla Chiesa was murdered). Turbulent years, with the shadows of the P2 Masonic Lodge and related scandals, starting with the Banco Ambrosiano crash, sealed with the murder of banker Roberto Calvi. But also soft years, with widespread wealth, the triumphs of fashion and advertising, Milan the Great Dispensary. Beyond the elegant shop windows, the photographs of the victims of political and Mafia violence, in short, beyond the most evident signs of the profound, dramatic contrasts that even today remain entrenched in the fabric of an unquiet country, the eighties were interwoven with the social and economic events of an Italy that wanted to grow and which revealed extraordinary stores of energy, that same energy that was harnessed to bring about the 'European rebound' of the nineties.

The decade came to a close with the fall of the Berlin Wall in November 1989, which left the way open to the historic reunification of Germany in October 1990 and the break-up of the Soviet empire in the summer of 1991 (thus, the political season of the 'imperfect bipar-

The eighties were also 'soft' years, with widespread wealth, the triumphs of fashion and advertising and that Great Dispensary, Milan. Beyond the elegant shop windows – the photograph by Andrea Maurano shows Via Montenapoleone – and the social clashes, and amid the contradictions, the economic and social events of a country that wanted to grow continued, with the discovery of extraordinary energies.



tite system' came to an end in Italy too). "It's the end of history", predicted the more adventurous political commentators. It most certainly wasn't. But the change was an extraordinary one for all that. So let's start from the beginning. The eighties began amid international recession, which was to continue for quite some time (up to 1982), creating one of the most serious negative economic situations of the post-war era. The long cycle of growth guided by the trends of the US economy drew to an end. Industry changed its direction, with a phase of intense restructuring that would be positive for the future (such key ideas as flexibility, quality, 'just in time' processes, production no longer of a mass nature, but geared towards single, targeted market segments, and so on, made their mark) but arduous to say the least during the start-up stages, both economically and socially. Energy continued to be expensive, following the two petroleum shocks of 1973 and 1977, with the quotes for crude oil doubling in lire terms within the 1979-80 period alone, leading to *stagflation*, or high inflation and low economic growth. The instability of international exchange rates only made things worse. And the European countries were living out the difficult consequences of the Euro-sclerosis of the seventies. Integration failed to make any progress, tariff barriers had been overcome, admittedly, but trading relations felt the negative effects of national barriers and we had to wait until 1985 (with the entry of Spain and Portugal into the EU, while Greece had already become a member in 1979 – an important opening up towards countries that had only recently embraced democracy but had solid

In 1982, Confindustria cancelled the agreement on the sliding wage scale, which was no longer sustainable. The government, led by the Socialist Bettino Craxi, issued a decree in 1984 which laid down a profound review of the wage recovery mechanisms, which was confirmed in spite of the powerful opposition of the trade unions – the photograph by Bruno Marchetti shows the general strike in Rome – and an unsuccessful referendum aimed at repealing the measure. The minefield of inflation was dismantled and the bases were laid for a new politics of confrontation between the social groups.



European roots) and the leadership of Jacques Delors at the European Commission for a series of well-meaning proposals and farsighted political and economic decisions to relaunch the process of European integration, continuing up to the threshold of the Treaty of Maastricht in the early nineties. Difficult times, to sum up. Italy was doing a little bit better, at least in terms of the economic situation. Internal demand was growing (with 6.5% increases in 1979 and 1980), the companies that had invested to renew their plant and increase productivity in the dark seventies were operating at full capacity, and the entry of the lira into the EMS in 1979 helped maintain the climate of cautious optimism. But this fact of being out of step with the rest of the international economy ended up with the presentation of the bill in the years to follow. In fact the growth in internal demand significantly stimulated imports, however these were poorly compensated by exports, leading to a deficit in the trade balance dragged for many years to come. And the positive cycle fell within a context that, when all was said and done, was fragile, with high inflation and a growing public deficit. In the end, the lively Italian economy continued to rest on weak structural foundations.

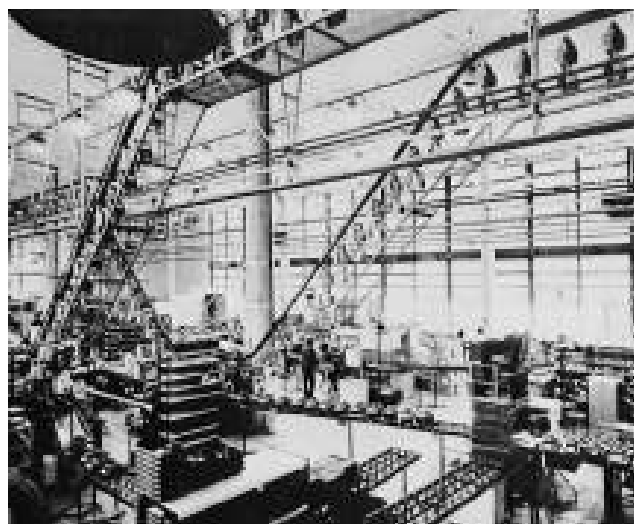
Should the lira be devalued? Or was it best to avoid new pressure that would weaken the Italian currency? The dilemma put forward at the beginning of 1980 by the governor of the Banca d'Italia (the Italian Central Bank) by Carlo Azeglio Ciampi received a very clear reply: no devaluation. The enterprise had to find other ways to be competitive. This was a wise decision be-

While the public industries were going through a period of cleaning up and restructuring, private enterprise took off, thanks to investments and automation. One of the leading lights in this process was Carlo De Benedetti, the new owner of Olivetti – the photograph shows the assembly line for electric calculators in the company's Pozzuoli factory (Olivetti Historic Archive) – who placed his trust in innovation and electronics.

cause, even if the lever of 'competitive devaluation' was to be used frequently in the future (at least up to the emergence of the new single European currency in the late nineties), at that precise moment the barrier erected by the Banca d'Italia forced industry to restructure itself, invest even more with a view to improving productivity and profitability and start tackling the problem of high labour costs in a radical manner, which was to touch on two trade union taboos: wages as an 'independent variable' and the sliding wage scale, a substantial source of inflation and intolerable leveller of wages (with a single contingency point). Obviously, this process was nothing if not painful, as well as a source of tough political and social conflicts.

To understand this phenomenon, we need to look to Fiat in Turin. The company, solidly led by Gianni Agnelli as chairman and the managing director Cesare Romiti, found itself right in the middle of a complex restructuring process, as was the case in the motor industry in general. But the factory was a time bomb. Trade union disputes. Extremist groups. An atmosphere of the deepest tension, with frequent episodes of violence (even though terrorism was going through a difficult patch after the kidnapping and murder of the DC leader Aldo Moro in 1978, it was a long way from death). A strike lasting not less than 35 days paralysed the company. And the 'Fiat Case' took on national dimensions, due to the explicit support of the secretary of the Italian Communist Party (PCI) Enrico Berlinguer for the workers occupying the factories.

Fiat held out, and 61 workers, accused of violence, were sacked. It was going to be a very hot autumn, but there was no caving in, as the penalty to pay would have been loss of control of the company. In November, tens of thousands of people took to the streets of Turin to demonstrate in support, not of the trade union and the sacked workers, but of the company. The Fiat office workers that wanted to go back to work, citizens, managers and workers of other companies. This was christened by the newspapers as the 'March of the Forty Thousand', and the demonstration was a success. The deadlock was breached, and Fiat resumed control of the factory. It was possible to move on. In the words of Fab-



rizio Galimberti and Luca Paolazzi, "Both the nature of the trade union struggle – wages as an 'independent variable' – and its methods – violence and intransigence – were never to be the same again. Fiat, and with it the entire Italian industrial system, won both the battle and the war, with the way opened towards a season of investments and rationalisation that would revolutionise the organisation of the factory and reduce costs"¹.

The second point of rebalance concerned the sliding wage scale. The industry federation Confindustria cancelled the agreement in 1982, and in 1984 the government, led by the head of the Socialist Party Bettino Craxi, issued a decree that laid down a profound review of the mechanisms of wage recovery. The referendum with a view to repealing this decree, promoted in 1985 by the PCI and the CGIL trade union, resulted in the confirmation of the Craxi provisions. The inflationary minefield of contingency was in this way dismantled, labour costs finally ended up within the context of economic compatibility, and the bases were laid for a politics of confrontation between the government and social groups that was to turn out to have been extremely useful shortly afterwards, in the early nineties, with the drastic reduction of inflation and the start-up of a recovery process for the Italian economy at European level. A recovery process that naturally presented difficulties. The public accounts continued to refuse to balance, therefore debt went on growing (with high interest rates

Information technology exploded and emerged from the restricted confines of company computer systems to land on every desk. The personal computer was born – the photograph shows an advert for IBM by GGK in 1985 – the first step towards the computerisation of the country and the boom of the nineties, driven forward by the internet.

to attract investors and repay the so-called ‘Italian risk’), and the sources of loss were alarming, starting with the public companies IRI, ENI and the others. It was precisely at the start of the eighties that the Minister for State Participation (the various state controlled companies employed a workforce of seven hundred thousand people) issued a warning to the government authorities for their loss of control in the public accounts, asserting that a cleaning up operation was consequently essential. In 1982, two authoritative economists, Romano Prodi and Franco Reviglio, entered top management at IRI and ENI. And it was to take years for the closure of spent companies, privatisation operations and deep restructuring in the universe of state-run enterprises to remove this burden around the shoulders of the state and the economy as a whole.

On the other hand, for the private companies, things were going well. Fiat was getting back on track. At Ivrea, the star of the new owner of Olivetti, Carlo De Benedetti, shone out, as the company concentrated on information technology, as well as the food sector with the takeover of Buitoni. The food industry was in a phase of deep transformation, between such national trade marks as Barilla, expanding from the traditional pasta sector to that of oven-baked products (where it quickly took over a leadership position with the Mulino Bianco brand), and multinational giants with prestigious brand names in their shopping lists (Galbani, Locatelli, Invernizzi and many others), sometimes in alliance with Italian groups (such as the agreement between BSN-Danone and the Agnelli family’s Ifil, a brilliant example of diversification of investments by the leading family in Italian capitalism). In Ravenna, after the death of Serafino Ferruzzi, Raul Gardini led his group towards the dimensions of an international giant, and not only in the agricultural product sector (Eridania, for sugar production, but moving into other areas too, with the conquest of Montedison in the second half of the eighties). In Bergamo, Giampiero Pesenti became



involved in the salvaging and relaunch of the empire inherited from his father Carlo, concentrating on the core business of concrete and freeing himself from burdensome debts with a careful selection of non-strategic transfers.

The chemical group Montedison, backed up with its package of patents and sophisticated technologies, played its polymer card in agreement with Hercules. And from the province, rich in high quality industry production units, new entrepreneurs emerged and made their mark, such as Benetton, Stefanel, Del Vecchio, while the families at the helm of the electrical appliance sector gathered reinforcements: Merloni, the Fumagalli family with their Candy brand, the Novicellis’ Ocean, all playing for high stakes on the international markets. In short, made in Italy meant success.

Note

¹ GALIMBERTI Fabrizio – PAOLAZZI Luca, *Il volo del calabrone. Breve storia dell’economia italiana del Novecento*. Florence, Le Monnier, 1998, p. 246.



A cascade of adverts

GIAN PAOLO CESERANI

The age of the doubling-up

The image used to sum up the major change in the Italian scene in the eighties is the quick but effective one of a cork being removed. As the limitation that restricts the entire system, this vitality-compressing cork was the mechanism of advertising ceilings laid down by RAI (the Italian state broadcaster).

Naturally, the figure who removed the cork was Silvio Berlusconi, who perfectly understood the importance of high frequency and, with the creation of Canale 5 and Pubblitalia at the start of the decade, entered the battlefield against RAI. The figures were of some comfort to the private networks – in 1982, audience figures for a relatively unimportant time band, between 1 and 2 in the afternoon, rose from the normal five to six million to not less than fourteen million. The dominance of the RAI channels in the early eighties remained unchallenged in prime evening time, but this wasn't going to last much longer. In 1982, there were at least three significant groups in the private broadcasting sector: Canale 5 (Fininvest), Italia 1 (Rusconi) and Rete Quattro (Mondadori). But Berlusconi moved with great dynamism to take over a number of small channels first, followed by his direct competitors. The newly established Pubblitalia had a turnover of 12 billion lire in 1980, which rose to 78 billions the following year. In 1982, there was a further increase to 200 billion lire, in a series of doubling-up increments, to the point where the company became the leader among the concessionaires, ahead of Sipra. In 1985, the market shares for these two companies were 60% and 30% respectively. There could have been no greater contrast between the two competitors. Pubblitalia went off immediately in search of clients, with a highly aggressive organisation, going over the head of the advertising agencies and operating directly on the fabric of the companies at a widespread level. The market was overwhelmed by the Berlusconi methods. With the brusque cancellation of

the period of fixed prices and discounts for quantity, the company immediately took the route that was to lead to an overcrowding situation.

The presence of a network such as Berlusconi's had an overpowering effect. All of a sudden, lots of television space was available, and the number of advertisers expanded. On the one hand, this was the moment of naive advertising, by estate agents and small supermarkets, which adopted a heavy-handed, clownish air, but on the other, when times became more mature, it was possible to come to the conclusion that Italian advertising had undergone a change of direction. Through the province and the so-called 'apprentices' of advertising, the culture of communication had entered the social system in a much deeper manner than ever in the recent past. This wasn't just a boom in investments, but in advertising methods too, and it was during this period that advertising became an important component part not only of economic life, but of the culture of the country as well. This expansion through television caused a genuine earthquake in the world of the media. The press suffered considerably at the hands of its new rival, with the disappearance of some publications, while others had to adapt to the circumstances by inventing new formulas. The static vision of the news magazines appeared to have entered a phase of crisis, and the response to this was the flourishing of specialist periodicals, aimed at a specific target group. A sector that suffered in particular was the cinema, which plummeted in the scale of investments, but radio and the advertisement hoarding



The television monopoly of RAI collapsed and the private networks were born: Berlusconi's Canale 5, Mondadori's Rete 4 and Italia 1, owned by Rusconi. Berlusconi was soon to take over both of the networks that competed with his own.

His advertising concessionaire, Publitalia, emphasised market patterns and methods by placing the emphasis on TV advertising. On this page: from the bottom, Nino Manfredi and Natalina for Lavazza coffee, Carlo and 'Santa Claus' Bistefani, Paolo Villaggio and Sole Bianco – at the expense of hoardings. Facing page, below, a poster for Ray-Ban – and the printed word. The volume of investments in advertising increased from 900 to 2500 billion lire in five years.

system was also severely injured by the TV invasion. This was a period of struggle that continued throughout the decade and into the early nineties. Right from the start, however, the fundamental point appeared to be the audience and the distribution figures. Both RAI and the private networks claimed the supremacy of their own measurement systems, up to the introduction of Auditel, proposed by UPA, which was to be chaired by the chairman of UPA itself, Giulio Malgara.

Auditel came into operation in 1987, and imposed a new culture on the entire world of communications, made up of audience share, crossover data, prime time, viewing time bands and so on.

The sheer force of the earthquake caused by this series of innovations can be measured through the growth in investments. In 1979, spending on advertising was stable at 911 billion lire. This rose to 2,791 billions in 1981, and reached 3,293 billions halfway through the decade, in 1985. The investments began to become uneven – for virtually the whole of the seventies, the situation had remained stable, with the press accounting for around 65% of the global spending and television fluctuating between 12% and 13%, while radio and outside advertising were at around 8%. At the end of the period of major change, television had gone beyond the 50% mark in total spending, a figure that was unequalled anywhere in the world, with a disproportion that no other media market in the western world could match. In the years we're dealing with here, advertising expenditure doubled twice, while investments in the TV networks tripled on a number of occasions.

From the product to the trade mark

The investment figures bear witness to a revolution, and the world of advertising responded by revolutionising the ways in which it operated. The work of the advertiser had traditionally concentrated on the layout, with the draft of the press campaign or poster at the centre of all the discussions between the agency and its client. The agency specialists controlled their own creativity through those sheets of paper on which weeks



or even months of thinking, ideas and projections were set down.

The unbalancing phenomenon brought about by television hurled this tried and tested way of working into disorder. Before, the advertising spot had been an appendix to the press campaign, but now the tables were turned. The skill bases changed. Originally, in the era of layouts, the photographer was virtually the only outside contributor of any significance, but now the production companies became the new operating pole. The agency had to deal with a whole new range of roles that took on more and more importance, from the director to the producer, the creator of jingles to the set designer. The creative specialists at the agencies not only had to learn new techniques, but they had to learn to take part in a completely different kind of team work. The set became the real focal point of advertising in the eighties.





It is not easy to find a new creativity. The critics say that there was too much externalising in the advertising spots of this period, with too much musical formalism. The revolution made its presence felt in the new professionalism of the agency creative, who learned his job on the set above all. The art directors no longer knew how to draw, they quickly lost the skills they had built up in a selection process lasting decades. But the life of the advertiser had not been overturned just by the visual revolution, and the positioning of the agency itself had to change. The role of the media became predominant. New skills, new analysis techniques and new ways of dealing with the negotiations were required. This led to the emergence of the media centres, which had already put in a timid appearance in the past. This new service achieved immediate success, with the media centres handling around 20% of Italian advertising expenditure in 1985. Among the several innovations, the early eighties also saw a comeback, in the form of the clear recovery of the world of the company, both at image and economic levels.

The enterprise resumed its position as the country's driving force, after the difficult situation of the seventies. Certainly, it was not a coincidence that an important return to the scene took place in the world of industry: in 1979, Pietro Barilla succeeded in buying back his company, which he had transferred to the US organisation Grace in 1971, and which would go on to play a leading role in communications throughout the eighties, just as it had been in the fifties and sixties.

The strength of the company was significantly backed up by an increase in major distribution, which in turn

explains the increase in advertising expenditure. In the mid-seventies, major distribution accounted for only 33% of all consumer goods, a very different situation from that in the rest of Europe, where organised distribution had a share of 70% in the same period.

The situation changed very rapidly. In 1980, the market share of major distribution in Italy rose to 37.9%, and reached 41.2% in 1984. The consequence of this was highly significant: the brand and the branded product took on a predominant role. As a result, the role of the consumer also changed. In a distribution system such as the modern one, certain material factors (punctuality of deliveries, and so on) count for less than in the billed system, due to their being taken for granted, while a number of intangible aspects become more important: the product has to conquer a place in the mind of the consumer. The consumer no longer has a relationship with the retailer, and finds himself alone in front of the shelves. At this point, the ability to remember the brand name is a vital success factor. Consequently, it is advertising that becomes the differentiating element, by building up the image of the product and bringing it into a symbiotic relationship with the behavioural or social characteristics of its target group. There have been exceptions to this in the past, from the historic examples of Davide Campari and Angelo Motta to the less remote case of Pietro Barilla, who was always directly involved in the agency's decisions, and who took part in the construction of the campaign, step by step. It is not a coincidence that Pietro Barilla and his company took the successful decision to make a decisive investment in advertising, as he regarded this as the

Alongside the aggressive, 'loudmouthed' advertising of the early eighties, a number of campaigns stood out by their class and understatement: the Campari spot with Silvia Dionisio, directed by Federico Fellini, the Valda television announcements with Paolo Hendel – right – the "President" campaign by the Testa Agency, by Silvano Guidone – below right – and the 'creative' poster from Golia that encouraged consumers to 'complete' the stimulus offered by the advertisement hoardings – below left – the Parma Ham advertising campaign, by Euro Advertising and the Ferrarelle mineral water campaign, facing page.



major trump card in its relationship with the consumer, after the quality of the product. The role of major distribution can be seen in the consumption figures: from 1978 to 1985, the products that enjoyed the greatest increases were household, hygiene and food products – all classic supermarket items.

The growth in advertising brought about another reciprocal effect: the company became aware of the importance of its global communications. It discovered the usefulness of the image in itself. And this explains the emergence and rapid growth in the sponsorship phenomenon as a way of bringing to the attention of the public that intangible factor that is the definition of the company image.

This period therefore justified the organisation of a public event that attracted considerable attention, the Advertising Congress held in Rome in 1986, during which the advertisers asked to be regarded as one of the coun-

try's driving forces, with the consequent legitimisation of their position. The Congress was organised after the insistence of UPA, the users' association, and its chairman Giulio Malgara, as a demonstration of the fundamental role that the company now claimed for itself in the panorama of consumer communications.



Investing in pasta

A relaunch for pasta

When Pietro Barilla returned to the helm of the company at the end of 1979, the price of pasta had been liberalised for around a year.

Overall, however, the product had been decidedly penalised by the years of crisis, and the company had geared its energies mainly into the new Mulino Bianco line. Pietro Barilla's correct intuition was his belief in the relaunch of pasta and in the possibilities that would have opened up to the product in the eighties.

Pietro Barilla had already insisted on this point with the Americans at Grace, during the negotiations to take back ownership of the company. "There was a disaffection with, a lack of confidence in pasta. I told them that this strategy was wrong. This struck home with them, and one day the leader of the negotiations, Mr. Graff, kept me in his office for four hours in New York

to listen to my arguments".¹ Also at the company, Pietro Barilla noticed this climate of lack of faith in the potential of pasta. But the chairman had no doubts. The deep feeling, even love, of the industrialist for his product was linked to the conviction that no matter how transformed and modernised Italian society was it wouldn't give up its epicentre – the family. And that it had no intention of giving up the rite of family lunch with the traditional pasta dish as the centrepiece of the table. An investment policy was prepared. "I realised that I needed to have courage, and in 1980-81 we decided to invest, because with the Americans investments had fallen behind".² And this meant investments in plant as well as advertising. Pietro Barilla's ideas started to make themselves felt with the 1981 campaign, "*Barilla and rediscover the flavour of midday*", signed by TBWA, the agency that was to deal with the pasta advertising up to 1984.

The spots placed a clear emphasis on the theme of the family that meant so much to the chairman. At 12.30, workers and kids leave the office and school to meet





up at home, around the dining table. The home is that reassuring port in a storm, and Barilla pasta is the meeting point every lunchtime. The ritual nature of the appointment is confirmed, and once again the family is at the centre of communications. The gamble was to pay off.

Highly symbolic of the strategic flash of intuition is the expression “*rediscover the flavour of midday*”, in which the term ‘rediscover’ indicates the awareness that society wanted to get its traditions back, and Barilla offered itself as an intermediary in this process.

The other gamble won by Pietro Barilla regarded the extent of the advertising investment. The rule was to set aside only 1% or 2% of the company turnover to communication. “Pietro Barilla was unhappy. He regarded this figure as too low, and wanted to double it to 4%. He understood instinctively that there were great prospects for the company in the pasta sector, and that our 20% share in domestic sales was absolutely insufficient”³.

As far back as 1983, it was possible to note a clear break away from the miserly strategy of the past. For the first half of the year the company programme involved 90 advertising messages on the national channels between 7.30 and 9.30 in the evening, and double page press adverts in 12 of the most popular women’s and family magazines. These were significant figures for the period, anticipating the boom in investments that Italian advertising was to undergo from the middle of the eighties onwards.

In July 1979, Pietro Barilla bought back the family company.

His first objective was the relaunch of pasta, which had been subject to price controls up to the previous year, and which had taken a back seat with the launch of Mulino Bianco. Pietro Barilla did something that Grace had never done – he set up a serious investment policy in plant – the photograph on the facing page shows the Forneria Adriatica in Ascoli, where snacks and sliced bread are manufactured – and in advertising – to the left, the new 1982 advertising campaign by TBWA [ASB, BAR I Ra 1982].

A teaser campaign

With a 1982 campaign, TBWA introduced the use of special formats in the periodical press. In February 1984, this strategy was applied to a teaser campaign, a phenomenon that was unusual in Italy and entirely new for Barilla.

The objective was a wish to return pasta to the lime-light and prevent it from plunging into the anonymity of just another functional product. This was a decision of wide ranging implications for the trade mark, which, especially with the communication of the mid-eighties, was to take Barilla not only to the position of unchallenged market leader but to the level where it became the absolute point of reference in marketing communications. The intention was therefore to give pasta a clearly visible leading role. The campaign began with a wide range of means including posters, the daily press, public transport and television.

The theme of ‘being *al dente*’ and ‘feeling *al dente*’ created a climate of expectation, which took up a heading that had already been used in the payoff of the ‘midday’ campaign: “Barilla. 93 types of pasta, always *al dente*”. The press announcements in the teaser campaign varied according to the means of communication and the position occupied within this. To quote just a few samples: “An exciting film, heralding a return to *al dente*”, in the entertainments pages, or “Flat for sale, available immediately, very *al dente* condition” among the for sale classifieds, and “Looking for the evening’s most *al dente* programme? You’ll find it on your private TV channel”, alongside the TV listings.

Teaser adverts lasting a few seconds appeared on television, with the involvement of such testimonials as Pippo Baudo, Maurizio Costanzo, Marco Predolin and Maria Teresa Ruta, who presented them during their shows, in this way offering support to both the teaser and the subsequent phases.

The release slogan in the teaser campaign was the claim “*With Barilla, you’ll always feel al dente*”. On television, this second part of the communication started with three 30 second spots directed by Dick McNeil, followed by two more in the autumn of 1984 di-

From 1981 to 1984, the TBWA agency handled the Barilla advertising budget. In 1982, the “Barilla... and rediscover the flavour of midday” campaign – on this page – which heralded the use of ‘special formats’ in planning, in the form of relatively short announcements, situated exclusively inside the pages of periodicals – see the small photograph at the top – for the graphic enhancement of

the various pasta shapes (as already attempted by Carboni in the fifties), alongside the pack and the product ready to eat on a fork [ASB, BAR I Ra 1982].

It was the fork that was to become the subject of the poster campaign – below [ASB, BAR I Rh, 1984/1] – and the heart of the communication for the next decade.



In February 1984, the special announcements continued to introduce the "Al dente" teaser campaign, which covered the themes of the various sections in the periodicals or appeared in special TV spots within the main programmes of the evening, with such testimonials as Pippo Baudo and Maurizio Costanzo.



Un film
divertente fa ritornare
al dente.

Cercasi
giovane fattorino,
purché al dente.

Il programma più al
dente della serata? Cerca
qui la tua TV privata.

Quante
ragazze al dente
ci sono in giro!

The 1984 teaser campaign concluded with the announcement “With Barilla, you’ll always feel al dente” – below – used in the traditional mediums and on the packs – right – on shopping bags and inside the supermarkets – below [ASB, BAR I Ra, 1984, Na 84/7, Aa shop windows]. The intention of reaching the broadest possible extension while retaining uniformity of communication is clear.

rected by Lee Lacy. The effort made was significant, and Pietro Barilla’s intention was clear – a search for the communication unit. In this way, the claim “*With Barilla, you’ll always feel al dente*” was also found inside the pack, and was used in the adverts making use of the company’s sponsorship of the Roma football team, featuring Paulo Roberto Falcao.

Note

¹ BARILLA Pietro, *Memorie*, May 1991. ASB, O, Memorie folder.

² *Ibid.*

Barilla had made the right move. In 1983, the first year of sponsorship, Roma won the Italian league championship. Obviously, the company’s strategy was the conquest of an important but difficult market, but there were also immediate returns in terms of image, another objective about which the chairman felt very strongly. As had already been the case when Pietro Barilla took charge of communications in person, the overall strategy involved the broadest possible extension of the campaign theme. An exception to this, as has nearly always been the case in the history of Barilla, was the campaign for egg pasta, which bore the heading “*Tasty secret from Emilia*”.

One innovation was the campaign for miniature pasta forms, with wide ranging distribution (television, posters and public transport) and extremely vivacious tone, as exemplified by the distinguishing “*Ohh*” exclamation.

³ Statement by Albino Ivardi Ganapini, manager in the Barilla administrative division.

At the same time, egg pasta was relaunched – above – with the message “Tasty secret from Emilia”, together with small pasta shapes with a widely distributed campaign (press, posters, public transport and TV) [ASB, BAR I Ra, 1984, Rha, 1984/1]. (See spots and press announcement on pages 32-33). In 1981 – with a view to penetrating the markets in southern Italy, where the company had in the meantime purchased or built new factories – Barilla sponsored the Roma football team. This event was also reflected in the press campaign with Falcao and his “Obrigado Barilla” message, right [ASB, BAR I Ra, 1982].

Campaigns *al dente*

FRANCESCO D'ALESSANDRIS

Barilla, the 'solo voice'

The communications situation of the eighties was something like an extremely rich, highly sophisticated orchestration. During these years, the language of consumption became more refined and started to multiply, as the social classes began to merge into each other and society became transformed more and more into a complex archipelago¹. It was precisely in those years that Barilla played a number of solo tunes which became extraordinarily incisive in terms of tone, quality and communication features, as well as remaining very fresh in the memory.

It all started in 1979, the year when Barilla became a client of TBWA, which had recently completed the successful launch of Voiello Pasta, the Group's élite brand. This relationship continued until 1984, and led to the emergence of four important company communication campaigns: "*The flavour of midday*", "*Al dente*", "*Egg pasta*" and "*Pastina*".

The first of these was set up specifically to sing the now famous motif that promotes the ritual value of the midday meal with such intensity.

The strategy was aimed at bringing about the rediscovery of a daily rite typical of the Mediterranean lands, to be evoked and brought to life with the "... *and rediscover the flavour of midday*"² campaign in a society that had become used to frantic rhythms, fragmented relationships and cultures rendered uniform by the mass media.

Fast food had arrived on the scene, just to make the situation clear, and Barilla brought a family around the table, almost in an affectionate defence of people's right to get together and not be deprived of that brief episode of calm by the incessant rush of living. In this way, Barilla the soloist became the guardian of a major tradition. An original voice, bucking the trend to underline its unique nature even in the way it made use of the instruments. It was in this spirit that the first peri-

Facing page, the story of the “Midday” spot from 1982 (ASB, BAR I Re, 1982/1). Below, another announcement from the press campaign “With Barilla, you always feel al dente” from 1984 (ASB, BAR I Ra, 1984).



odical campaign based on special formats was started up, with the advertising communication ‘crowned’ in one way or another by the textual part of the magazine, to give an entirely *al dente* module.

It was in 1979 that the prices were liberated, to enable pasta as a product to emerge from the grey zone in which it had remained for nearly six years and take on a powerful identity – in both brand and product terms – and its own personality, which also extended to communications.

As in the Greek myth of Pandora, as soon as the various pasta shapes had been liberated with the removal of the lid of official pricing policy, they leapt out of their container and flew off to occupy their own place in the world, and made every effort to distinguish themselves from each other.

And within a few years it was the price – now unregulated – that became the main distinguishing feature. To the point where some competitors used a premium price policy to demonstrate the superiority of their quality levels.

As a response to this, Barilla decided to abandon its strategy inspired by leadership, which had been fundamental to the “*Midday*” campaign. But it was obvious that Barilla, as leader could not behave like a niche brand and increase its price at the same time. Barilla therefore set itself the objective of reaffirming the superior quality of its pasta in a different way.

And it did so by selecting the simplest and most effective method – a communication whose aim was to state that the most important feature of pasta is its ability to stand up to the cooking process (in this way, moving away from the company image based campaign of “*Midday*” to a product based campaign).

To do this, it was necessary to get hold of very precise information to be brought up as evidence. In the campaigns of the seventies, two types of pasta were cooked in transparent pots. If the water became cloudy, the pasta had not held up to the cooking process, and if it failed to do that it was not Barilla. Barilla always held up to the cooking process, and Barilla pasta was always *al dente*.



Facing page and below, the stories of the three “Al dente” 30 second spots from 1983, directed by Dick McNeil for TBWA [ASB, BAR I Re, 83/2, 3, 4], whose players – husband, father and son – discover an instant of happiness in a dish of pasta.



But could not the notion of ‘being *al dente*’ also apply to a way of being, feeling and living? The main advantage of pasta was extended, expanded, passed on from one person to another and became a benefit for the consumer, or a way of being, to be precise.

A way of being, a means of expression. All of a sudden we had *al dente* programmes, *al dente* villas and even *al dente* girls, depending on the position of the expression in the text (in the classified adverts, the TV or cinema listings, the sports pages, and so on).

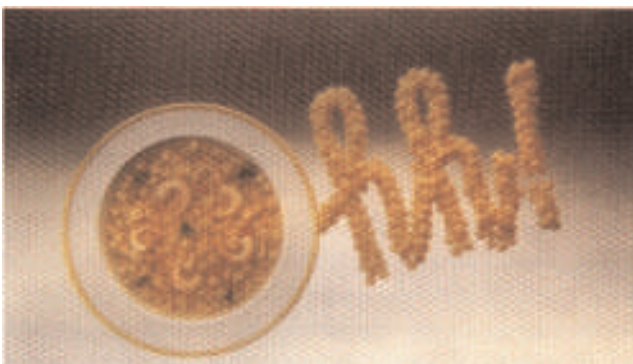
With a view to consolidating the position of this expression, the teaser system was used. The first stage (which lasted throughout the month of February 1984, using the daily press and posters) was used to arouse the curiosity and get the public used to thinking *al dente*. Stage two (TV and magazines) revealed the relationship between this way of being and the Barilla brand name. The entire campaign lasted from early 1984 to the summer of 1985.

But if a means of expression is to be truly effective it has to be conveyed by personalities specialised in expressing themselves. Various TV stars were asked to insert the expression *al dente* in their language (among the programmes sponsored by Barilla at the time were those presented by Pippo Baudo, Maurizio Costanzo, Maria Teresa Ruta and others). In short, an entire world *al dente*... Long live Barilla!³

Al dente or... with egg, it's still Barilla!

While with durum wheat pasta the key element is the resistance to the cooking process, the superiority of egg pasta requires other supporting arguments. This explains the campaign entitled “A tasty secret from Emilia”. In the case of tagliatelle, the secret in question consisted of the fact that Barilla used 6 fresh eggs (rather than 4) per kilo of fresh pasta. The secret

Below, the ironic, clever animation of the “Pastina” campaign from 1984 (BAR I Re, 1984/5), with the claim “Ohh!” traced out in pasta and repeated in all the messages and – facing page – a press announcement (ASB, BAR I Rh, 1984/1).



of the *tortellini* on the other hand was in the filling – only Parma ham and parmesan cheese. It was as simple as that. It might not look much, but the success was remarkable!⁴

Barilla pastina. Or ‘gastronomic minimalism’

Ah, these little things that mark out our daily lives! *Pastina*.

Memories of childhood, dinner before *Carosello*. Games in the courtyard. Play parks. Winter afternoons, chilled to the bones. The flu. Cough syrup, meals served on a tray in bed. Ah yes... *pastina*.

But one grey afternoon in 1984 Barilla pastina had its proud backlash, rebelled and emerged from its links with childhood, illness and convalescence, to take on a much more glamorous role on the gastronomic scene. And it was also noted that there were still unexplored market areas for *pastina*.

Barilla pastina put on its best clothes and went off to accompany the most refined dishes in the Italian repertoire. And just like in the fable of the ugly duckling (or Cinderella, or My fair lady), it transformed itself into something truly beautiful, to appear in its new guise as a basic ingredient for special dishes with the most delicate flavours. Thus giving rise to pastina with prawns, with mushrooms, with artichokes, and so on and so forth.

Ohhh! Ohhh, you marvellous little things, when you want to celebrate, you dress up in the light...⁵





Note

¹ See GOBBLI Linda - MORACE Francesco - BROGNARA Roberto - VALENTE Fabrizio, *I Boom*. Milan, Lupetti, 1990.

² The “Rediscover the flavour of midday” campaign was conceived by: Copy: Sabina Colloredo – Art: Paolo Licci – Production Company: NEW CBN – Film 1: director : Enrico Sannia – Director of Photography: Claudio Collepicollo – Film 2: director: Luigi Montanini – Director of Photography: John Morriche.

³ The “Al dente” campaign was conceived by: Creative director: Anders Weiner - Copy: Enrica Gatti – Art Director: Eugenio Patrini – Production Company: NEW CBN – Director: Enrico Sannia – Director of Photography: Adolfo Troiani.

⁴ The “*Egg pasta*” campaign was conceived by: Creative Director: Anders Weinar – Copy: Roberto Caselli – Art Director: Giampiero Vinti – Production company: CBN – Films “Tagliatelli” and “Tortellini”: director: Luigi Montanini – Director of Photography: John Morriche.

⁵ The “Pastina” campaign was conceived by: Creative Director: Anders Weinar – Copy: Roberto Caselli – Art Director: Pepe Sangalli – Production company: NEW CBN – Film 1: director: Luigi Montanini – Animation: Less Nut – Director of Photography: John Morriche – film 2: director: Fabrizio Capucci – Animation: Lodolo – Lighting: Adolfo Troiani.

Barilla, Fellini and pasta

GIANFRANCO VIRGINIO

We had reached one of those moments when the company decided to change its agency. The current advertising campaign, which was attempting to create a state of grace out of «being *al dente*» above and beyond that peculiar attribute of pasta, had turned out to be over-ambitious. The *Roma ar-dente* of the fans on the south terracing, the most *al dente* singer presented by Pippo Baudo, and even Maurizio Costanzo, in one of this latter's rare concessions to advertising, during which he described his most favoured guests as *al dente*, were not enough to make the concept take off the ground.

Consequently, we got to work to lay down a new communication and change the team, that had been too taken up with their task to be able to consider any kind of renovation. We redefined the product strategy – which up to that time had been of the cost-based type – in terms of value, tripling the communication investments and completely reviewing the marketing mix (packaging, assortment, attention to the niche areas). We defined the communication objectives and set up a new creative strategy and the new campaign.

The work was done in a methodological way, without neglecting any details – by this time it was 1983 – and was to result in one of the longest lasting advertising campaigns in recent history, with a relaunch of Barilla pasta which, in the first year, led to a 50% increase in total sales for the market's number two.

The chairman, Pietro Barilla, who had had the courage to go ahead with this change of direction, a decision that in itself entailed a number of risks (we were working with the leading company in the most significant of all food commodities), looked on with some concern at that empty period of around eight months between the old campaign and the new, which was however indispensable if the new operation was to be carried out in a scrupulous manner. Thinking back on it now, I am con-



vinced that for him this was a pretext to bring together two of his great loves: his product (somebody said, teasingly, perhaps, but not without affection, that spaghetti flowed through his veins) and the world of Art with a capital A.

Barilla had always used the best directing and photographic talents that were available on the international scene in its advertising, because the cult of excellence in this field was something he felt very strongly about. But when he suggested that we use Federico Fellini to direct one of the spots even we were surprised.

I have to confess that the proposal was initially received with some concern, as such a popular product, regulated and controlled by the most up-to-date methods, could not run the risk to get involved in anything adventurous. But as ever, his response to this was balanced and reassuring: “We can allow ourselves a cultural investment. When the film's ready we'll test it, and if it's suitable we'll send it out on the air”.

On this basis, the decision taken, we made the preparations to go ahead with the project. We immediately asked ourselves if a director such as Fellini would have agreed to film an advertising spot. But Pietro Barilla knew how to persuade people, and Fellini was not an exception. I remember that the first meeting was at the Grand Hotel

At the end of 1984, Barilla decided to change agency. The *Al Dente* campaign turned out to be over-ambitious, and it was necessary to make a new start to raise the tone of communication. Young & Rubicam, to whom the difficult task was given, got to work. Worried over the empty period of around eight months between the old and new campaigns, Pietro Barilla asked Federico Fellini, the undisputed master of cinema, to produce an atmospheric advertising spot. From the eleven ideas presented by the director (> III, pp. 39-42), "High Society", soon to be renamed *Rigatoni*, was selected. The sequence below shows some of the stills photographed by Anna Amedei during the filming [ASB, O, Fellini].



With “Rigatoni”, advertising became an occasion for self-promotion. The prestigious signature of Fellini was exploited to the full during the press campaigns of March 1985 – see the facing page – as backup for a wide ranging ‘editorial’ action [ASB, BAR I Ra, 1985].

in Rome, where the chairman explained to Fellini just what he wanted to do, using simple words to ask for this nationally important product to be given the magic and colour that everybody knew were his trademarks.

Fellini agreed to do it, and said he would write the screenplay himself. I remember that he was polite and understanding, that he listened to the explanations and concerns with patience and gave the impression that he was taking everything into due consideration. He promised to send us a few sample screenplays within a few days, from which we could make a choice.

During the meeting, the director was called to the phone. He excused himself and spoke on the phone right in front of us, repeating more than once to the voice at the other end of the line that they would meet up “in Paris on Thursday...” The conversation resumed and concluded with the arrangements for our next meeting. Fellini said, “See you on Friday, OK?”

A moment of uncertainty followed. Then, one of us had the courage to observe, “But if I’ve understood correctly, you won’t be in Rome on Thursday”. He smiled at that and said that every time he went off on a secret escapade with his friends he used this expression as a kind of secret code. We emerged from the meeting satisfied and reassured. A few days later, we received eleven different ideas. Most of them were based on tales from mythology, absolutely unheard of for advertising use, and full of fascination (> III, pp. 39-42).

As well as the film that we all saw on our TV screens, I remember that we were enthralled by a story that took place in the valley of the temples in Agrigento. A group of young people were escorting two newly-weds to the sound of flutes and song in an Arcadian setting. Then, when the group arrived before the sea, amid the columns and ruins of the temples, these were suddenly transformed into pasta shapes.

Any of the ideas we received would have been something special after the director with that special flair of his had transformed them into pictures, I have to say.

Somebody said that Fellini only films interiors, which it has to be taken into account in the costs of the screenplay. And we also had to take into consideration the necessary compromise between our concerns over

communication methodology and his ingenious creative instincts. In the end, we opted for the “*High Society*” idea, which was the one in which the sense of paradox and irony so typical of Fellini were kept under the tightest rein.

On that subject, however, we already had a series of suggestions that I dared to put forward during a later meeting in the Grand Hotel, when I presented Fellini with an alternative on his theme. He listened in polite silence, nodded, said he’d think about it and then went ahead and did exactly what he’d had in mind all along. I appreciated this approach of his, from which lots of creative directors at advertising agencies, with their arrogant ways, could learn something. The filming went ahead in the mythical Theatre 5 at Cinecittà, where Fellini had his studio (he was the only director to whom such an honour was granted). During the operations, Pietro Barilla sent his a woollen sweater. “I got the impression that he was feeling the cold”, he said, “so I chose a really warm sweater”. This was his way of showing affection, and it extended just as much to celebrities as to anybody else. The film was soon ready, and we all went out to Cinecittà to see it in a state of some trepidation. We followed Fellini as he looked for a projection room that was free, with the reel of film under his arm. We entered a room, and from out of the gloom emerged Benigni who, upon recognising Fellini and Barilla, said, “No, you can’t come in here! I’m doing an ad for Buitoni!”, before adding, amid explosions of laughter (Fellini’s face had darkened somewhat), “Go ahead, Fellini, it’s all yours”. We watched the film and paid our compliments to Fellini.

Even today, when I think about it, I am still not sure whether we had effectively been convinced or influenced by the personality of the artist. We tested the film with success, and our fears dispelled over whether the viewers might be overwhelmed by certain sensual allusions that Fellini – at least in my opinion – had deliberately injected into the film. It went on the air, and the viewers decreed that it was a success, to the point where we felt worried about what we would do next. Today, “*Rigatoni*” can be regarded as a piece of Barilla history, the result of a meeting between two unforgettable personalities.



Reaching Fellini

ROBERTO CAMPARI

After the work by Lester for the songs of Massimo Ranieri, the Barilla advertising films entered a rather modest period in quality terms, with the only high point in the invention of *Mulino Bianco* (1976), with the campaign that was started up at that time and which we will return to later.

Apart from that, we have got long sequences filmed in the open air dance halls of the songs of Raoul Casadei (> II, Schedule, p. 273), which the respectable directing talents of Enzo Trapani (> II, Schedule, p. 281) and Florestano Vancini (> II, Schedule, p. 282) fail to do much for. Then, there are various lessons on how to make tortellini and tagliatelle, lots of mothers placing the pasta dish on the table in front of a delighted family, the promotion of the expression *al dente* as a synonym of physical efficiency and wellbeing, the celebration of the ritual midday meal to dedicate a little space to pasta, with shopkeepers, factory workers and kids leaving work and school amid a cloud of doves flying in front of the clock tower, where the time is precisely indicated. All of this alternating with fields of grain or a little girl jumping on the chalk marks drawn in a town square – all typically Barilla images of nature or the good times gone by, which were to become the hallmarks of the advertising for *Mulino Bianco*.

Note

¹ This is a significant example of advertising of advertising. A well orchestrated press campaign had preceded the programming of the spot. See, for example, the two rigorously graphic advertising announcements by the agency Young & Rubicam: *Y&R, the number one has returned to Cinecittà*, Press Announcement, ASB, Ba, 85/27, Y&R. At this point, it might be useful to mention some of the most significant press comments on the operation by Fellini:

- “Fellini films a 60 second masterpiece”, in GP, 21 February 1985, p. 5, ASB, Ba, 85/25.
- VECCHIA M., “Fellini 2 and a half”, in *Reporter*, 21 February 1985, p. 22, ASB, Ba, 85/25.2.
- “Fellini films a 60 second masterpiece”, in *Corriere della Sera*, 24 February 1985, ASB Ba, 85/28.2.
- ROSSELLI C., “The birth of the Fellini spot”, in *Messaggero*, 4 March 1985, ASB Ba, 85/33.

In 1985, Barilla came up with its first spot in which, far from being concealed as it had been the case up to then, the name of the author was publicised to the point where it became a primary element of the advertising communication¹. And to do this, the company turned to the most prestigious Italian director still on the scene, Federico Fellini (> III, p. 304). Even in this case, the spot was not signed, but as Oreste Del Buono wrote, “it was as if it had been signed”².

Everything about this operation, perhaps even more than in the film made by Fellini for Campari, made the viewer feel the director’s presence. The film wasn’t any longer than the usual 60 seconds or so, but the ironic approach to the idea, the shots of the way in which all the diners in the restaurant had become involved and, above all, the music by Nino Rota, belonged quite decidedly to the Fellini style.

The title was “*Alta società*” [High Society], the same as that of an old musical from 1956, but, as Del Buono says, what best defines the spot is “*Rigatoni*”, taken from the surprise comment by the sophisticated leading lady in the elegant candlelit restaurant with its mirrors and chandeliers, after the long parade of refined French dishes proposed to the couple by the mellifluous *maitre* and the host of waiters that follow in his wake. With that word, pasta in the true Italian style was made to triumph over all the culinary refinements of the international dining classes. On the part of Fellini, from that home of pasta Romagna, this was another piece of irony in the style of *Amarcord*³.

- DE ZULUETA T, “A Pasta Master”, in *Sunday Times*, 17 March 1985, ASB Ba, 85/35.

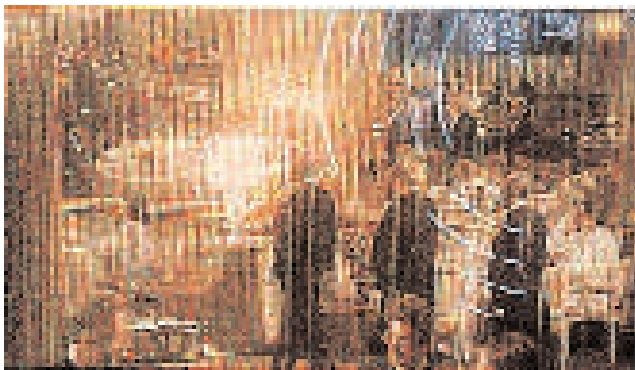
- GUERRINI M., “Fellini, a pound and a half...”, in *Epoca*, 23 March 1985, ASB Ba 85/38.

- BENIGNI G., “And Fellini said, ‘Camera, action, and viva pasta’”, in *Repubblica*, 25 March 1985, p. 24, ASB Ba, 85/40.

² See DEL BUONO Oreste, “Amarcord, sembra proprio Carosello”, in *Europeo*, 2 March 1985, pp. 42-45, ASB Ba, 85/30.

³ See the film “*Alta società – Rigatoni*” [ASB, BAR I Re, 1985/83, inv. 4544]. Director: Federico Fellini – Photography: Ennio Guarnieri – Screenplay: Danilo Donati – Editing: Ugo de Rossi, Anna Amedei – Music: Nino Rota, arranged by Nicola Piovani – Production: Fabrizio Capucci, International CBN – Starring: Greta Vain, Maurizio Mauri. Duration: 60 seconds.

On this page the story of the spot “Alta Società” [ASB, BAR I Re 85/3] filmed in Rome, at Cinecittà's studios. Fellini chooses – as usual – very high profile collaborators: Ennio Guarnieri for photography, Danilo Donati as set designer, Ugo de Rossi e Anna Amedei for the editing. The music by Nino Rota is arranged by Nicola Piovani. He is Maurizio Mauri, She is a charming Greta Vaian.



It takes a great master to stir the pasta

FEDERICO FELLINI

In September 1984, after receiving a request to direct an advertising spot for the Parma company, Federico Fellini sent Pietro Barilla a sober folder containing seven pages with a red cardboard cover bearing the title «Hints, preliminary ideas, suggestions, proposals for an advertising film on Barilla pasta». This contained eleven possible screenplays for the pasta spot, from which the staff at Barilla and the agency selected number 10, “High Society”, which then went on to be directed by Fellini and came to be affectionately known to all who saw it as Rigatoni.

The contents of the folder – today kept in the company’s Historic Archive – are reproduced here, word for word, as they give us some kind of idea, to the extent that this is possible, of the world as conceived by the Rimini-born director, and a unique view of his way of working. It takes a great master to stir the pasta, and there can be no doubt that Fellini was that master.

1) WHO’S THAT FINE LADY?

Let’s take a desperate situation, such as:

Survivor of a shipwreck, all alone in the immensity of the ocean, surrounded by sharks.

Or: an astronaut, abandoned on the moon, with no hope of ever returning to the Earth.

Or again: a mountaineer, hanging on to a bush that is about to give way, and down there in the abyss, a lion awaits, its jaws open.

Just as the catastrophe is about to occur, a regal, beautiful woman, calm, confident, loving, appears on the scene to save the unfortunate victim.

At this point, the man wakes up all of a sudden (it turned out to be a dream all the time) and sits up on the bed, gasping and staring wildly, feeling his mouth with his hand, where he gets the impression that he can still feel

the warmth of that languid kiss. And he asks himself, who was that beautiful mystery woman who saved him from disaster?

A warm, inviting voice replies from the depths of his unconscious to tell him that the beautiful saviour was Barilla pasta, which nourishes, protects and offers us reassuring comfort amidst the dangers of everyday life.

2) ARIADNE’S THREAD

The Minotaur falls to the ground, killed by Theseus, who now has to find a way out of the maze, an impossible series of ladders on the way down, others going back up, corridors, narrow passages, roads blocked by brick walls, no entry signs, manhole covers and obstacles of every conceivable kind.

But Theseus has Ariadne’s thread with him, and, following it along the infinite stages in the labyrinth, he finally reaches the clearing from which he entered.

The joy of finding himself free is made even stronger when he discovers that Ariadne’s thread was nothing less than a soft, golden strand of spaghetti, that leads him to an enormous dish of hot pasta, over which the beautiful Ariadne sprinkles a shower of parmesan cheese.

3) THE REAL STORY OF LITTLE RED RIDING HOOD

From behind a tree in the woods, we see the ugly muzzle of the wolf emerging, and we see him looking towards granny’s house with greedy eyes. With long, silent strides, he reaches the little house and knocks on the door. “Who’s there?” asks the old woman from within.

“Little Red Riding Hood!” says the big bad wolf.

“Come in”, says granny.

The gluttonous beast throws open the door and, just as he is about to leap on top of the old woman, he stops in his tracks and licks his whiskers as he starts to drool. Fascinated, he looks on as the sprightly old lady takes a pot full of pasta off the stove, drains it and puts it in a great big bowl on the table already set.

At that instant Little Red Riding Hood arrives, and instead of eating each other, these three legendary charac-

Federico Fellini photographed by Edgardo Antonucci in the Campidoglio, Rome, in 1986, on the occasion of the award of the Alcide De Gasperi prize to Pietro Barilla (ASB, BAR I Aa, 1986/1).



ters, the grandmother, the big bad wolf, and Little Red Riding Hood, plunge their forks into the glorious, flavoursome Barilla pasta.

4) THE BARILLA ORCHESTRA

An orchestra in which each instrument is in some way connected with pasta, either in its shape, colour or by way of fantastic analogies.

For example, the strings of the harp are spaghetti, the tuba is a golden rigatoni, the flutes, clarinets and oboe are penne, bucatini and cannolicchi. The xylophone is made up of rectangles of pappardelle... in short, with the right will credible similarities can be found.

When all the musicians and their instruments are seated behind their scores, the conductor steps up onto the podium with his baton raised, and the orchestra plays that musical phrase that sings the praises of Barilla pasta.

5) WINDMILLS

Don Quixote and Sancho Panza see the rotating blades of a giant windmill appear on the background of a desolate landscape. Believing it to be a giant, Don Quixote gets ready to charge at it with his lance, but when he reaches the building on his breathless, worn-out Rocinante, he discovers that it's not only a windmill but the white windmill (mulino bianco) of Barilla. The knight of the sad countenance and the faithful Sancho Panza then dismount and get ready to taste the fine products that the beautiful Dulcinea is placing on the brilliant white tablecloth under the sun. The blades of the windmill turn lazily in the clear air, playing the tune of the music box.

6) THE TRIAL

Pasta is on trial in the courthouse, accused of making

people put on weight, increasing cholesterol levels, and causing hypertension and diabetes. “The proof is overwhelming”, thunders counsel for the prosecution, “Pasta is a true criminal, that has to be removed from society!”

The court, the jury and the public listen in a silence that presages a guilty verdict.

The judge looks at the clock. Just past one o’clock. The trial is adjourned for an hour, and will resume at two. The bench and the jury get up and go off for lunch. In the room alongside the courthouse, there’s a long table where elegant waiters and pretty waitresses are serving pasta in every shape and form. Even counsel for the prosecution plunges his fork into his dish of vermicelli, with obvious satisfaction. *Buon appetito* to everybody! Back in the deserted courthouse, the accused, Mrs. Pasta, a pleasant, likeable woman with a certain fascination, sits alone between two policemen, and looks at us with an affectionate, rather ironic smile.

7) THE TREASURES OF THE CORSAIRS

Along the deserted beach of an uncharted island, washed by a sea that stretches away to infinity, walks Robinson Crusoe, bending down every so often to collect something from the shoreline – starfish, blades of grass, polished stones, seashells. Then he comes across an unusual little object, the same shape as a seashell, but not a seashell. It’s a golden yellow colour, solid and delicate at the same time. Out to sea, a large sailing ship has run aground a few hundred metres from the shore.

The man goes into the sea, swims towards the large vessel lying on one side, reaches it and climbs on board. A quick glance is all it takes for him to realise the ship belongs to the corsairs. Corsairs mean treasure, and Robinson leaps down into the hold, which is stashed full of strongboxes, chests and trunks.

When he pulls away the covers, he finds the most extraordinary treasure he could have ever hoped for – the chests are full of spaghetti, pasta shells, vermicelli, macaroni and all the other precious pastas from Barilla.

8) THE PICNIC

Lunch on the lawn for a group of friends of both sexes,

all in cheerful, festive mood. The sky is clear, the view enchanting and the lawn soft and fragrant.

The happy group has gathered around the large tablecloth spread on the ground and, with joyous laughter and applause, greets the arrival of the huge dish heaped full of pasta.

But all of a sudden a violent wind gets up and sends napkins, plates and glasses flying all over the place.

An immense shadow casts darkness over the scene. Alarm, fear, men and women grasp each other in atmosphere that hints at the end of the world.

Then, a ray of cold, bluish light cuts through the darkness and showers down like icy water on the tablecloth from an enormous disc suspended a few metres above the ground. The roar of the wind has been silenced, and in the sudden silence the only sound is a piercing hiss. Then this too fades away, the band of light goes out and the disc, travelling at enormous speed, disappears into the sky, which has become blue again.

The unfortunate day trippers look at each other in amazement. They are all safe and sound, and nothing terrible has happened to any of them. Only one thing is missing – the dish with the pasta.

Where can it have gone? Inside the flying saucer we can see three greenish coloured naked creatures eating the stolen spaghetti with grunts of satisfaction. We can only ask them why they acted in this way, and in the language of the extraterrestrials (whistles, sighs and pops that the electronic translating device converts into our language), the three creatures reply, «Well, the pasta was Barilla, of course!»

9) THE LAST COMIC

In the style of the old comic actors, Ridolini, Buster Keaton, Fatty (filmed in black and white with a hint of sepia at the edges, jerky rhythms, action speeded up), in a two roomed setting (lounge and kitchen), we watch a classic chase involving three people who take it in turns to run after each other, arguing ferociously among themselves all the time. They trip each other up, leap from one sofa to another and dangle from the light fittings. Then, in the end, taking up defensive positions behind armchairs, seats and the piano, they start throwing

the first things that come to hand at each other – vases, books, ornaments, plates, paintings. They eventually reach the kitchen, where the chase continues between tables and the stove, and here they attack each other with piles of plates, ladles, pots, lids, eggs, tomatoes, salamis, cakes, up to the point when one of them is about to pick up a pot from the stove, inside which pasta is cooking.

He stops, confused, unsure what to do next. No, he cannot throw that pot. The others approach, look at each other, smile, then they drain the pasta. Pacified at last, they sit down around the table and start to eat.

10) HIGH SOCIETY

A luxurious restaurant. Rugs, curtains, crystal, chandeliers in Murano glass, immense mirrors in gilded frames, embroidered tablecloths, all in an extremely elegant, refined atmosphere. Discreet buzz of conversation among the very well dressed diners, punctuated by the sound of crystal chalices and silver cutlery, with the occasional strain of romantic music played by a small orchestra of dinner-jacketed musicians.

The diners are in evening dress, with tailcoats and high class tailoring much in evidence. In the most intimate corner, under the soft lights of a great candelabra, a highly distinguished couple listen to the head waiter's ritual litany with polite distraction, as this latter, surrounded by four impeccably dressed waiters, rhymes off the speciality dishes of the house. We faintly hear the occasional word, hinting at exotic cuisine: "... canard... orange... tartare... chateaubriand... à la mousse..."

The beautiful lady, with large languid eyes and an aristocratic pallor, passes her long-fingered, diaphanous hand over her marble temples, lightly veined in pale blue, showing off the precious stones that sparkle from her rings... and looks at her companion with a timid smile, as if awaiting confirmation. The gentleman, with his silver locks and dignified appearance, removes his monocle and half closes his eyes in a slight nod of assent.

At that point the splendid lady slowly turns her swan-like neck towards the chef, who bends forward to ac-

cept the order, and in a deep, velvety voice murmurs, "Rigatoni!"

The distinguished gentleman smiles with approval and, after breathing gently over his monocle, replaces it over his eye, as he exchanges a look of love with the fine lady.

11) MEDITERRANEAN CIVILISATION

An enchanting, metaphysically dreamlike climate, an unspecified coastline in southern Italy. In the background, a deep blue sea, furrowed with long streaks of white foam.

Amid this dazzling vision, we can make out the outlines of ancient ruins. The remains of Greek temples, light and solemn, with broken columns still rising up against the cobalt sky, broad stairways with the grass growing through, capitals half-buried in the golden sand, dotted with huge mother-of-pearl shells. A slight breeze, which seems to be blowing from the depths of time, caresses these motionless forms, which project long shadows on the sandy grass, poignant witnesses to a remote civilisation, which still succeeds in casting its spell over us.

A celebratory yet melancholy music appears to announce the arrival of a group of revellers. And indeed, down there by the shoreline we can see a cortège of people advancing with dancing movements. They are celebrating a pair of newly-weds who, surrounded by the musicians, launch into a joyous, disorderly dance. The echo of the sounds, laughter and voices finds its way up to the solemn remains we've already seen, with their columns, tympanums suspended in an airy equilibrium, corroded capitals and fragmented stairways. The sun is going down. The light, glancing over these forms, covers them in a new beauty. They seem to palpitate and look transformed, with new shadows and colours. And now, as if by magic, the columns appear to rotate around their axes very slowly, and finally settle themselves down with all the other elements – shells, capitals, and so on.

On a large, enamelled surface, which turns out to be a huge porcelain dish, all these forms now appear as the various types of Barilla pasta.

Italy at two speeds

Public and private in the second half of the eighties

ANTONIO CALABRÒ

The second half of the eighties began with the stock exchange boom and an extraordinary vivacity in the financial markets, which Italy had never known. The exchange list in Italy's City, *Piazza Affari*, doubled its capitalisation in 1985, then this doubled once again halfway through 1986. Thousands of people spent their lunch breaks in front of the terminals of the banks, watching the procession of share quotations for the quoted companies ("sandwich and exchange list" was the successful formula that told the story of the phenomenon), and a new figure emerged, the yuppie, the no-holds-barred young financial professional, as the financial and economic press enjoyed huge increases in their distribution. In short, capitalism had made its mark on Italy, a country with strong anti-enterprise and anti-profit cultural traditions (in both the catholic and the communist moulds).

It was not a season for speculation, even though the crashes of the second half of 1986 and, above all, September 1987 would have a highly negative effect on the market, with capital and illusions going up in smoke. The financialising of the economy was a real process, that was going on all over the world. It was a response to the requirements of a new international economic cycle, a shifting of the axes in the industrialised countries towards services and production with higher added value, towards the need for greater and more sophisticated remuneration of capital. And Italy did not just stand by and watch while all this was going on. For some time, savers had been looking for new financial tools, and were looking beyond state bonds. They developed a passion for the 'atypical' stocks, even though this brought them into contact with a fair number of cynical adventurers along the way. At last, they looked at the spread of correctly and

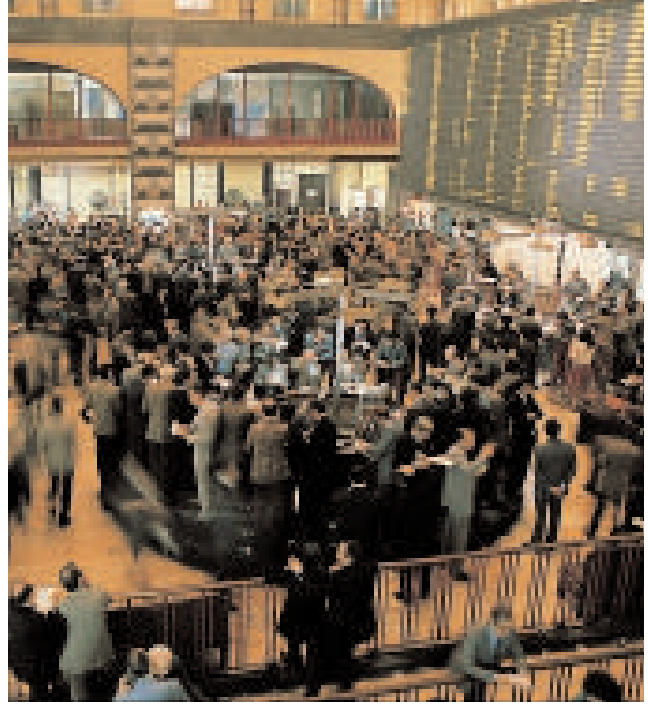
transparently regulated investment funds with approval. And they entered en masse into the territory of finance, discovered the stock exchange, lost their heads and ran a few risks. Some people made lots of money, others lost similar amounts. But Italy, that country of hard working savers, had become a fully paid up member of the mass modernisation phase, with its widespread prosperity, with finance acting as its pillar.

But there was a fundamental contradiction between these trends and conditions in *Piazza Affari*. The number of companies quoted on the stock exchange was low – there were few new names over and above those already there in the seventies – control was solidly in the hands of a few leading players (the public universe of IRI and the big families gathered together in the 'respectable drawing room' of Mediobanca), and consequently there were few companies involved in the competition, with the exception of a few groups of secondary importance. The almost entirely public banking system was a long way from the logic of the merchant banks and the most modern savings managers. Consequently, there was a desire for the stock exchange, but neither the stock exchange nor the financial market were capable of meeting the challenge.

It was in this context, halfway through the eighties, that a number of battles were engaged, which would change the face of economic power in Italy. It all began in 1985, with the arrival on the scene of a group of raiders, led by the brilliant financier Francesco Micheli, whose target was the Bonomi family's Bi-invest, the weak link in a chain that controlled Montedison.

The ambitious programme of Montedison's top manager Mario Schimberni went ahead. This involved transforming the group into a public company and removing it from the lazy control of its traditional shareholders. And it ended with the takeover of the Ferruzzi Group, led by Raul Gardini, who took hold of Montedison (initially in tune with and later on a collision course with Enrico Cuccia's Mediobanca), reorganised it and divided it up into fragments, with the sale of its assets in Italy and abroad, while concentrating on the food sector – with the conquest of Beghin-Say in

The company modernisation process speeded up in the eighties, with the introduction of avant-garde technology. The financialising of the economy, now a worldwide phenomenon, became more and more widespread in Italy too, where small savers began to look to the stock exchange – below, the Milan Stock Exchange – and started to invest their money in company risks.



France, to become European number one in the sugar industry, along with Eridania – fine chemicals and finance. A bitter struggle, because the Montedison events, which breathed new life into the stock exchange, were transformed into a battle for power which also involved the controlling families, with ambitious projects for a major Italian chemical pole with international interests (Enimont, which emerged from the agreement with ENI and collapsed amid arguments, scandals and legal investigations) descending into cloudy, incomprehensible operations, with the squandering of a heritage of research and skills that closed the doors of avant-garde chemical development in Italy's face (the polymer cycle sustained by the Hymont agreement between Hercules and Montedison ended up in the hands of Shell first and BASF later). Apart from the Ferruzzi-Montedison case, all the major Italian companies experimented with the growth route by means of international acquisitions. After the withdrawal of Libyan capital in the form of Lafico (the Libyans had moved in in 1976, (when the motor group was going through a difficult period), Fiat considered a possible agreement with Ford, even though the proj-

ect was to come to nothing (but the company strengthened its position on the Italian market in 1986 by taking over Alfa Romeo after its privatisation by IRI), while, on the IFIL side, the Agnelli family reinforced its links with BSN. After shelving the project for the setting up of a national food pole with the takeover of SME from IRI – amid controversy, political differences and legal investigations, in another typically Italian episode – Carlo De Benedetti sold Buitoni-Peregina to Nestlé and went off to Belgium in an – unsuccessful – attempt to conquer SGB. Pirelli attempted two conquests, neither of which came off, with Firestone and the German Continental. Silvio Berlusconi, leading player in the commercial TV sector with his Fininvest (in 1985 the Craxi government granted him the right to broadcast throughout the country), was seeking space in France (without success) and Spain, while in Italy he exploited his role as competitor with RAI to the maximum and reinforced his position in publishing by beating De Benedetti in the battle for control of Mondadori. After restructuring his group, Giampiero Pesenti got ready to take on the French market (early in the nineties, he was to take over Ci-

Major distribution began to make its mark on Italy, in response to the requirements of mass consumption, sustained by the rapidly expanding commercial TV channels. The ritual of weekly shopping shifted to the supermarkets (below, the check-outs at Euromercato, in Carugate, near Milan).

ments Français). But it was the ‘new capitalists’ from the provinces above all that emerged in the seventies and early eighties to conquer foreign markets, decentralise production, engage in acquisitions and put down the roots of Italian goods – starting with fashion – at international level.

Some of the most active and enterprising operators (Luxottica and Natuzzi, for example) used the stock exchange as a growth lever, but they preferred to have themselves quoted on Wall Street rather than Milan’s *Piazza Affari*.

Within this new context of international competition, Italian industry made its mark in three sectors above all – fashion and leisure time, in which it was able to rely on the strength of its design skills, machine tools and precision instruments.

And the strength behind this growth was to be found in the close link between family companies and the territory, in the tendency to look towards the international markets, the willingness to innovate and the strategy of excellence applied at every stage in the manufacturing process, with specialist sub-suppliers playing a significant part in the operation, all making for advantages at the levels of planning, trade mark enhancement, communication, quality control and distribution (this latter greatly assisted by the franchising phenomenon). The production districts – not just the traditional north west, but also and above all the north east and many other areas of the centre-north and even in the south – were able to sustain this growth. This was not a ‘new Italian miracle’, but a more solid process of development, carried out with flexibility and prepared to follow the market. Not without its limits and contradictions, but alive, vital and dynamic.

The most significant journalistic inquests of the time made it clear that Italy was a richer country than the official statistics made out. But this fact was confirmed in 1987, with the official ratification of ISTAT, the state statistical body, which published the results of its several year-long process of doing the national accounts. The Italian GNP was revalued by an average of 17%, in this way taking into account major investments, a larger number of people in work (one and a



half million more, the statistical quantification of the extremely widespread phenomenon of the second job), greater productivity, and so on. A part of the so-called ‘submerged economy’ had come to the surface. Italy overtook the UK as an economic power. And the country discovered a new self-confidence. Everybody knows that psychological factors are of great significance in economics, and the revaluation of the GNP added new fuel to the growth of the national system.

And it was going to take a lot of confidence, not to mention entrepreneurial thrust and the ability to create wealth, to keep alive a system that had been placed in grave difficulty by poor economic management and a series of political decisions that did not take the balance of the public accounts as their goal, but bartered in growing public expenditure as a tool to acquire political and electoral consensus.

In 1985, the ratio between the deficits and the GNP reached its highest level ever at 12.6%, and was to remain high throughout the decade. Interest rates on the national debt – growing above the level of inflation – only made things worse. Inflation came down, but remained well above the European average. But the sen-

During the decade, Italian style and production became a worldwide success story through fashion. The signatures of the Italian stylists opened up showrooms and boutiques in the European capitals – below, the posting of an enormous advertisement hoarding for the Emporio Armani – and in the USA and Japan, giving a touch of dash as well as fame to Italian exports.



sitivity of the politicians to this situation stayed slight, on the wave of a political trend towards a partnership between the centre-left majority and the opposition, with the approval of the trade unions, with the emphasis on supporting and reassuring social groups and buying electoral favours from corporations and other bands of the powerful. In exchange for consensus, public expenditure flowed like water from a tap. The warnings from Banca d'Italia, the protests of economists and journalists, and even the concerns expressed by such responsible ministers as Nino Andreatta, fell on deaf ears. The expenditure policy continued, swollen by poor management of tenders and public supply contracts, as began to emerge from a number of judicial investigations, which were to develop dramatically into the trials of the nineties, following the explosion of the *Tangentopoli* corruption

scandals. Italy therefore confirmed its position as a country with many faces: on the one hand, modern enterprises and the consensus of a broad band of public opinion, and on the other, a backward-looking political class, which looked towards Europe, certainly, swore by the Delors-inspired relaunch of the continent and made an attempt to keep the lira within the confines of the EMS, but, back on home territory, rummaged around any old way, wasted resources, failed to take the unbalance of public accounts seriously, or in any case did not do enough to set up a credible solution to the problem. Shortly afterwards, the bill for all this would have to be paid.

The eighties therefore closed on a scene of powerful contrasts. The restructuring of the companies and the economy went ahead successfully (in the decade from 1980 to 1990, industry lost a million workers but production increased by 25%). Companies, both big and small, raked in profits and invested in the recovery of productivity and better competitiveness on the international markets.

During the battles over contingency and labour costs, an awareness began to develop that high inflation creates intolerable injustices, not only by levying unfair taxes on the weaker social groups, but also acting as a minefield for the healthy growth of the leading companies. People became aware that there was a pressing need for new policies.

However, the political players capable of taking advantage of this awareness simply were not there – players who would be able to tackle with courage and farsightedness the reforms the country needed to reinforce its development: productive public expenditure, less costly and fairer welfare mechanisms, efficient infrastructures, research, training... All these questions were inherited by the nineties, with the challenge of European integration.

Note

¹ BIANCHI Patrizio, *La rincorsa frenata – L'industria italiana dall'unità nazionale all'unificazione europea*. Bologna, Il Mulino, 2002, pp. 258-259.

² GALIMBERTI Fabrizio - PAOLAZZI Luca, *Il volo del calabrone – Breve storia dell'economia italiana del Novecento*. Florence, Le Monnier, 1998, pp. 257-258.

Advertising in movement

GIAN PAOLO CESERANI

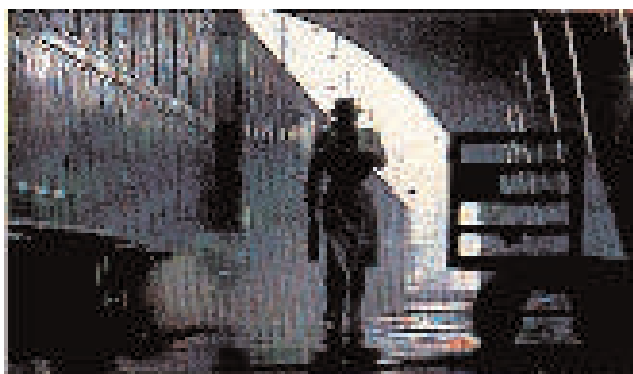
Creativity on centre stage

The eighties were, by definition, the years of success for advertising, a period when it enjoyed its social consolidation. But they were also years of profound transformation, anxious upgrading and, consequently, concern. The world of the agencies was in perpetual motion. The major international brand names took a substantial revenge for the slowdown of the seventies. One figure alone will be enough to set the scene: at the start of the decade, in 1981 to be precise, the leading thirty agencies accounted for less than half of Italian advertising expenditure in terms of the budgets handled. Four years later, this share had risen to 56%. The turnover was considerable, and the response was concentration, with a view to offering the holders of funds a strong profile during negotiations. This meant that the entire period was marked by mergers and acquisitions, with the medium sized agencies suffering in the powerful flow of finance and seeking shelter in alliances.

The movement was phenomenal, at times bewildering. Advertising grew, its increasing presence on television was much discussed and consumption had become the focal point of the social scene. For the first time after the period of giant advertisement hoardings, advertising attracted the interest of the world of culture and journalism. Not, as was the case in the seventies, for negative reasons, but as an opening towards the languages and methods of communication. Semeiologists questioned the language, psychologists analysed the hidden structures of the messages, and journalists asked questions – at times superficially – as to whether or not advertising was an art form.

Leaving aside the superficial nature of many of these discussions, one thing was clear – the mass media now regarded advertising communication as something au-

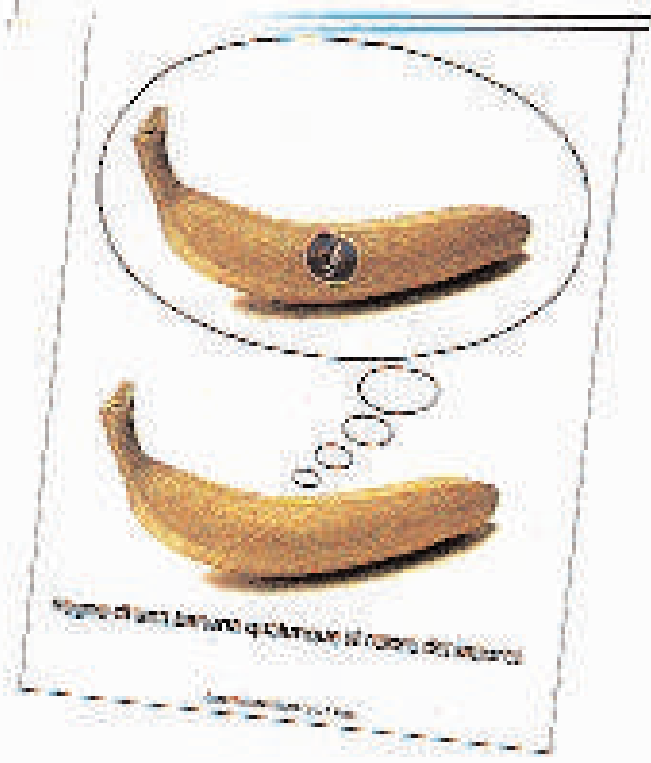
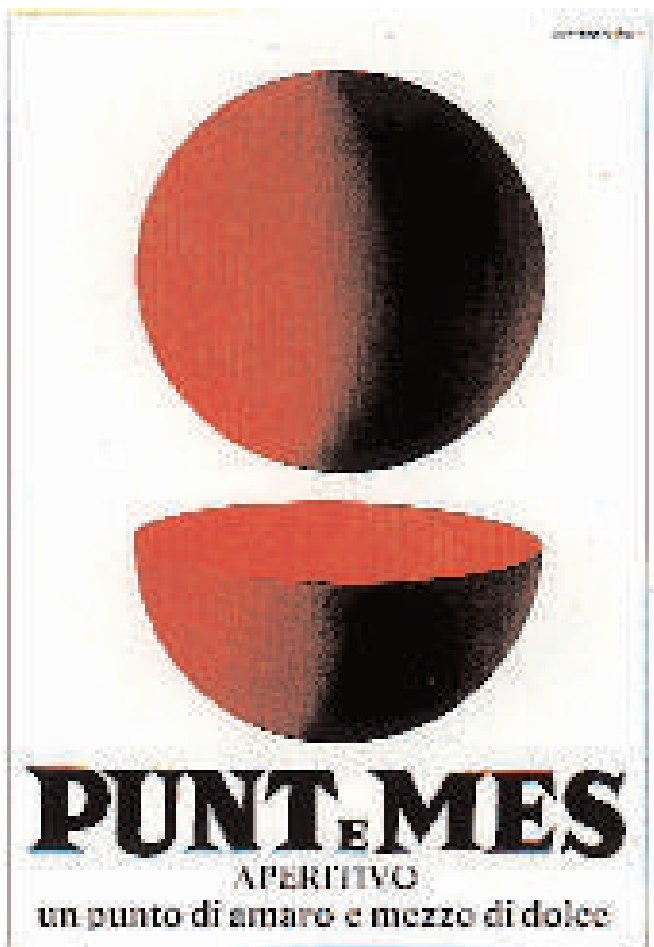
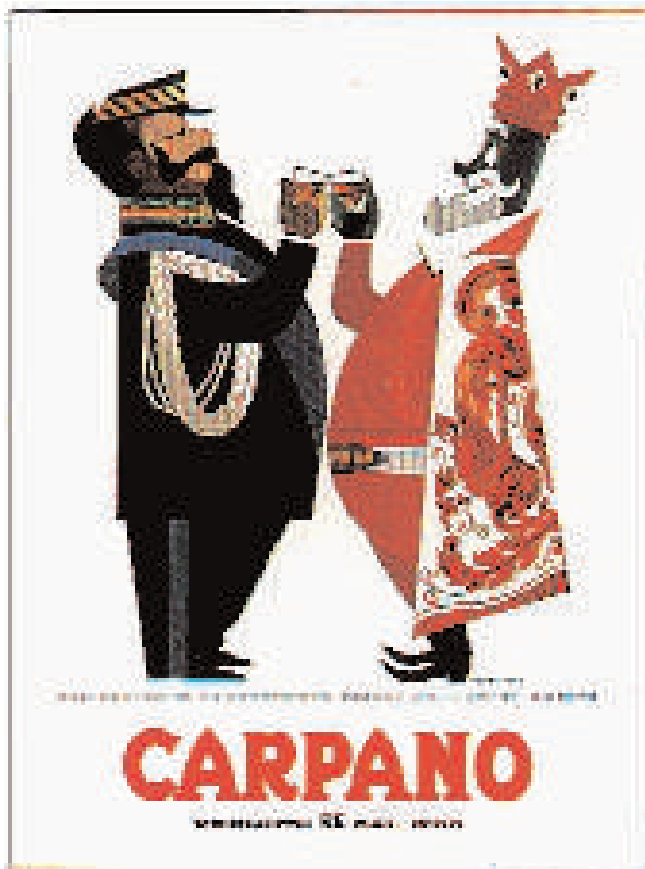
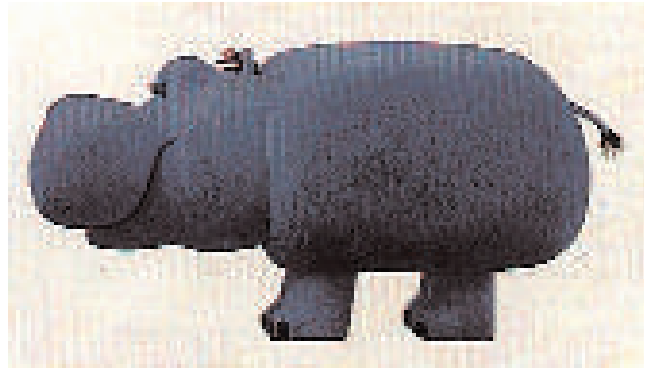
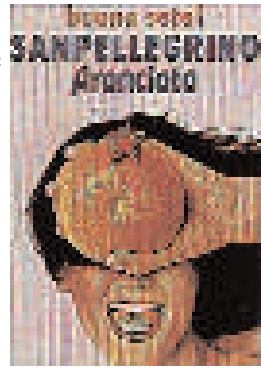
For the world of advertising, the eighties were a period of great turbulence. As in the period of the poster designers, advertising was courted by the world of culture, and found lots of space inside the daily newspapers. Advertising people became stars, in their way, and the press could not get enough of them, with the result that almost legendary status was achieved by Gavino Sanna – who conceived Barilla's "Train" spot, seen below – and Armando Testa – with Pietro Barilla in 1987 at the Niccoli Art Gallery, bottom [ASB, BAR I Aa, 1987/4].

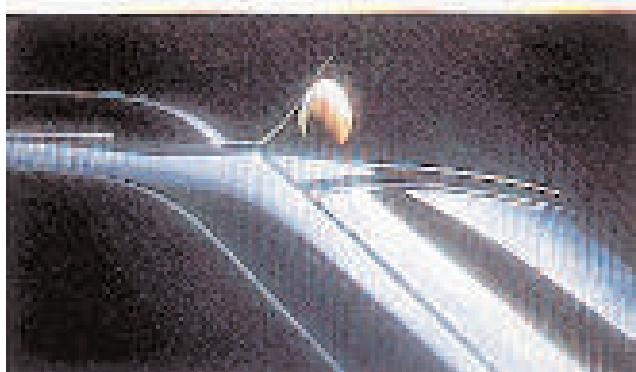
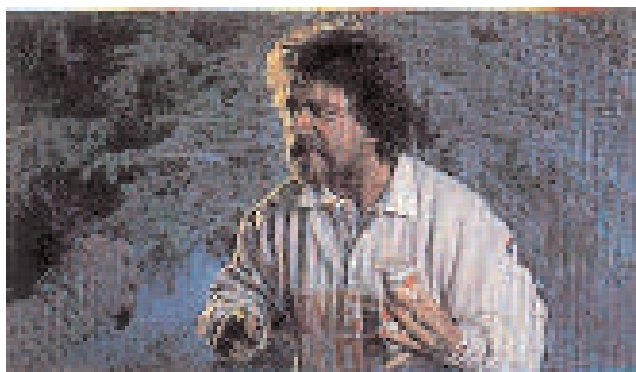


tonomous, perceived the important role it played in the definition of mass culture, and understood instinctively that advertising was not simply a sales tool, but something much more far-reaching. A new tendency was the interest of young people in the world of advertising, an inversion of the previous decade's trend.

The young were able to bond with the tones of advertising communication, which was often ironic, light-hearted and had a rhythm of its own. Advertising became a career many aspired to, and degree disserta-

The creations of the Turinese Armando Testa left their mark on more than half a century of advertising messages. From the historic toasts of King Carpano to Papalla and Carmencita, Pippo from the Lines adverts, the ball and a half of Punt e Mes and the healthy thirst of San Pellegrino. To escape from the overcrowding on TV, the national dailies enjoyed a moment of reassessment – below, a press advertisement from Coca Cola, which won the Art Director's Award in 1992, and magazine advertising also made something of a comeback – below right, a Y&R advert for Chiquita.





tions on advertising-related themes mushroomed. Significantly, as the seventies merged into the eighties, themes linked to economic matters prevailed. Then, as the decade progressed, dissertations on creativity began to dominate. This was a creative language that attracted the interest of the public, a creativity that made a spectacle of itself. The advertising/entertainment formula was not new, but had recently been reformulated in the theories of the famous French advertising specialist Jacques

Seguella, who is also well known for the campaigns he is run for politicians, especially the successful one on behalf of François Mitterand. It is not a coincidence that his agency, RSCG, opened an Italian branch and immediately enjoyed great success. The creative aspect took control of many campaigns, and the era of benefits and plus points seemed a long way off.

The creative specialist was the centre of interest, and was treated as a kind of star by the media. The personality who was able to impose himself more than any other was Gavino Sanna, who returned to Italy after years of experience in the USA to take over the creative management of Young & Rubicam and hit the target almost immediately with the major performance that was the famous "Train" spot for Barilla pasta. This was regarded and discussed as a genuine film. The length of the spot distinguished it from the usual stuff served up on TV, and its long narrative thread, with the product appearing only in the final scenes, made it the forerunner of a new creativity. Sanna and Young were also responsible for later, equally famous spots for Barilla, the so-called creativity of 'right feelings', which was regarded as a distinctly Italian way of producing advertising, in contrast with the reckless tone of so many other messages. A way of leading advertising close to the authentic, everyday world.

One of the most significant figures from this period was Armando Testa, who is not easy to fit into a history of advertising. He was involved in the sector for a very long time, leaving his unmistakable mark everywhere he went. Testa was born in 1917 in Turin, the city to which he was to remain faithful throughout his life. He started off as a printer, and when he was twenty won a poster prize. His career really took off after the war, with the first Testa studio opening in Turin in 1946. Then, in the fifties, he demonstrated that his ideas were extremely clear and, rather than following the advertisement hoarding route, which was still a possibility at the time, he set up a genuine advertising agency.

The decision was the right one, because Testa kept his

Television overcrowding was a typically eighties phenomenon. To get your message noticed, it had to contain something that made it stand out. *Algida* ice cream cones and *Brooklyn* – left – concentrated on the emotions aroused by the jingle, while *Yomo* – facing page – won the Golden Lion award in Cannes in 1987 with the impromptu style of Beppe Grillo. Kodak made use of the romantic-grotesque futurist meanderings of *Ciripiri*, while Audi, winner of the 1993 Golden Lion in Cannes, relied on the stirring performance of an egg. Clean imagery and clever screenplay accompanied by an impressive soundtrack did the trick for *Ramazotti* – below – and Agnesi won the 1986 Golden Lion by emerging from the silence of the crowd to sing the praises of its pasta.



initial vision intact while his agency grew to the point of becoming number one in Italy. In the fifties, it was responsible for such famous campaigns as King Carpano (> III, page 49), the Pirelli Elephant (> II, page 10) and the racing man symbol for Facis. In the sixties, the agency won the competition for the design of the poster for the Olympic Games in Rome, created the trade mark for Antonetto liqueur and the famous 'ball and a half' of Punt e Mes (> III, page 49). It was precisely during the sixties that Armando the Great overcame his greatest challenge – the conquest of television. The Caballero-Carmencita pairing, for Paulista coffee (> II, page 119) enjoyed unprecedented success, with the public adopting its slogan as a new proverb: "*Carmencita sei già mia, chiudi il gas e vieni via*" [Carmencita, you're mine already, switch off the stove and come away with me].

In the sixties, the Testa Agency carried on down the same road, but the creativity of Armando Testa got up the nose of some critics. They saw him as too much of an 'advertising man', too creative and too memorable in a period when the word 'consumerism' was invented. But the eighties had no doubts, and Testa was recognised on his own merits. In 1984, he exhibited his most famous posters in Milan's Pavilion of the Contemporary Arts, together with around twenty of his abstract paintings (Testa's love for painting was a not particularly well kept secret). In 1985, he was celebrated by the city of Turin, with a major exhibition at the Mole Antonelliana, and in 1987 he presented a selection of his works in New York. All over the world – in Warsaw, Amsterdam and Munich –



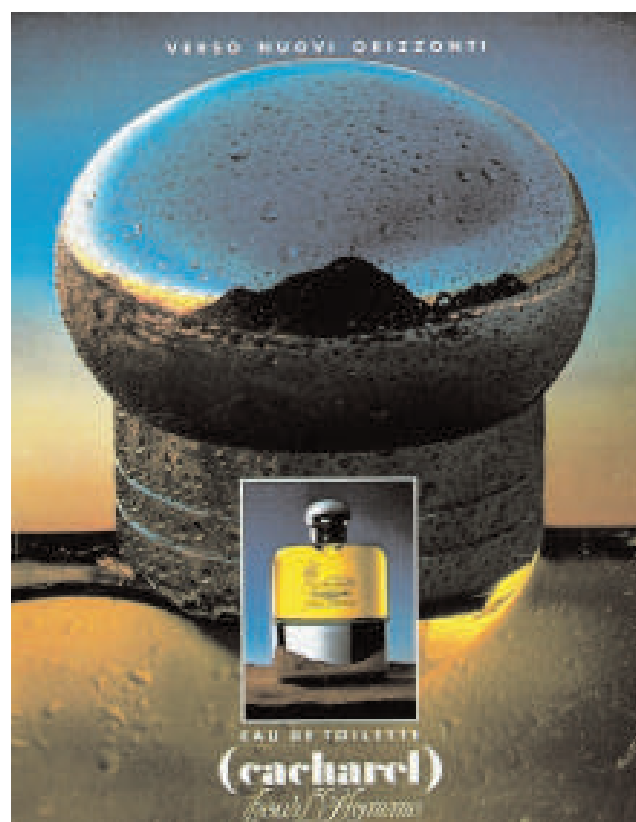
museums exhibited his creations.

Finally, his work in the field was acknowledged by Barilla, which commissioned his agency the advertising for Mulino Bianco in 1990. The rest of that story is legend. Once again, he was to achieve success, with a new campaign based on a real white windmill (Mulino Bianco). Armando Testa died in 1992, after a life in which he really did achieve everything he believed in.

The age of overcrowding

The feature that dominated the eighties was the escalation of the role of television. One single statistic explains it all: in 1981, 260,000 advertising spots were broadcast in Italy, and in 1985 the figure had risen to 556,000. The situation was unparalleled anywhere else in the world, and obviously it created a scandal. The TV viewer was defenceless against the mounting tide of television advertising, and the politicians were asked to intervene. This led to the breakout of what has justifiably been referred to as the 'television war'. It had been hoped that the approval of the Mammì law in 1990 would put an end to this, but the hope turned out to be vain.

Advertisers and advertising operators did not immediately realise what the danger of inflation actually implied – the risk of losing the sympathy of the viewers. But, apart from the impotence of the political intervention and the arguments over whether or not it was right to show adverts during films, it became in-



creasingly clear that deregulation was going to put some of the media at significant risk. The cinema, radio and other players were unable to hold out against the competition from the small screen, and the fact that yet another newspaper was in the red just did not make the headlines any more. The policy of offering discounts immediately revealed its hazardous side – it cost less to supply space on TV than on paper, as the costs of this latter were higher (paper, the printing process and other things of that kind had to be paid for), and this meant that the press could not cope with the competition.

While awaiting the passing of the Mammì law, the debate became more and more impassioned. When this law was approved in August 1990, after arguments that came close to getting out of hand, ministerial resignations and all the usual fuss, the reaction – for once unanimous – was that this law, passed in an attempt to tidy up a situation that had got out of hand after fifteen years of deregulation, was a non-starter.

With time, it became clear that the initial comments had been correct.

The overcrowding controversy was tackled above all at the level of politics, with its implications in terms of the ownership of TV channels and newspapers. But the fact remained that first and foremost it was a problem of communication. What the monotonous repetition of the advertising message called into question was the relationship between the supply of the product and trade mark and the user.

Things got even more complicated when another problem raised its head at the end of this period, a problem that remains unresolved today – the sponsorship of television programmes.

Once again, the reasons behind the communication appear not to have been taken too seriously into consideration, and the methods adopted in sponsorship, maybe because it was new to the game, appeared to be a step backward with respect to the already tried and tested ways of advertising. Creativity was becoming a



The photographs on these pages show the Cacharel “Verso nuovi orizzonti” [Towards new horizons] campaign for its eau de toilette for men and the sensual beauty of La Perla tights in 1990.

Below, a poster for the Coin department stores.

A decade that began with enthusiasm for the freedom conquered by television and euphoria over the vast increases in advertising investment ended in a cloud, due to the emergence of the recession that was to hang over the early nineties, while the hedonism and glossy magazine trends were countered by the sober face-the-facts style of the press campaign – facing page – that backed up the social and humanitarian commitments of the Catholic Church.

billion lire of 1981 to 1500 billions in 1985. One year later, in 1986, the figure broke the 2000 billion mark. A further step forward took place between the end of the decade and the start of the following. For the first time in the history of Italian advertising communication, investments in promotions and other large scale operations exceeded the investments in advertising proper. A phenomenon of this kind was normal in the rest of the western world, but not in Italy.

These increases also led to developments on the operating front, with the emergence of dozens of new specialist agencies. Unfortunately, the crisis announced with the start of the nineties did not enable the sector to take off as it would have liked, and stopped it from growing during a phase when things looked promising but with lots of work still to be done.

The eighties were the most dizzying period in the history of Italian advertising, but they ended with a few clouds on the horizon. These were to take on an increasingly solid shape, up to the recession of the early nineties, when new approaches and new ideas were called for.

plus point that was increasingly difficult to find.

There can be no doubt that this is why the users paid more and more attention to large scale promotions throughout the period. The result was that promotions, direct marketing and other below the line methods became central to the planning process. The turnover in such major operations rose from the 740



Investing for growth: in both plant and advertising.

Below, the Voiello factory, completely renovated, in Marcianise, with the Forneria del Sole, which produces crispbread and breadsticks, alongside.

The Matera works, centre, and the Foggia plant, below, both producing pasta [ASB, O, Factories].

Facing page: a press announcement for the “Dove c’è Barilla c’è casa” campaign, with its three page format [ASB, BAR I Ra, 1985].

Barilla and the victory of feelings

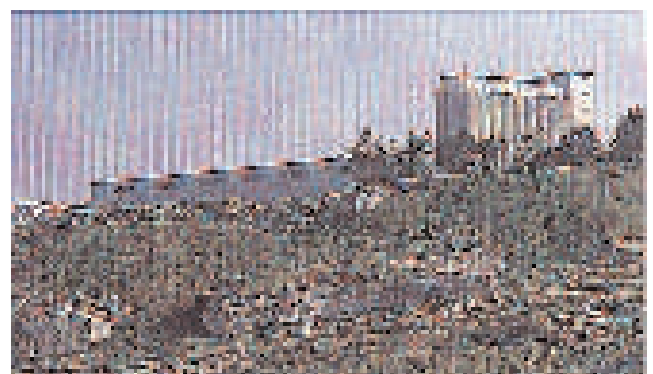
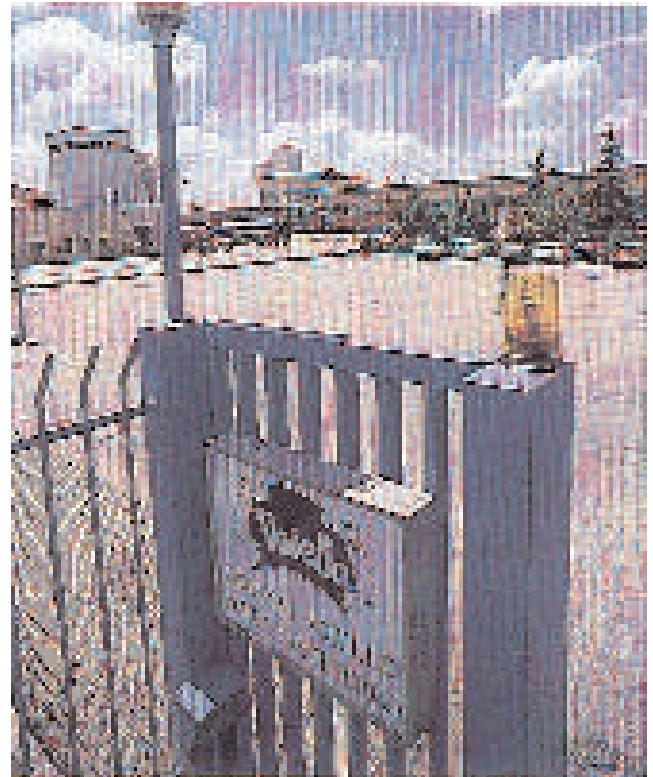
A magical year

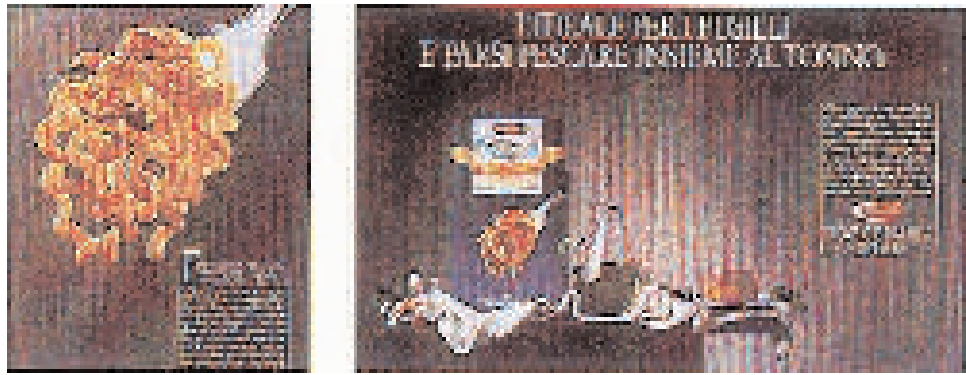
The second half of the eighties offered concrete proof that the strategic decision taken by Barilla upon the insistence of its chairman was not only correct, but based on clever foresight. And as a result, the company took an important step forward¹.

It was the decisions taken on investments that laid down the bases for success. The climate at this vital time is best described by someone who was there in person: “Pietro Barilla wanted a global growth plan. He was worried because no effort was being made to penetrate the centre and south of the country after the acquisition of Voiello in 1973. So between 1983 and 1985 he bought two pasta factories, in Foggia and Cagliari, and various mills. This was followed by the pasta factory in Matera. The strategy was successful. We were no longer an outside company, we manufactured locally. The sponsorship of Roma was part of the same strategy. The chairman loved the team, and he followed up the affair in person. Pietro Barilla also wanted a change of direction in the advertising, so after the famous Federico Fellini spot he went to Young & Rubicam, which he saw as the ideal agency for the new strategies”².

The vision of Pietro Barilla then materialised into a courageous series of investments. The 1985 advertising investment increased by 50%, while the company’s turnover rose by 20%.

Fellini’s spot, the now mythical “*Rigatoni*”, was Pietro Barilla’s wish, commissioned by him personally in the interval between the outgoing agency and the one that was to follow it. Success of the outcome apart, this decision and the production of the film might seem like something of an anomaly in the Barilla story. But in actual fact it wasn’t. Fellini’s spot (> III, pp. 34-36) fell perfectly into the role of leading player occupied by Barilla pasta, and at the time was also entirely com-





patible with the intention of relaunching the company image, with the definitive ennobling of a product that was being reconsidered by society. Pietro Barilla himself explained the reasoning behind all this in his own words: “We always defended pasta as a social food, and we raised its image through the tone of our advertising campaigns. We’re proud of the fact that we forced the entire industry to improve its level of communication”³. 1985 was therefore a year of great importance in the story of Barilla. The turnaround produced clear results, all of them positive. Then, in the second half of the year, a campaign that was to make history was launched. Entitled “*Dove c’è Barilla c’è casa*” [Where there’s Barilla there’s home], this unusually long advert (120 seconds) was immediately renamed ‘*the train spot*’ (> III, pp. 62-63).

The victory of feelings

The Young & Rubicam agency played a significant role in Barilla communication. After contributing to the consolidation of Mulino Bianco, the agency set up a campaign for pasta that gave a significant boost to the prestige of the brand, at the same time making its main creator, Gavino Sanna, famous. The strategy can be summed up succinctly by a concept dear to the heart of Pietro Barilla: “We sell foodstuffs of use to society, not champagne. This feeling of being useful is what gives us strength and drives us forward. To express it, advertising has to offer feelings that are familiar, that can be shared, to consolidate this guiding notion. The fact that this is such a clear-cut concept is something that the agency can build on”⁴.

The agency developed this fundamental notion, and this led to a campaign that – as had already been the case with Mulino Bianco – was quickly to become an exemplary case in Italian advertising. The first stage in the process was the most dramatic, the enigmatic, mysterious “*Train*” spot, which ended with the revelation of the theme of homecoming that was to set the tone for the entire campaign. The spot was so long that initially it was accepted only by the private broadcast-

ing networks, because it went beyond the limits laid down by RAI. The background music was destined to become the most famous jingle in the history of Italian advertising – *Hymn*, by Vangelis, which even became part of the school curriculum, and which ended up being sung, hummed and whistled by more or less everybody. The main players of the years that followed are now imprinted in the collective memory: the young Roma fan to whom the celebrating stadium is thrown wide open, the birth of a new little brother, the famous story of the little girl and the kitten, the firm friendship between new recruits, Christmas spent at home, the other memorable homecoming, from an oil platform, the little girl who places a pasta spiral in her father’s pocket as he prepares to leave the house, and the young oriental girl who has been adopted.

The story developed through a series of episodes, and the Italians took it to their hearts. The market research operations spoke of an extraordinary increase in goodwill, with unprecedented peaks in the company image. There was a huge increase in the number of consumers who regarded Barilla as a company which made ‘*high quality*’ products and, more specifically, that ‘*it made the best pasta*’. The gamble of the right feelings had paid off. The results demonstrate that two of Pietro Barilla’s intuitive notions had hit the target. The first was that even in the eighties the Italians regarded pasta as their main staple food, forming the basis of the family ritual. Pasta was the link that completed the chain of Italy’s material culture. The second was that consumption does not overwhelm the basic feelings. The act of the consumer is not impersonal or detached, but rooted in tradition. Feelings and emotions are associated with the image of the company and its products – they just had to be brought out.

The success of the campaign can be measured by a number of themes that appear in the same communication. In a spot from 1987, the one with the family reunited for Christmas lunch, the grandfather ‘hears’ the Barilla jingle. In the famous spot by Nikita Michalkov, filmed in Moscow in 1989, the jingle went so far as to become the central player, the bond between the Italian couple and Muscovite hospitality.



In 1985, the agency Young & Rubicam, which played a highly significant role in Barilla advertising communication, from Ranieri to Mulino Bianco, created an unusually long pasta campaign, which was to contribute added prestige to the brand and make its leading creator, Gavino Sanna, famous. The "Train" spot was the best known of the entire series. With the solemn rhythms of the music of Vangelis, it contributed the tone to all the subsequent messages based around the theme of homecoming (> III, pp. 62-77). The operation itself was actually much more wide-ranging at strategic level, with a view to repositioning pasta through a review of the entire marketing mix of packaging, assortment and due attention to the niche markets. This meant a complete new restyling for the packs (> III, pp. 192-203), which became more practical and more appealing at the same time. The coordination of the communication – something dear to the heart of Pietro Barilla – was divided up into the trade mark and product campaigns, and involved the launch of new formats (Ideali and Integrali). To the left, the six products involved in the poster campaign. Above, the 12 metre range poster for the pasta line and, below, Ideali, Pastina, Egg Pasta, Wholewheat Pasta and Tortellini, all presented in the clean photographs by Chris Broadbent, inspired by the famous Basket of Fruit (Fiscella) – seen below – by Michelangelo Merisi (1571-1610), known as Caravaggio, and today on display in the Pinacoteca Ambrosiana gallery in Milan. To the right, the press campaign, presented on three pages, showing the same product range, with the emphasis on the appetising approach on page one, followed by the new packs on the other pages [ASB Rha, 1985/2].



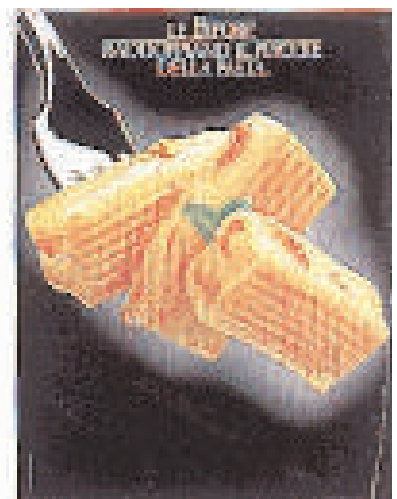
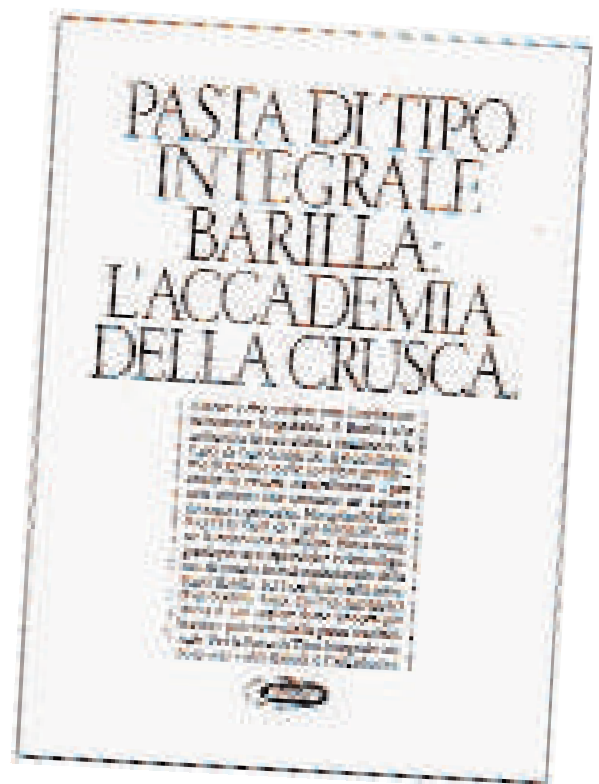
The enhancement of the niche segments led to the launch of new product lines: the Fresche fantasie (1987) – below – the special mixture of durum wheat designed for the pasta salads, with good cooking resistance, to wholewheat pasta (1985), geared towards consumers who pay particular attention to the health factor in their diets, and the Esclusivi (1987) – below – patented shapes which could almost be described as genuine works of architecture for the mouth, designed to adhere more effectively to the sauce and enhance a new, more flavoursome cuisine.

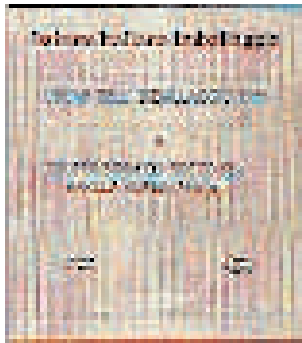
Facing page: the D'ora in poi sauces. Barilla started up production of pasta sauces for the foreign markets, then placed them on the Italian market too from the seventies onwards, in the distinctive tubby jars designed by Giò Rossi (> II, page 223).

In 1989, with the application of new 'delicate' technologies, the recipes underwent further improvement, making the sauces much lighter, and the new line was launched with a curious teaser campaign (an album of cut-out caricatures by Forattini given away with the newspaper La Repubblica [ASB BAR I Ra, 1989], and a series of press announcements covering three pages – below right – and posters produced by the Florence-based agency Leader.

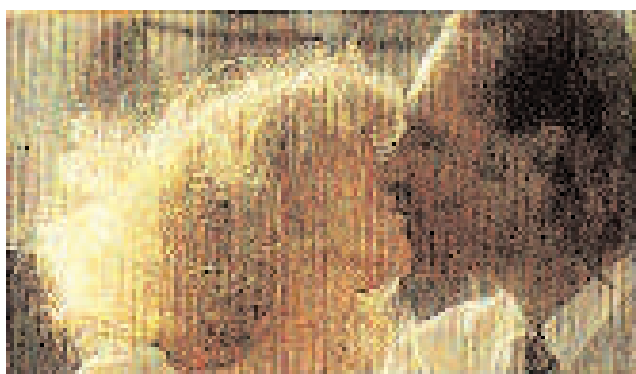
In 1988, Barilla and the glassmaking company Vetreria Bormioli won the Oscar from the Italian Packaging Institute – above – for the packaging of the D'ora in poi sauces.

Below, a frame from the "Simple Flavours of the Mediterranean" spot, produced by Young & Rubicam in 1993.





Starting from 1985 – with the launch of the “Dove c’è Barilla c’è casa” campaign – and for the five years to follow, consumer consensus towards the brand name doubled, taking Barilla to the top of the fame league – below, the survey carried out by the 29 November 1989 edition of Corriere della Sera, with its elegant graph [ASB GBA Ba, 89/350] – by transforming its campaigns into a modern collective epic capable of arousing emotions and surprising millions of Italians.



In 1990, after a long and careful study, Barilla launched its fresh pasta – the photographs on the facing page show the initial range and the double page launch advert in the press – packed in a modified atmosphere and consequently free of preservatives. In the same year, the company's egg tagliatelle became Barilla from Emilia, and the new television campaign combined a number of values typical of the culture of that region of Italy with the other attributes of the product (made from traditional pasta dough): generosity, friendship, respect for traditions and the pleasure of good food, all expressed through watercolour scenes of a journey through the region. Below, a few frames from the spot [ASB BAR I Re, 91/1, 2, 3, 4].

This was an interesting example of self-quoting, and it was entirely justified. The advertising, once it's become famous for all the right reasons, quotes itself.

A double consensus

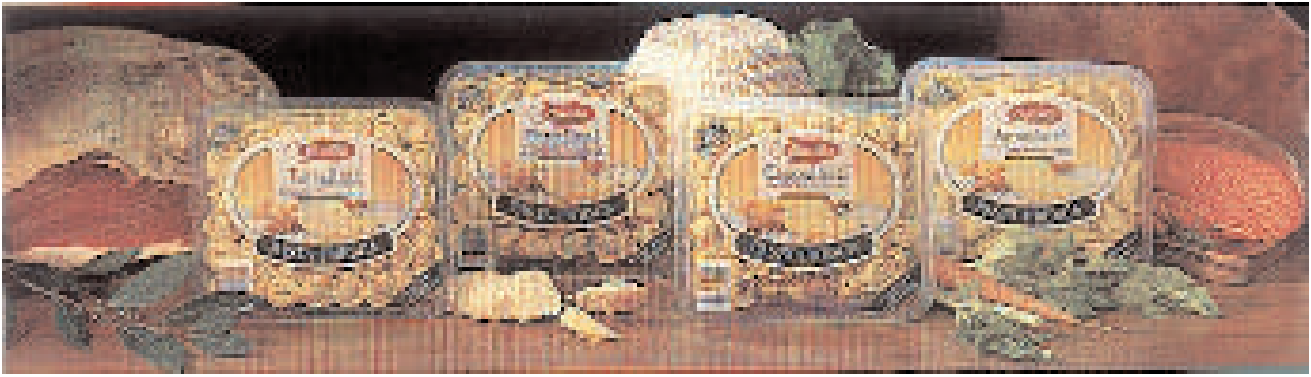
Dove c’è Barilla c’è casa was the claim that backed up all the communication for the period, from the posters to the renovated packaging line to the backup campaigns for the main one. There was a significant interest in new formats and new occasions, and the communication presented a second headline, from 1987 onwards:

Nessuno ti dà più piacere di Barilla [Nobody gives you more pleasure than Barilla], which appeared alongside the claim. Various pasta shapes were presented in the spot (*orecchiette*, *farfalle*, mixed pasta, *gemelli*, *sedani*, spirals, and so on), to suggest consumption on a seasonal basis.

This is an example of integration between company and product advertising. The company had made a great effort to create a variety of new products, destined to occupy different market zones. In 1985, wholewheat pasta was launched (announcements and adverts in the magazines, recipe ideas), a significant reflection of changes in public taste.

In 1986, a new campaign for egg *tagliatelle* appeared (headline: *Piccole feste antiche* [Little old celebrations]). In 1987, the new products were announced with the heading *Barilla invents exclusives*. The new products were unusual shapes, *bifore* and *trifogli*, and had been designed and produced specially for the occasion. Again in 1987, the *Fresche fantasie* [Fresh fantasies] appeared. This was a pasta that was proposed for use in summer salads. The company strategy of diversifying and ‘moving’ the pasta market was clear, with more suggestions for seasonal uses of the product.

In 1989, a new line of sauces was launched, *D’ora in poi* [From Now Onwards], with press announcements and a poster campaign. This was not the first time that the company had proposed this type of product, but it was the first time that the line was rationalised.



In 1990, there was another launch, for fresh pasta this time, with significant use of television advertising, along with the poster and press campaigns.

At the level of communication, there were various significant moments in addition to those we have mentioned here. In 1988, Barilla was the first advertiser to take over an entire publication to escape the overcrowding. In a move that was to be discussed, Barilla was the sole advertiser in the 20 February edition of *Sette*, the weekly magazine of the *Corriere della Sera* newspaper, taking up dozens of pages with reproductions of the famous frames from the TV campaign (it might be worth recalling that the “train” spot was part of the same strategy). It was immediately clear that this was not about

self-celebration, but was a first unconventional act (which was to be imitated by many others) in an attempt to re-attract the attention of consumers who had been distracted by the sheer glut of adverts.

According to market research, throughout this period Barilla succeeded in doubling its capital of consensus, and was able to bring off a modern epic. Overall, Barilla’s advertising communication attracted the interest, aroused the emotions and surprised millions of Italians. The final surprise, which struck a powerful blow for the company image, was the discovery of the face of Paul Newman under Santa’s beard.

An important surprise and a gesture from two ‘great actors’ on the communication scene.

Note

¹ Economic and financial figures in the report on the Barilla balance sheet, 1985, page 7.

² The words of Albino Ivardi Ganapini, former administrative manager

at Barilla.

³ BARILLA Pietro, *Memorie*, May 1991. ASB, O, Memoirs folder.

⁴ *Ibid.*



Going home... the advertising of feelings

MARCO LOMBARDI

The strategy was clear – the centre of gravity of the Barilla image was to be shifted progressively towards the more advanced areas of consumption, but without forgetting the company's links with its more traditional public. It was necessary to make up for a number of cultural deficits that continued to be associated with pasta (poverty and a sense of backwardness in terms of status and nutritional properties), by updating the brand image.

Where there's Barilla...

The task was not easy. It never is when the message is so universal. But we were greatly assisted by the initiative of Pietro Barilla, who had asked Federico Fellini to direct the “*Rigatoni*” spot. The content of this, and its tone, which broke away from the language that was so prevalent in advertising, immediately enabled us to realise that there was a more cinematographic and spectacular route that could be taken. The central idea was a simple one – if it is true that pasta is the most familiar, symbolic foodstuff for the Italians, and that home is the place that serves as a container for family ties, then there has to be a parallel between Barilla and the home. In the necessary dramatisation of the story told in the film, Barilla/home was always the safe, warm refuge to which you returned after doing some kind of cold duty or being involved in an adventure. The less openly stated dynamic spoke of the value, the memory you carried around inside you when you were far from home, in an unknown or even hostile setting. All the episodes therefore featured a homecoming, real or imagined, in which the pleasure of pasta in its various forms was an accompaniment to the psychological pleasure of the sense of celebration, warmth, vitality and confidence with which the home was associated. As I have mentioned, the idea was so simple that we had some

doubts over its effectiveness, but we did understand immediately that its simplicity would have given us maximum poetic licence, narrative freedom and flexibility, enabling us to cover all the areas indicated in the strategy. And that is how it turned out, thanks to a constant searching for freshness and truth. All the episodes had to contain a surprise (during our regular checks, it was clear that there was a good deal of expectation among the public for the next spot in the series), but nothing strange. On the contrary, there had to be a great familiarity with the lifestyles represented in the films. All relationships had to be traceable back to the couple, friendship and parenthood. The participation of the public was encouraged by a subtle, refined balance of tones, characters and environments, which were classy without being ostentatious. The basis for each homecoming was carefully sought out in a way that enabled us to speak in tones that were adapted to the broad section of the public we wanted to reach. The themes were either traditional and based on absolute values or more modern, with the values of today.

Among the earliest films we had the arrival of a new baby in the family (1986), the little girl with the yellow raincoat, who came home late because she stopped off to rescue a kitten (1986), the visit by the grandparents who lived far away, which demonstrates that traditions have not been forgotten (1988), a brusque sergeant and a strong friendship built up between fellow soldiers (1986), and the surprise of a Santa Claus who turned out to be the mythical Paul Newman (1991). Among the more up-to-date themes, the opening up of Eastern Europe and a visit to Moscow by a couple who lose their way (1988), a successful career traced back to the true values by a pasta spiral left in a jacket pocket by an innocent hand (1988), the acceptance of differences, with a little girl from South East Asia who was understood by a small boy of her same age before anyone else (1990), ecology, and the liberation of a fish that a father has taught his son to catch (1990), and work and its challenges, with a diver telling his children about the depths he has plummeted to (1988). At the centre of it all was the first theme (1985), the homecoming of a mysterious man, from the train to a car, and from there to a family villa which looks as if it is uninhabited. All this takes place without dialogue. Stimulating the vi-

Barilla pasta: "Train", 1985 [ASB BAR 1 Re, 85/1-2]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna and Roberto Fiamenghi

Copy: Andrea Concato

Director: Barry Kinsman

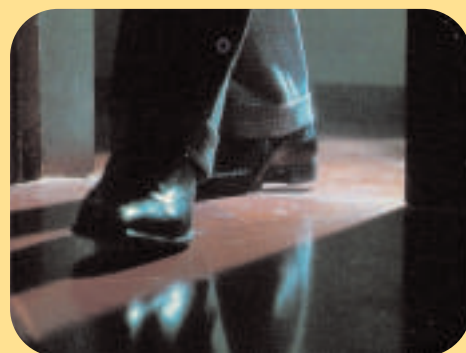
Lighting: Hugh Johnson

Production: Film Master

Music: Vangelis

Starring: Jean Marie Marion (leading actor),

Barbara Bigazzi (woman in red), Lora Gomez (wife)



Barilla: one hundred and twenty five years of advertising and communication

Barilla tagliatelle: "Motherhood", 1986 [ASB BAR I Re, 86/6]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copy: Andrea Concato

Director: Norman Griner

Director of photography: Norman Griner – Victor Hammer

Production: Film Master

Music: Vangelis

Starring: Hervé (father), Melissa Simmons (mother),
Riccardo Perrotti (grandfather), Tamia Magnaghi (grandmother),
Cecilia Bellisi (daughter)



Barilla pasta: "Girl and kitten", 1986 [ASB BAR I Re, 86/8]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copy: Andrea Concato

Director: Norman Griner

Director of photography: Norman Griner – Victor Hammer

Production: Film Master

Music: Vangelis

Starring: Sara Falzone (girl), Francesco Ambrosoli (father),
Patrizia Nupieri (mother)



Barilla tortellini: "Cadets", 1986 [ASB BAR I Re, 86/7]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copy: Andrea Concato

Director: Norman Griner

Director of photography: Norman Griner – Victor Hammer

Production: Film Master

Music: Vangelis

Starring: Philip Manikum (sergeant), Claude (father),

Marie Lise (mother), Jacqueline Vanozzi (little sister),

Alessandro Calafranceschi, Nicola Farron, Paolo Santini, Andrea Fuzek (recruits)





With the nineties, Barilla's advertising messages laid special emphasis on nutritional and health aspects. The rediscovery of the Mediterranean diet proposed pasta as the main ingredient, in which health and flavour, nutrition and pleasure, combined in a perfect balance. The photographs show the press campaigns of 1990, "The Discovery of America" and "Taste Your Health", making clear reference to the reassessment of pasta in the US diet (ASB BAR I Ra, 1990).

sion excites the ear, and the stories are completed by the public's imagination. However, it is also true that stimulating the ear excites the vision. The soundtrack – *Hymn* by Vangelis – was memorable, easy (no semitones) and above all arouses emotions in its ambiguity between solemnity and intimacy. In this campaign, the music played a narrative role, and was the irreplaceable, wide open comment on the events.

In this way, the tradition of Barilla close to the popular world of music continued. It was interesting to note the historic development of this combination. The first encounter was a matter of simple rhetorical redundancy (*Sunday is always Sunday*, by Kramer for the slogan "... is always Sunday"). Again from Kramer, "Likeable", with the words *There's something about you*, for the slogan "There's a great cook inside you...". Then, we move on to a function that is pure entertainment (Mina, Ranieri, Casadei and the San Remo Song Festival). The efficacy of the mnemonic code is discovered, with "If you choose Barilla you'll get off to a good start", and the mythical five notes of Franco Godi for Mulino Bianco. And finally, the prevalently narrative function in the form of a poetic dialogue with Vangelis and the homecoming (on this subject, see *Advertising in Music*, IV, pp. 52-63).

The strength of the product

And the product? First and foremost, it has to be noted that only pasta and a brand name such as Barilla would have been able to cope with such an emotional treatment, without any explicit sales message. If we bring together two of the claims used in the campaign, we can say, in a certain and credible way, that *Where there's Barilla there's home* for the precise reason that *nobody gives you greater pleasure than Barilla*. This is a natural meeting between three leading players in Italian culture – the



come, pasta and Barilla. But more than this was required. In the most successful advertising spots, the pasta is given a determining role as a testimonial and an instrument, to express the need for intimacy, and the appetite that goes with it. The man from the train gives a mock bite to a blue pack of Barilla pasta, the manager, a long way from home, remembers it as he runs his fingers over a pasta spiral placed in his pocket by his little daughter, the Asiatic girl imitates the boy alongside her as in a game, by sucking in a strand of spaghetti and smiling, at last, and the head waiter in Moscow satisfies the desire of the Italian couple by presenting a blue pack of Barilla pasta to the music of Vangelis. Joseph Conrad said, and demonstrated, that "everything you aspire to at artistic level, no matter how humble, has to contain its own justification in every line". I had never experienced a campaign that appeared to be so free and yet was so carefully driven in every aspect, an extremely effective equilibrium between discipline and imagination. To quote Raymond Chandler, another of my narrative heroes, I would say that the Barilla homecomings are an example of how "a good story can't be invented, it has to be distilled", by means of a long, careful process involving several elements, the most important of which in advertising is the brand ethos which, through the process itself, lives and grows.

The Barilla porcelains

On the wave of the emotion created by the television narratives centring on the theme of the home, a number of

In the spring of 1992, the US government launched a food education programme in the schools. The symbol and main tool of communication was a nutritional pyramid which showed the role that had to be played by carbohydrates, fats, sugars and proteins in a healthy, balanced diet. With the consensus of the United States Department of Agriculture and Health in Washington, Barilla became the Italian spokesperson for the Healthy Eating Pyramid, with press and TV messages, leaflets and recipe booklets, in a rare example of an advertising campaign essentially run for information purposes [ASB BAR I Ra, 1992, 1993; Rh, 1993/5; Rm, 31, 32, 33].

other messages emerged, which served more strongly as references. The tone of voice and a hint of a musical theme were sufficient to recall the world and values of Barilla/home and create the space for the introduction of a new product (the *Fresche fantasie*, with exceptional resistance to the cooking process, fresh pasta and the ready to heat sauces) or information on a promotional initiative (the famous *Porcelains* with their distinctive butterfly).

A journey in Emilia

The campaign spoke of the various shapes in which durum wheat pasta comes and its egg-based specialities. For 1990, it was decided to launch the egg pasta out on a route of its own, again with the theme of the Emilia region, already comprehensively covered in the seventies. Following the evolution of the main communication (the true pasta dough of Emilia), the product was attributed with some of the more general values from the region's culture: generosity, friendship, respect for and the upholding of traditions and, obviously, the pleasures of the table. In Emilia, it used to be said, any occasion was worthy of a celebration. For example, a bowling match between the old men of the town and the youngsters on a visit ends with no winners or losers, in a cheerful scene gathered an improvised but tasty dish of *tagliatelle*. To give an extra hint of dash to these watercolours and traveller's notes in Emilia, the best known Emilian of the moment, the skier Alberto Tomba, was brought onto the scene in 1992. Amidst a whirlwind of training sessions in Val di Fassa ("I left my skis in the hotel"), tours of Emilia with Alberto on his Ferrari ("my heart's still in my mouth") and stirring Olympic victories at Albertville, we succeeded in capturing the joy of living that this great athlete put across and which he was also able to dedicated to Barilla's 'Emilians'.

Simple flavours

In 1990 also the pasta sauces went off on their own. What could be done to contrast the highly industrial image that the ready to heat sauces had always emanated? How

would it be possible to communicate the technological innovation adopted by Barilla which finally gave a less heavy sauce with no hint of processing or additives? Our long experience with pasta assisted us here. Italian culinary culture combines cereals and sauces based on tomatoes, other garden vegetables, fish, olive oil... fresh, sunny, natural flavours. This is the Mediterranean cuisine, our archetype of good eating. Consequently, the formally minimalist slogan, "simple Mediterranean flavours", became a highly effective tool in reinforcing the quality of the Barilla sauces, and helped form the theme for a successful campaign that's still running today.

Nutritional information: the Pyramid Recipes

We said at the start that the general strategy for the first course had to clearly indicate the need to eliminate some of the deficits of pasta. The emotions aroused, the class and the modernity of the situations were ideal weapons against the prejudice that saw pasta as a poor, boring, old foodstuff, increasingly coming to be excluded from contemporary life. One prejudice that remained was the notion of pasta as a nutritionally lacking food. As a result, in 1990 the need arose to add to the campaign with rational, direct messages on 'healthy eating', as promised and maintained by pasta with particular effectiveness. This brought out the strong side of the gentle character that Barilla expressed in its advertising, with pasta presented as an intelligent choice, which gives pleasure while at the same time being healthy. Could any food be better loved by us Italians? But how many of you are aware of the 'clean' energy that is developed by the carbohydrates? "*Taste your health*" was the first, significant heading in an intense press campaign, to be followed by "*To stay healthy, eat what you like*", a great release, almost an absolution for the sinners who've committed gluttony (valid only for pasta, obviously!), and finally, "*The discovery of America*", which lightheartedly alluded to the major reassessment of Mediterranean cooking in the USA. To expand on this theme, support was offered to the football World Cup. "Italia '90 has chosen Barilla as the official



product. To eat healthily". The association of Barilla with sport in this way took on a more precise meaning, that went beyond the values of enjoyment, vitality and participation in the passions of the Italians (as with music, Barilla is also a fan of football, cycling and skiing). The sportsman's diet (energy, lightness and, of course, pleasure) found its ideal staple food in pasta. By now, this message was being frequently put across in the most authoritative of the media, such as the *Salute* (Health) supplement published with *Corriere della Sera*, the *Tutti in Forma* [Everybody Fit] feature in *Gazzetta dello Sport* and the TV programme *Più sani, più belli* [Healthier, better looking]. The days were long gone when pasta was given the blame for slovenliness and obesity, though the memory had not entirely faded. The publicity process was slow, especially because our intention was not to place the blame on other types of food, but to advertise such principles as variety and priority. This explains a further Barilla initiative in the area of healthy eating. In the spring of 1992, the US government launched a widespread campaign for education in healthy eating in the schools. The symbol and the main tool of communication was a pyramid, which gave a simple and clear view of the roles that have to be played by fats, proteins, carbohydrates and the other main nutrients in a balanced everyday diet. In this pyramid, pasta occupies a fundamental position (along with the other cereals, obviously). With the enthusiastic consensus of the United States Department of

Agriculture and Health in Washington, and in accordance with the Guidelines for a Healthy Italian Diet issued by the Institute of Nutrition, Barilla became the Italian spokesperson for the Healthy Eating Pyramid. All the media were involved, in a rare example of an advertising campaign set up essentially for information purposes that was carried out through the press, television and the publication of leaflets and recipe ideas (the *Ricette della piramide* [Pyramid recipes] which showed how to combine pasta with the other nutrients required).

Between emotion and reason: the challenge for the future

It was on these two parallel routes of communication that the "Where there's Barilla there's home" campaign concluded: the emotion, psychological pleasure and the reasoning behind an intelligent choice. "You're as good as your next idea" is one of the strictest principles of advertising communication. To maintain its level of excellence, Barilla image needs to evolve in tune with the spirit of the age.

Where there's Barilla there's advertising

ROBERTO CAMPARI

In 1985, the first Young & Rubicam production was released after nearly five years of advertising by TBWA. This was the “*Train*” spot, under the artistic direction of Gavino Sanna, with the musical comment from Vangelis. Two versions were produced – lasting 60 and 120 seconds – and they tell the story, with variations on the theme, of a man who arrives at the station in Milan, his meeting with a woman in red (the famous film *The Woman in Red* had been released a year previously, in 1984) with a seductive air, a car journey through hilly countryside and the door to a kitchen, where the selection of a pack of pasta acts as a prelude to the warm welcome the hero receives in a lounge full of guests, and where the pasta, that he had hidden behind his back, becomes a symbol of the complicity and pact of love that bind him to his wife. *Where there's Barilla there's home*, states the slogan, and this home is a place of loyalty, affection and wellbeing¹.

Depending on how it is told, it can be lyrical or heroic, as is the case in “*Grazie Roma*”, directed by Alessandro D'Alatri, where the music covers the dialogue, first in the form of gestures, then in words, between a young fan of the football team, whose colours he's wearing, and a security guard at the entrance to the stadium who, moved by seeing him trying to follow the match on a transistor radio, calls on him and lets him into the stand, which we see from the inside, looking up, while the boy runs up the steps towards the flags waving exultantly in the air².

But much more frequently the tone is in greater harmony with the final slogan, the exultation of a family group, to which the protagonist returns, or of which he thinks from far away.

A return to this theme takes place in “*Motherhood*”, where a young couple announce the birth of a new

baby to their elderly parents, before going back home, where they are welcomed with great rejoicing by the older generation and their brothers and sisters³. The story of a homecoming is also told, in a more original way, in “*Cadets*”, where the scene is a military academy, with soldiers in pale blue uniforms and white horses, possibly slightly reminiscent of the film *Taps* (1981), where the threats of punishment from the sergeant only act as an element of suspense to make the return home to mother of one of the recruits accompanied by two of his fellow-soldiers all the more liberating and joyous⁴.

In “*Kitten*” on the other hand, the link is probably with a much more important film, Fritz Lang's expressionist masterpiece *M* (1930), even though the angst of the theme in this is by no means reproduced. The little girl comes out of school and misses the minibus that should have taken her home. She therefore sets off to walk, in the rain, with her raincoat making her seem like a kind of Little Yellow Riding Hood, lost in the forest of the city. Back home, in the meantime, her parents look at the clock, noting that she is late in getting back. This is exactly what the mother does in Lang's film, but while the girl in that work ends up falling victim to the Düsseldorf monster, the walk home in this case is a much more reassuring affair. We see a number of close-ups of the smiling child, making the point that there are no hazards in this particular ‘wood’. On the contrary, there is a happy encounter with a kitten numb with cold and soaked by the rain. And her return home is made all the more joyous by the presence of the little kitten, which is immediately given something to eat⁵.

Rather more of a risk is run by the diver, whom we see in a series of rapid frames similar to those in an American action movie as he plunges into the sea from an offshore oil platform. All this makes the red light of sunset, the music and the slogan even more liberating in the homecoming⁶.

The lights of Vittorio Storaro, with his typical use of yellow for sunset scenes, shine on the last supper with the family and the departure of a young father for the airport. His little daughter, whom we had seen laughing with him on this occasion, secretly inserted a pasta

Barilla pasta: "Spiral", 1988 [ASB BAR I Ra, 88/15, 16, 17]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copy: Verdiana Maggiorelli

Director: Massimo Magri

Lighting: Vittorio Storari

Production: Politecne

Music: Vangelis

Starring: Tommy Tomaszewsky (father), Marlene Weber (mother),
Maya Serwenska (girl), Alessandro Ledda (boy)



Barilla pasta: "Moscow", 1989 [ASB BAR I Re, 89/1-8]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Director: Nikita Michalkov

Director of photography: Franco di Giacomo

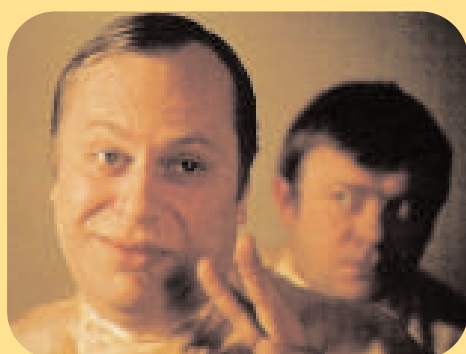
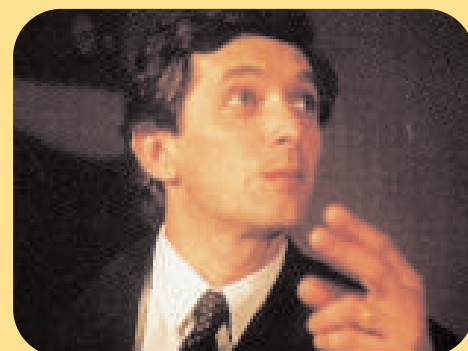
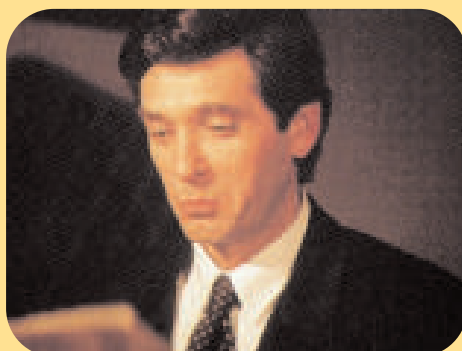
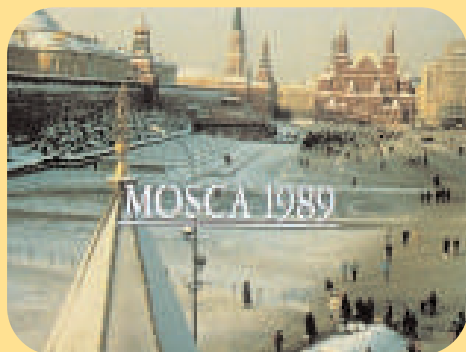
Production: Film Master

Music: Vangelis

Starring: Natasha Hovey (her), Serghei Martinov (him),

Vsevolod Marionov (head waiter),

Yuri Bogatiriov (waiter who does not understand)



spiral in his jacket while they are in the car. This is followed by the farewells, the plane, the foreign town and, in the hotel room that evening, the discovery of that little object, that makes him think of his home so far away with nostalgic affection⁷.

Thoughts of home are again transformed into a piece of pasta, this time drawn on a sheet of paper, in the case of a young man who, like the star of *Il posto* in Olmi's film, goes to the city to take part in a recruitment test for a job. When he finds himself alone at the table, he makes the drawing which, of course, is going to form the basis for his good luck. After a long bicycle ride from the station to his home in the country, he receives a phone call telling him that he has got the job, while the manager at the other end of the line admires the sketch of the pasta. The world of advertising really is the realm of fable⁸.

And 'home' might be just what a young Asian girl has succeeded in finding at last. We see her arrive at the airport to be welcomed by the parents who have adopted her, who want to include her in the warmth of the family group, where she reaches an understanding

with her new brothers and sisters in the form of a strand of spaghetti sucked in through the lips⁹.

The lights of Sven Nykvist, the director of photography for the films of Bergman, are used in the American adventure on the "Golden lake" of a boy who goes fishing with his father on a boat, the film showing them setting free a fish they have caught¹⁰.

In Nikita Michalkov's film "*Moscow*", a young couple on holiday joke together and photograph each other in a Red Square covered in snow. A long shot shows them on a sledge as they pass the historic buildings of the Kremlin (the shots of the sledge are the high point in the film, reminiscent of the world created by Tolstoy), then they end their day in a restaurant.

Michalkov, remembering the lesson taught by Fellini, rather than engaging on the theme of debunking the myth homes in on the total inability to understand the Cyrillic script of the menu. To the music of Vangelis, which the restaurant orchestra is ordered to play by the head waiter, the words *spaghetti* and *pasta* can only be mimed¹¹.

Note

¹ See the film "*Train*", in its two versions. 120 seconds: ASB BAR I Re, 1985/1 Inv. 3723, and 60 seconds: ASB BAR I Re, 1985/2 Inv. 3724.

² See the film "*Grazie Roma*", ASB BAR I Re, 1986/3 Inv. 3727.

³ See the film "*Motherhood*", ASB BAR I Re, 1986/6 Inv. 3720.

⁴ See the film "*Cadets*", ASB BAR I Re, 1986/7 Inv. 3731.

⁵ See the film "*Kitten*", ASB BAR I Re, 1986/8 Inv. 3732.

⁶ See the film "*Diver*", ASB BAR I Re, 1988/1 Inv. 3745.

⁷ See the film "*Spiral 60 seconds*", ASB BAR I Re, 1988/17 Inv. 3761.

There are also 50 and 45 second versions of this.

⁸ See the film "*The job*", ASB BAR I Re, 1989/16 Inv. 3777. This film was never broadcast.

⁹ See the film "*Adoption 60 seconds*", ASB BAR I Re, 1990/2 Inv. 3780.

¹⁰ See the film "*Golden lake 45 seconds*", ASB BAR I Re, 1990/9 Inv. 8149.

¹¹ As with many other advertising spots, there are three versions of this Moscow, ASB BAR I Re, 1989/1, directed by Michalkov and broadcast in 1989, lasting 60, 50 and 45 seconds respectively.

Barilla pasta: "Adoption", 1990 [ASB BAR I Re, 90/1, 2, 3]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copy: Franco Bellino

Director: Norman Griner

Director of photography: William Coleman

Production: Film Master

Music: Vangelis

Starring: Lin Lai (girl), Dan Region (father), Corinne Laval (mother),

Isabelle Guillot (air hostess), Silvia Marriot (grandmother),

Filippo Pasqualone and Dario Panichi (brothers)



Barilla pasta: "Fisherman", 1990 [ASB BAR I Re, 90/9]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copy: Maria Grazia Boffi

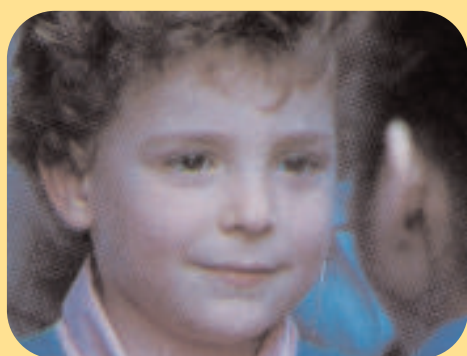
Director: Massimo Magri

Director of photography: Sven Nykvist

Production: Politecne

Music: Vangelis

Starring: Ryan Murphy (boy), David Barridge (father),
Lisa Kay Palmer (mother)





Barilla pasta: "Christmas", 1991 [ASB BAR I Re, 1991/7]
Agency: Young & Rubicam Italia
Creative director: Gavino Sanna
Art director: Gavino Sanna
Copy: Gavino Sanna
Director: Bob Giraldi
Director of photography: Larry Fong
Production: BRW
Music: Vangelis
Starring: Paul Newman (Santa Claus), Parish Robert (boy)



Pietro Barilla and advertising

RICCARDO CARELLI

Pietro Barilla loved advertising. He regarded it as an indispensable tool for the development of the enterprise and its sales and market share.

Reflections of a professional nature and experience built up in Italy and abroad, in the USA in particular, reinforced his convictions. He often spoke of this experience, and succeeded in convincing and converting even the most sceptical of listeners.

However, I have always thought that, leaving aside his professional convictions and motivations, his relationship with advertising was more intimate and direct, and that it arose from his passion for telling stories and involving not only those closest to him, but also people he met for the first time.

He was a great observer of what goes on in the world, from the most negligible incident to major events, and he had that rare gift of being able to use these observations, no matter how banal, as a basis for moving on to more general notions, often succeeding in anticipating trends and phenomena in a way that was quite remarkable. Also in this sense, he was a man capable of understanding the meaning of the times in which he lived.

In my opinion, advertising was an integral part of this communicative side of him and his ability to absorb what life held in store for him each day, which he then went on to reprocess and transfer to others with that capacity to summarise and simplify that came naturally to him, as well as with that sense of style in telling stories and with the force of his convictions.

Those who worked with him regarded his flashes of intuition – and at times his intrusion on their work – as a formidable added value for the results of their operations.

Even after the company had taken on its own mechanisms for the purpose, and recruited people with skills

of the highest levels, the presentations of Pietro Barilla were a fundamental factor in the process of carrying out the advertising campaigns.

On these occasions, the jargon and rituals of the marketing people (copy strategy, copy test, market segmentation, consumer research, and so on) took on concrete meaning and strategic significance, taking inspiration from the fundamental themes that he proposed and pressed home with conviction:

- “Transmit the truth”, in other words discuss the features of the product without ever deceiving the consumer.
- “Enter into the spirit of things”, as he said so often, suggesting and teaching methods of consumption in a coherent, constant manner.
- “Propose and help spread a healthy diet”, in line with our culinary traditions, supported by the high quality of the products, of which he was one of the most determined promoters.

Simple but powerful themes, which for him defined the very mission of a major food company and which, together with family values, formed an important part of his personal belief system. All this regards the ‘what’, but it is impossible to describe Pietro Barilla’s relationship with advertising without mentioning the ‘how’, which was always a question of an attempt to get the best out of those who had to transform the strategy into an idea, in the form of a message capable of speaking to millions of people. A love for the figurative arts, a faith in what a great talent can produce and the habit of mixing with personalities from the world of art and culture, often led to situations in which the hand of an artist helped make the advertising messages of Barilla unique, but without ever losing sight of the objectives and contents of communication. Stylists from the Olivetti school such as Erberto Carboni, talented advertising men like Gavino Sanna and such major film directors as Federico Fellini – to name but a few – took an activity in which the ‘how’ is at least as important as the ‘what’ to levels of excellence. Above all, their work ensured that Barilla communication as a whole put across an image of the company and its

Pietro Barilla at his desk with a statuette by Emilio Trombara (1875-1934) showing the first company trade mark [ASB BAR I Rg. 1914/11], in a 1991 photograph by Nando Cioffi [ASB O, Pietro Barilla, Iconografia].

products that was very close to the personality of Pietro Barilla, based on serious commitment and cor-

rectness, generosity and an open attitude towards the world, rigour, optimism and natural elegance.



The world of art was a frequent point of reference for Barilla advertising, from the first posters of the twenties to the Carosello broadcasts directed by Valerio Zurlini in 1970, containing paintings by Magritte and Burri and sculptures by Ceroli. These pages and the ones that follow show layouts and messages from the campaign entitled "Una pasta fatta ad arte" [A pasta, comme il faut], with friendly references to the leading artists of the twentieth century – in order, Fontana, Burri, Rotella and, on the pages that follow, Pomodoro, Mondrian and Calder – produced by Young & Rubicam and published in the food magazines in 1994 [ASB BAR I Ra, 1994].

Advertising *comme il faut*

GIANNI CAVAZZINI

Art made its entrance into the Barilla image system with the company sign that appears in the photograph from 1921. At the centre is the large panel, designed and built by Ettore Vernizzi in his workshop at Borgo Santa Caterina, Parma. The angle is indirect in the sense that the creator, with his apprentice pouring the contents of an egg onto a board heaped up with white flour, is undoubtedly looking to the Italian painting of the late nineteenth century and its post-revival values, expressed to add a ray of hope to man, who now finds himself in the final century of the second millennium. We're at a crucial turning point in the his-





tory of humanity, and Vernizzi too makes his contribution as a wise craftsman. In the true sense of the term, it was his son Renato who went on to become an artist, a painter of delicate sensitivity, evoking presence and atmosphere, and linked by ties of affection to Pietro Barilla.

With the assistant in the workshop, or rather, the *putén*, to use the Parma dialect word, Barilla remained tied to the local culture of the city in which it was founded and in which it had already become consolidated. The mention of Vernizzi creates a contact with the ways of a painter of limited influence, whose works reflected the tastes of the city.

‘Serious’ art in an international dimension appeared on the scene in 1923, with the calendar plate by Emma Bonazzi, whose *Cornucopia* (> I, page 214) took up the lines of the Viennese Secession, with a specific quotation for Gustav Klimt. The composition is of significant artistic quality, symbolising the transforma-

tion from Liberty to Art Deco. In this way, culture in a broader sense became a part of the Barilla image.

At this point, the creative personality of Erberto Carboni was already present in Barilla’s advertising communication. With his incomparable elegance of touch, he had already designed the 1922 calendar (> I, page 216), and he would go on to accompany the development of the company through the contribution of his commanding graphic talent, which was projected towards the broadest possible European dimensions.

The factory trade mark redesigned by Erberto Carboni was to retain its full dignity in the years that followed, right up to the present time. It was only in 1958, when cinema advertising was in vogue, that Paul Bianchi came onto the scene as another Barilla artist with his mobile geometries (> II, page 99). In 1959, Emanuele Luzzati with his *Tarantella di Pulcinella*, ironic and surreal, that added a real touch of fantasy to advertising in the cinema (> II, page 102).





A work of art in the most absolute terms appeared in 1965, with Valerio Zurlini, a director of refined figurative culture, subtly inspired by literature.

Paintings and sculptures formed the background to the songs of Mina, while the architecture and sculptures of EUR acted as a counterpoint for the singer in the films by Piero Gherardi (> II, page 183). Zurlini came back onto the scene with Mina, and in 1970 a painting appeared as the supporting element of the image. The work was by René Magritte, the Belgian artist who died in 1967, leaving behind the words “A painting is a constructed object, and it has to be well constructed, because it’s a condition of life, requiring exactness, logic, economy and probity” (> II, page 158). For Magritte, then, creating is the conscious construction of an image in which the real life is a dream, that is, a

A box of Barilla pasta enters the universe of the artists. Left, Fabio Mauri, *Cassetto: objets achetés*, 1959-60 [CSAC, University of Parma].

memory of origins and a rejection of daily habits.

And after Magritte, still in the presence of Zurlini, it was Mario Ceroli who took the mythical notion of artistic origins onto the lively scene of advertising with his distinctive, powerfully expressive wooden forms (> II, pp. 158-159). The advertising image certainly has a need for such a myth, in its task of bringing about a harmonious encounter between the subliminal aspects of experience and the extreme flights of the imaginary.

The visual resonance of human memory is also recalled in the campaign conceived by Gavino Sanna (> III, pp. 56-57) from 1985 onwards, with explicit references to Caravaggio’s *Still Life*. More specifically, it is the famous *Fiscella*, or basket of fruit, exhibited in the Abrosiana Gallery in Milan, that provides the evocative part of the message of genuine, fresh products that form the basis of the Barilla system in these years of enormous expansion.

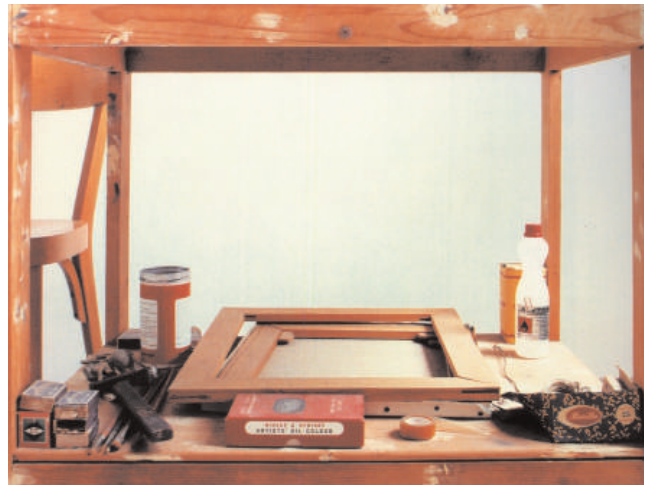


Opposite, a photograph by Luigi Ghirri (1943-92) of the studio of the painter Giorgio Morandi in Grizzana, near Bologna, in which blue Barilla boxes are used as containers for the artist's materials [from L. Ghirri, *Atelier Morandi, Paris, Contrejour Palomar*, 1992, page 70].

With Caravaggio and through the medium of the images, we hark back to a number of equally mythical episodes in the history of painting. The basket at the feet of the Virgin in Borgognone's wheel, the loaves of bread on the table in Moretto's *Last Supper*. This is a memory that rebounds even after centuries, as a result of unpredictable coincidences, in the imaginative world of Morandi, perhaps the greatest Italian artist of the twentieth century.

The proof is in a photograph by Luigi Ghirri, contained in the *Atelier Morandi* volume. Here, clear and emblematic, we see a box of Barilla pasta among the colours and brushes of the universe recreated in the 'residence and studio' of Grizzana.

Other pictorial suggestions, remotely distilled, can be found in two crucial moments in Barilla advertising.



Romantic Russian painting shines through in the film directed by Nikita Michalkov in Moscow in 1989, and the rural atmospheres of the Tuscan Macchiaioli are evoked in the long term campaigns for Mulino Bianco. This is a further confirmation of the understated but ever-present links that unite the image of Barilla with the cultural, figurative world. All this was to develop into an ironic – or auto-ironic, if we consider the Barilla Art Collection in the Pedrignano offices – campaign by Barilla pasta in 1995, involving a parody of the greatest artists of the twentieth century, from Fontana to Mondrian, Pomodoro to Burri, reminding us that spaghetti can also be a work of art.



Barilla in art

ALBINO IVARDI GANAPINI

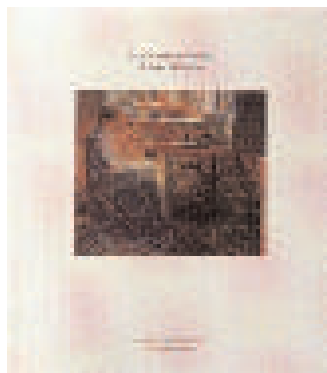
In a fascinating interview for Tele Montecarlo, while Alain Elkann reminded him of his active presence in the cultural scene of Parma alongside Bertolucci, Mattioli and Bianchi, Pietro Barilla retorted with “Yes, I was there too, but always on the side of pasta”. As if to have done my bit, but I have always remained tied to my own world and my own craft, while I let others get on with their own. These words sum up the entire personality of the man and his relations with art, artists and culture. A constant, precise, intelligent presence, with a great love toned down by extreme discretion. Love is a precocious thing, that begins in adolescence, like when the young student closed up in the Scolopi College at the Badia Fiesolana in Florence, who says, “Florence enchanted me. I wandered through the Uffizi and if I had to write a postcard I chose the photographs of Alinari, which reproduced the paintings in the museum. There was one in particular that attracted me, Botticelli’s *Primavera*”.

The seed had been sown, and with time it was to bear fruit. But first, work beckoned, with the constant commitments at the company, and business as well. This was a world that seemed to be so distant from art, containing not a trace of its restful breath. And yet, that creative spirit and curiosity for the new that were to be constants in his life also made their way in here.

In the early post-war years, when he took over the running of the company along with his brother Gianni, he was going to realise during a trip to the USA that the key to success is not to be found only in the quality of the products, but also required careful work on the company image. His intellectual friends Pietrino Bianchi, Orio Vergani and Erberto Carboni backed him up in this initiative. This led to the slogans of the fifties, the posters and, more importantly, the first packs of pasta, in which the imaginary world of fantasy combined with the concrete fact of ‘do-



ing’. The first steps in a company philosophy, linked to particular attention to the image and advertising, is nothing other than creativity and an artist’s touch applied to business. As the years went by, there were the *Carosello* broadcasts with Mina, and the spots of Federico Fellini and Nikita Michalkov. But such a capable businessman cannot just close up his passions in a cupboard and, even when his commitments became particularly intense, he always attempted to keep a close eye on everything that was going on around him. Which explains his love for the cinema – Bertolucci, Bianchi, Rossellini and Zavattini introduced him to neo-realism, explained to him the beauty of the images that so much disturbed the closed Italian culture of the fifties. And in 1953 there was a minor scandal when Pietro Barilla decided to sponsor the first neo-realist convention. A scandal and a provocation that were signs of great intuition and a highly developed sensitivity. That season in the cinema went on to teach a lesson to the whole world, from which undisputed geniuses were to emerge.



Pietro Barilla was always fascinated by the world of art. In the course of time, his friendships with critics and artists ended up by surrounding him and those that worked with him with works of modern art, to the point where the Pedrignano offices and Viale Barilla began to look like a museum. Opposite, Pietro Barilla with Marino Marini's *Cavaliere*. Below, the entrance hall to the Pedrignano offices in 1991, with works by Guttuso, Consagra and Messina. In 1993, on the occasion of his eightieth birthday, Pietro Barilla wanted to throw open his huge collection to the public, and he did so by exhibiting it for nine months at the Magnani Rocca Foundation. Alongside, the poster and catalogue for the exhibition, published by Guanda [ASB BAR I Ra, 1993/1].



Also in this case, the sobriety and discretion of his personality combined with the awareness of having understood and appreciated what was happening before anybody else. It was only a short step from the cinema to painting. Valerio Zurlini was in Parma to direct *La ragazza con la valigia* [The girl with the suitcase], and this strengthened a friendship born in Rome. Zurlini was a great lover of modern art, and he took Barilla to Ghiringhelli in Milan, where the first thing that struck him was a painting by Morandi. This was the same painting as the one published in the first edition of *Palatina*, a Parma-based magazine sponsored by Barilla and printed and designed in Parma, which hosted some of the most prestigious names in Italian culture, including Gadda, Bertolucci, Testori, Pasolini, Delfini, Bassani, Fellini and many others. This was an intelligent way of placing the city at the centre of the debate, and once again we see that combination of discretion, intuition and elegance, with a small but significant gesture of homage to what was going on to be called the *Parma Workshop*, in the process of making a name

for itself at the time. As he said himself, the conviction behind all this was that «Barilla owes a lot to Parma, and its growth is intimately linked with the growth of this little metropolis».

By 1957 we were in the period of the great collectors. But also in this case, passion combined with a sense of the vital nature of things. "I've never considered the idea of collecting anything and everything, and I've never followed the calendar of the major exhibitions", he always said. "If I could, I'd rush off to Paris at the weekends, or make a trip to Zurich, and I always tried to fit in certain visits to New York. I bought when I was feeling good. Everybody has his own way of expressing his happiness, and for me it was a painting or a sculpture. I gave myself a present, or gave a present to the people living with me". Which meant not just his family and friends, but also his assistants who worked in the same place as he did.

As he himself said, the idea came to him when he paid a visit to CIBA in Basle, and there, at the entrance to welcome the visitors, he found not the cold, tradition-

The Barilla Modern Art Collection all began with a work by Giorgio Morandi – below – which Pietro Barilla saw in the fourth edition of the cultural magazine *Palatina*, which he himself supported. He wanted to meet the artist, as a result of which a friendship developed that took him into an increasingly deeper exploration of the world of art. Facing page, a series of pictures of the monumental sculptures to be found in the green areas around the Pedrignano plans. Left hand column, from the top: Giuliano Vangi, *The Knot*, steel, 1993 [CBAM 117], Mario Ceroli, *Horse*, bronze, 1984 [CBAM 114] and Arnaldo Pomodoro, *Split Disc*, bronze gyroscope, 1965-75



al company furnishings, but a beautiful painting by Picasso. Why could not Barilla do the same? No sooner said than done, and the offices and lawns that surrounded the Pedrignano works were gradually transformed into a permanent art gallery, an unusual combination of technology, efficiency and the colours and beauty of the paintings and sculptures. “I was glad to see the paintings and sculptures existing among the workers at the company. Each office contained a painting of some kind.

No matter what the critics have to say about some of the works, for me they’re all equally important. I selected each one individually, inspired by what my emotions were telling me”. There was something of a legend in the company to the effect that each time a new top manager was recruited he was greeted by the purchase of a new work of art. The expert eye of the businessman selected his key workers, each of whom was identified with a painting on the basis of his character or personality.

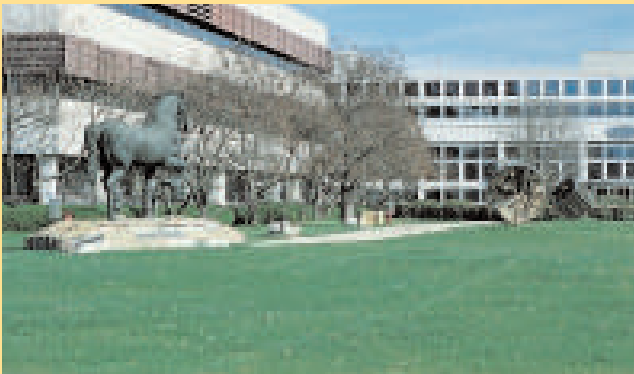
The relationship was always a living, human phe-

[CBAM 411]; Mario Rosello, *Man*, bronze, 1973 [CBAM 409] and Arnaldo Pomodoro, *Cube IV*, bronze, 1965-75 [CBAM 111]; Pietro Cascella, *Wheat Fields*, a work commissioned by Pietro Barilla for the centenary of the company and unveiled in 1982 (> III, page 111). The right hand column shows the Vangi group once again, located in the area in front of the main office entrance, the last work commissioned by Pietro Barilla, in 1993, and, below, a detail of the fountain by Pietro Cascella on the request of Guido, Luca and Paolo Barilla, placed between the offices and the company restaurant in 1994 [ASB O, Art].

nomenon, in the sense that the works were never mere objects, but a kind of sign, a tiny splinter from the soul of his artist friends, each with its own story and its own world to be discovered and loved, from Guttuso with his sunny Sicilian fantasies to Marini, with whom he went for walks along the beach at Forte dei Marmi, his childhood friend Mattioli, Mazzacurati, the bright, witty friend he stayed with in Rome, and many others, including Burri, Ceroli, Melotti, Pomodoro and so on. Then, alongside the artists, there were the critics and dealers – Soavi, Tassi, Ghiringhelli, Tazzoli, Gian Ferrari, Toninelli and Kaahnweiler.

For each of them, the relationship always meant much more than the simple purchase or sale of a painting. To give one meaningful example, Pietro Barilla always loved the sculptures of Manzù, and when he was finally able to buy a few, he not only paid the sum due for these, but also went on to do something that fully explains the nature of the man. He sent a number of cartons of products to the sculptor’s home address, not just pasta and biscuits, but ham, salami, a variety of other cold meats, dried mushrooms from Val di Taro and Parmesan cheese. Because even if you pay for a work of art, in a way it is always something you have stolen from the soul of the artist, and you have to make up for this with another gift. And for those who have always had a particular attachment to their home territory, there can be no better gift than the fruit of the toil of those who live there.

That same philosophy of giving and sharing a personal joy through giving a work of art inspired the exhibition at the Magnani Rocca Foundation, which was opened on the occasion of his eightieth birthday, which provided an occasion to thank the town, in whose debt he always felt himself to be. This event became a summary, a biography of the progress of Barilla on the wave of his great love for modern art, with the paintings of Boccioni, De Chirico, Magritte, Guttuso, Morandi, Chagall and Picasso, together with the sculptures of Rodin, Moore, Marini and Manzù, which make up the sumptuous furnishings of the Barilla headquarters, opened up and offered to his city.



Pietro Barilla's family album: below, standing, with his younger brother Gianni and sister Gianna, posing with his father Riccardo in a photo from the twenties.

Facing page: above, at the Scolopi College in Florence (fourth from the left in the top row, almost in profile), and below, with a group of friends during the study period spent in Calw, Germany [ASB, O, Pietro Barilla, Iconografia].

Pietro's Barilla

ALBINO IVARDI GANAPINI

The history, the family and the emerging company

Pietro Barilla was born in Parma on 16 April 1913, the son of Riccardo Barilla and Virginia Fontana. His sister Giovanna had been born three years earlier, and in 1917 his brother Giovanni was born. The family house was in Via Vittorio Emanuele, now known as Via Repubblica. "I was born on the second floor", said Barilla, "above my grandparents' shop. They started the history of Barilla in 1877, when they started making bread and pasta. It was hard work in the shop. At the start of the century, poverty afflicted the country, in which all kinds of technology were unknown. My father and my uncle Gualtiero heated up the oven with wood. Opposite our house, in the courtyard of a church, there was a fountain. In the Barilla workshop there was no running water, and bread and pasta dough were made with the water from this fountain, which was brought in by crossing the road carrying buckets during the night, both summer and winter"¹. "My father and uncle Gualtiero got on so well because they were so different from each other. My father, a tireless worker, maybe didn't have all that much imagination, but it was this same imagination that exploded and fuelled the projects of uncle Gualtiero. He had gone to school in a seminary, because in a poor family a son who worked as a priest could guarantee the future of the whole family. Going to high school in the Italy of that time was something of a privilege, and Gualtiero became the brains behind the growing industry. He was something of a megalomaniac, but there was nothing wrong with that in small doses, because it gives you the courage you need to burn your bridges. The pair complemented each other to perfection. One of them was solid, practical, reliable, and the other was a tortured soul. Gualtiero died of typhoid in 1919"².

The industrial phase of the company had already begun. It was set up in 1910, when the new oven and new pasta making tools were put into operation, in Barriera Vittorio



Emanuele, now known as Via Repubblica, to which the family moved. The sudden death of Gualtiero left all the weight of the company on the shoulders of Riccardo. Pietro takes up the story once again: "Every at six morning, my father said to my mother, 'I'm going down to the factory'. And that was where he stayed until lunchtime, after which he'd return until the evening. We lived in the house above the workshop. My mother did the housework and came down to lend a hand at nine in the morning. After the death of Gualtiero, her presence had become vitally important. She was a woman with a strong personality, and could understand a situation at a glance. She recruited the female workers by simply looking them in the eye, and she never got it wrong. This was in the days before psychologists with their personality tests. She had learned to live her life in a family of modest means. Her father carried milk around on a barrow and sold it on the streets, dished out in aluminium measures, and she helped him out when she was a girl. On the death



of Gualtiero, she started working alongside her husband. She paid out the wages on the Saturday. At that time, the wages were paid on the evening of the last working day of the week, every week. She used to put gloves on to count out the money. She had beautiful hands, but they were hands that were also prepared to do the same work as the others. When my father got into debt to pay off his partners – family members he didn't get on with – she tried to mark the pasta we sold in a different way. It was sold loose at the time, with the result that the various products became mixed up in the shops, due to the non-existence of packaging. We were among the first to sell pasta to the shops in packets, with our name on them. We earned well from this, and it helped pay off the creditors. My mother worked in the packing team. It was all done by hand, and the shifts lasted ten hours a day, morning to evening⁷³. Pietro, a boy with a curiosity for life, observed and remembered situations and emotions that were to return to him often, and which undoubtedly had an influence on him as he grew up.

Education and adolescence

But it might be an idea to take a look at this stage through the story told by Pietro to Maurizio Chierici in an interview from 1991¹⁴. "In the meantime, I was growing up. I was a boy that rode around the factory on a bike, and the workers knew me by name. We were starting to do well. Business was expanding. My parents didn't have time to follow up my education. The factory took up all of their time. So they sent me to a residential school, but as a day



pupil. The Maria Luigia College was where the wealthy classes sent their kids, and my father, who'd only got as far as primary school, thought his children had to study as they grew up. It might seem obvious today, but at that time such an analysis was more complicated. He wanted us to learn in the company of kids 'that knew more things'⁷⁴. Gianni almost finished his degree, but the war meant he couldn't take the final exam. I didn't like studying. I passed all the exams, but I was never happy doing it.

"I left the Maria Luigia after falling ill with pleurisy, because a famous local doctor, Professor Braga⁵, advised sea air as a cure. So that meant going to the Salesiano College in Alassio, which was my first long journey, almost to the other side of the Apennines". I had to change train three times. It was as if we were heading for Africa. Things were better in Alassio. The priests played football with us. But my sister was attending the Mantellate school in Florence, and my parents decided to bring all

Pietro with his parents Riccardo and Virginia in 1936, at the gates of the family villa at Salsomaggiore Terme. Facing page: a photograph from the forties, after returning from the war [ASB, O, Pietro Barilla, Iconografia].



of us children to the one place, so that they could visit us all in a single trip. So they sent me to the Scolopi school. Here, you had to wear a pseudo-military uniform, and you lived almost as in a prison. We were locked in our rooms at seven in the evening. Single rooms, with bars at the windows. The kids spoke to each other from one window to another without being able to look at each other. I got depressed here, and started to mutter when I spoke. They tried to send me to Genoa to finish secondary school, but on the first holiday I said, 'Please, no more. I want to start working'. I'd already tried it out during the summer, and I'd enjoyed it. And my parents understood. They didn't agree with me, but they didn't say no. 'But first', my father said to me, 'you have to go and learn a few things in Germany'. His great love for the Germans... he'd had his first cars sent from Stuttgart,

when he was still working in the shop. And at that time studying in Germany was the equivalent of doing a masters degree in the USA today. I spent a year in a college at Calw, in the Black Forest. I have extraordinary memories of the place. Three hundred foreigners, three hundred boys, learning the science of business, learning German, and above all breathing in the culture of a country that at the time was in the avant-garde. It had been a good idea – Germany taught me a lot of things about organisation and rationalisation. And we were free, too. After school, we went to the cafés, met the girls. I'm grateful to my father for having understood me so well... When I got back, I went to work. I started off riding pillion on the motorbike of one of our two sales reps, the brothers Enrico and Luigi Buzzi. It was 1932, and I was 19 years old. Two thirds of our sales went as supplies to the army. I wasn't happy about this. I wanted to live from the market alone, and I succeeded in 1947, when rationing and rationing cards were abolished. Together with Gianni, I decided to cancel the contracts with the barracks.

"In 1932, life was hard for our two reps. They visited one customer at a time, small customers, one in Colorno, another in Mantua, two in Villafranca and three in Verona. Going to Florence was like a trip to the moon. Naples, with its hundred pasta factories, was the forbidden paradise. They took the orders and brought them back to base at the end of the week. From the factory, we despatched the pasta by rail inside round baskets that we got from Tuscany, known as *corbelli*. And the shopkeepers had to return these to us. This was another complication for our accounting system, with the book-keeping all done manually. I have great memories of that first trip behind Enrico Buzzi. I was shy, and I admired the familiar way in which he spoke to the shopkeepers. He knew all their life stories. Then he opened his case, and inside there was a pack inside blue paper. He took out the samples of pasta, "I can recommend this one, madam. People can't get enough of it today. And the shells? They aren't eating anything else in Milan". His method was really entertaining. He took the order, then introduced me. 'This is the owner's son'. Lots of pleasantries, then it was back on the motorbike"⁶.

Work, the company

So it was that, in 1932, aged 19, Pietro Barilla began his experience at the family company in the field, on the sales side. His life as a businessman was heavily influenced by this. He knew it was all about understanding the customer and winning over his confidence. This was to be his training ground, and even when he found himself running a company with 8,000 employees, he still loved to visit the shops, which by now were supermarkets and hypermarkets, as he was curious to find out what was on the shelves and hear how the products were selling directly from the staff and consumers.

From his experience in the field, with a period of military service coming as an interlude, he moved on to become sales and transport manager from 1936 to 1940. We can find lots of evidence as to how he livened up sales during this period from the company letter book of the time, kept today in the Barilla Historic Archive.

The company was rapidly expanding throughout northern Italy. The representatives were given modern yellow *Topolino* cars and the horse-drawn carts were replaced with vans. In 1939, the company had a workforce of 800 and produced 70 tons of pasta and 15 tons of bread a day. But the tragedy of war was falling on Europe.



The war, the Russian front, the return

Pietro Barilla continues the story like this: “Then the war started. It started for the factory and it started for me. I was born in 1913, and anybody of my age spent their youth in uniform. I was in Albenga when the expeditionary corps was set up. I belonged to the 97th motorised division. We set off, knowing nothing. We’d been taken in by the propaganda”.

“‘The war will be over in a flash’, our officers ensured us. We were so convinced that we’d win, marching first through Udine, then through Warsaw – I’d would be a good summer – we didn’t think we’d arrive in time to have to do any fighting. Ahead of us, the Germans were rushing towards Moscow. Their war machine seemed perfect. Then the winter came. We were stopped at Stal-

in, then they took us to Gorlovka, where I was stuck for five months. We had nothing to eat. A piece of bread, made with who knows what, coffee that was just hot water, a few tins. I was ready to die. I drove a Lancia lorry with solid tyres that got stuck in the mud. The column was bogged down, and we were sitting targets. Russian planes arrived, they dropped bombs on us, fortunately not by carpet bombing, otherwise we were finished. To keep ourselves warm, we drank water from the radiator. We slept wrapped up in our overcoats, wearing balaclavas. We were infested with fleas. Instead of side windows, the truck had a plastic curtain that was broken by the ice. I don’t know how many times I said, I can’t go on. Then there was a change of troops at the front and I was granted some leave. I went home. When I got to Parma, I wanted to walk through it, I didn’t care how I was

Pietro Barilla at a target shoot in the early fifties
[ASB BAR I A, 439].



dressed and what my face looked like. I wanted to see normal people in a normal place. It was the end of February. Light rain was falling, it seemed almost warm, and I was happy... In the meantime, in Russia the retreat was beginning. I was lucky, I didn't go back. There's no need to go on. My story's just like that of all the others from this point onwards"⁷.

In 1943, Pietro was back in Parma with his father, mother and brother Gianni, trying to make ends meet at the factory in dire straits, as he himself explains. "The war had changed many things. In the meantime, my father had fallen ill with heart disease. He was a wounded man, and his factory wasn't really his anymore, because a businessman programmes, uses his imagination, risks winning or losing. By this time, it was impossible to decide on anything. We were on remote control, and rationing cards dictated the rhythms of production.

"They sent us lots of raw materials, to manufacture a certain quantity of pasta and bread for distribution in zones decided on in Rome. Then later, during the Republic of Salò, in an office in Bologna. The hunt for customers that I'd been taught by Felice Albera, our Piacenza salesman, during my first trips as a young man, was over. We no longer had an exclusive contract for one or two shops in a town. Distribution was widespread, and this was the system that helped Barilla grow. From 1940 onwards, things went badly. The raw materials were of very poor quality, because the mills added more bran than was specified in the mixtures ordered by the government, and resold the

white flour on the black market. There was a network of clandestine buying and selling. If you had money, you ate well, but normal people, the ones we'd tried to expand the market for over the last ten years, could only buy black pasta. Then there were the air raid warnings and the hours spent in the shelters. There were financial problems too. During the good times, we'd put aside a few million lire. We bled ourselves white to keep the factory going at full production levels. But worse was to come. Parma was a divided town, half fascist and half communist. A businessman has to be able to keep his balance on a tightrope no matter how terrible the situation is. One morning, the Gestapo arrived. My father and myself, together with some other local industrialists, ended up in front of a desk facing Himmler's police. They accused us of financing the partisans. I was able to defend myself with the little German I knew. They let me go after making me sign a piece of paper. This committed me to refusing to help the resistance fighting in the mountains, on pain of death. My father remained in their hands for three days. When he came back, he was haggard, following the interrogations and threats. They wanted him to confess to offences they'd invented, otherwise they'd have sent him to a concentration camp in Germany, to await trial. We knew nothing about the extermination camps at that time, but the words 'Germany' and 'concentration camp' were enough to make even the bravest people tremble. And my father was ill.

"His anxiety caused him to do something he shouldn't have. He went to the Langhirano area to look up relatives he didn't get on with. He had the impression that it was them that had been telling strange tales to the fascists. That day, he ended up in a trap laid by the partisans. They took him to Tizzano, in the Apennines. There, they put him in a private house, they were people he knew well, and there were no problems. But I received a message from him, from Tizzano. The partisans needed lots of money, and I had to take this to them. This was really bad. I'd just signed a document that condemned me to death if it had come out that we'd have helped these people. If they wanted money, they could have come to the town to get it. But no, there I was, with a few million lire in a bag, cycling towards the mountains"⁸. At last, in

1945, the war ended. "At last, but the troubles continued. Immediately after the liberation I was told that the town was plastered with posters demanding my arrest. I turned myself in before they were able to come for me. What was going on? The poster showed a photograph of a Christmas card that I'd sent to the German commander in charge of the distribution of food to the civilian population. He was from Stuttgart, and he wasn't a Nazi. He was our controller, the contact we needed to obtain more raw materials, petrol coupons, permits to distribute bread and pasta. At the end of the year, I sent him the usual gifts that you send to the authorities on such occasions – a bottle of sparkling wine, a few cakes. And a Christmas card. That card was used by the extremists as proof that I had been a collaborator. I turned myself in, said 'Here I am', and they put me in San Francesco, the local prison. In those days, I had a vision of the spectacle of life. The same people who'd been so polite, almost obsequious during the better days, now pretended they didn't know me. But there were some people that knew me well, the Barilla workers. I knew nothing, in my cell, I was cut off from everything that was going on. I lived with the fascists who had killed, and poor bureaucrats whose worlds had been turned upside down by the collapse of the regime. In the meantime, the Barilla workers had got themselves organised. During the war, I'd done everything possible for our employees. I had friends in Biella, who sent me blankets and lots of other things. I distributed these to help them fend off the discomforts of a life that was so difficult for all of us. We also gave away pasta to families we didn't know, but we'd discovered they were in difficulty. The workers knew this. They collected nearly 600 signatures. They protested. They explained how the owners of Barilla had behaved.

"And so, one morning, they came to get me from my cell. Six people were waiting for me in an office. The lawyer Primo Savani⁹, a partisan and long-term socialist asked me to tell the story of how I'd lived over the last months. I told him. At a certain point I was interrupted by another of the six, someone I didn't know. 'It's true', he said, 'he sent pasta to me too'. I went home"¹⁰.

The country, exhausted, was at a point of transition towards democracy, amid great uncertainty and tension.

Pietro goes on, "Meanwhile, the partisans had arrived. A platoon put up their tents at Barilla, and took up residence in the old offices. We received visits from political delegations. One day, Nilde Iotti¹¹ arrived. They had nothing to say to us, they just talked among themselves.

"Terrible words were in the air, especially for my father – requisition, collectivisation. I got the impression that they didn't know what to do. Then they went away and we made a desperate effort to get back to normality. The workers who'd been sent off to the war came back from the front. We'd taken on others in the meantime, and we couldn't sack anybody. On the contrary, the law laid down that you had to take on a certain number of veterans and war wounded. And the plant had become outdated, correct maintenance had been impossible. There were no spare parts. Gritting our teeth and using our imaginations, we got on with it"¹².

1947 was the key year in the transition period. "The state of emergency was declared over and rationing cards abolished in 1947, the year my father died. We made a new start, not exactly from nothing, but with a few wounds to lick. He died with the dishonour of having got it all wrong. The factory was in a precarious state and the political prospects seemed obscure. A great bitterness. It's a pity he can't see Barilla as it is today"¹³.

True normality returned with the general election of 1948. Was Pietro Barilla afraid of the communists? As he said to Maurizio Chierici, "Like every businessman, naturally. Considering how things had ended up, the workers too ought to have been afraid in that April of 1948. Togliatti¹⁴ and Nenni¹⁵ were manoeuvring well organised structures, a highly efficient network of cells. Our impression was that De Gasperi¹⁶ wouldn't make it. There was no television, and the newspapers had less influence than they do today. There was only the radio. He won because the people understood that he was honest. He said what he really thought and his speeches made good sense. For me, it came as a pleasant surprise. I know about people who waited for the results in Switzerland. There may even have been some from Parma among them. But I didn't go anywhere. We had behaved well towards the people and the workers. I felt that I had nothing to fear. When I found out the election results, I understood that the country real-

Pietro Barilla on the Caprazucca Bridge in Parma, among the leading exponents of the world of art and culture of the fifties, in a photograph by Ugo Mulas (1928-73). From the left, Enzo Bioli, Alberto Tentolini, Alberto Bevilacqua, Giorgio Cusatelli, Emilio Melli, Piero Schivazappa, Gian Paolo Minardi, Ubaldo Bertoli, Peppino Negri, Pietro Barilla, Gianni Alpi, Attilio Bertolucci, Giancarlo Artoni, Carlo Mattioli, Pietro Bianchi and Carla Bianchi [ASB, O, Pietro Barilla, Iconografia].



ly was changing. We could work and plan in peace, with no shadows or fears hanging over us. Who knows, I said to myself, maybe we're starting to become America"¹⁷.

The reconstruction and relaunch of the company

With his father Riccardo dead and the end of rationing, Pietro and Gianni dedicated themselves to redirecting the company towards the market by giving up the state supply contracts. The two brothers divided up the workload. Gianni saw to the factory, the administration and purchasing, while Pietro dealt with the market, sales, advertising and public relations. The fifties were an extraordinary period for Barilla. The technical-cultural orientation that was to make the company great in the years to come was set up. The approach to the market and technology was of fundamental importance.

Pietro Barilla followed, and at times anticipated, the consumers and customers with a policy based on quality, brand image and a widespread, highly motivated sales organisation. Gianni Barilla rebuilt the factory to new principles, and took it to the position of technological leader in the sector at international level. There was also a policy of focalising – in 1952, the bakery was closed down. The decision was not an easy one, but it was necessary to concentrate the efforts and resources on pasta. At the end of the war, following the proliferation of the black market, there were 2,000 pasta factories in Italy. By the end of the fifties, the number had been reduced to 500 and Barilla had reached the number one position, overtaking its historic competitor Buitoni.

Initially, Pietro Barilla was in search of reference points. A sea voyage to the USA in January 1950 was to turn out to be extraordinarily useful. "The occasion was an invitation from a friend, Alberti, the manufacturer of Strega who had already become involved with the world of cin-



The years of the reconstruction and development of the company: Pietro on Lake Garda during a company outing in August 1949, left [ASB BAR I Aa, 49/2], and below, at the gatehouse of the renovated Viale Veneto works, and in a photograph from the sixties with his brother [ASB, O, Pietro Barilla, Iconografia].



ema. He had to go to Hollywood to present the Silver Ribbon to Alida Valli as best actress of 1950. I went with him, curious to discover how the markets operated in the world's leading country. They hadn't just won the war. This was the country you dreamt of, from the books and films that were at last beginning to arrive. I lived out this discovery at fever pitch. I looked in every shop window, and tried to decipher the production and sales systems. I was distraught. All this was too far from our poverty. Everything was packaged, and I thought, 'As soon as I get back...' But what could we do? We didn't even have enough paper, because there were too few paper mills and not enough raw materials. And packaging meant using special machines manufactured by Italian and German companies that had been destroyed in the war. "Above all, we didn't have the money, while the America that we encountered every day had the air of being wealthy and happy. At that time, I could only speak a few words in English, but I leafed through the newspapers and looked at the

big advertising photographs. Every day, I tore off and placed in my suitcase two or three pages from the *New York Times*.

"I was fascinated by the way they seduced by means of direct advertising, with none of the official-looking solemnity of our own. All they were trying to do – not that it's such a little – was to arouse the everyday desires of the common people. When I got back, I remembered that Parma during that time was a town of writers. I didn't go to Milan to seek out an advertising specialist.

"I discussed the situation with Pietrino Bianchi¹⁸, the best of the film critics. Then with Erberto Carboni¹⁹.

"Carboni was an old friend of mine, elegant, essential in his graphic style. His was the Bompiani Literary Almanac project, which is still going strong today. He was one of the Bagutta Group – the prize, the painters, Riccardo Bacchelli²⁰ and Mario Soldati²¹ [...]. If you like, this was a world far away from pasta – this was before the mixing up of things that we have today. But I felt the need

for them, with a view to ennobling the things we made. Above all, to consolidate our name, in the midst of the thousand or so anonymous pasta factories, or those of the competition that were already consolidated. The journalists and graphic artists needed us too, maybe even more than today. Italy was a poor country. Among those who frequented Bagutta, and at the newspapers, life was still a modest affair. Major publishing was starting up again after the war, but the explosion was only to take place twenty years further on. And this meant that doing advertising work was a way in which these famous people with their other interests could make some extra money. It was Bianchi, together with Orio Vergani²², who invented a slogan that made history in the history of Italian customs: *With Barilla pasta, it's always Sunday*. The Italy of those days didn't celebrate every day. Mario Riva²³ wanted to paraphrase this slogan for one of his first TV success stories: *Sunday is always Sunday*. Meanwhile, Carboni designed the box, along with the image that we still use today. The transparent outline of an egg reveals the elongated red form of its contents. Simple but effective, that same, immediate simplicity that I had discovered in the newspapers and shop windows of New York. It was now 1952"²⁴.

Pietro was fascinated by the company of intellectuals, writers, actors and artists. This was something that would remain always with him, and which he would always use as a source of stimulation and creativity for the company. The confidences he expressed in an interview with Piero Musini in September 1992 are significant in this sense: "I'm certainly not a cultured man. But I've felt all the attraction for such things, because I've been lucky enough to meet people of talent and culture, with their very special fascination, throughout my life"²⁵.

In the fifties, his links with intellectuals led to a number of arts patronage initiatives that he never forgot, such as his financial support for the *Palatina* magazine and the Convention on Neo-realist Cinema.

On being asked by Maurizio Chierici why he financed this project, he replied, "Because I had breathed the air outside the provinces. In New York and Hollywood, I discovered how important this type of cinema was for the Americans. And in any case, Parma wasn't the dullest of

the provinces. Bianchi, Zavattini²⁷ and Bertolucci²⁸ had discussed it with me. It didn't cost much. I did it and, to tell you the truth, nobody said anything to me about it. I'd already noticed that they were all communists. De Sica²⁹ read *L'Unità* every morning, but he lived like a wealthy gentleman. I looked on, and I thought, they'll change..."³⁰.

The working relationship with Erberto Carboni for the advertising operations and the design of the trade mark and packaging continued throughout the fifties, and had extraordinary results for the Barilla image.

In 1955, Pietro married Maria Maddalena De Lisca, and two years later the couple went to live in their new house in Fraore, designed by the architect Luigi Vietti³¹. Children soon followed: Guido in 1958, Luca in 1960 and Paolo in 1961, to be followed by Emanuela in 1968.

The sixties, Mina and the new works

In 1960, Barilla was producing 600 tons of pasta a day and had a workforce of 1,300. The Barilla brothers made use of the best consultants available for organisational, marketing and management purposes. The company was quoted on the stock exchange, on the basis of a shareholder management style. Outside managers were recruited, and a special company culture developed, based on such values as professionalism, worker involvement, team spirit and company loyalty. The expression 'Barilla style and culture' began to be used.

A new factory was opened in Rubbiano di Solignano, in the hills surrounding Parma, in 1965, for the production of crackers and breadsticks, in other words, bread in the form of modern industrial products.

Pasta sales were growing and the original factory in Via Veneto was packed full of machinery. In 1966, there were 42 production lines. The efficient productivity policy, backed up by technological innovation geared towards plant automation, and the quality policies in terms of image and organised distribution, took sales volumes towards levels that would previously have been unthinkable. These were the years of Mina, who had been chosen by Pietro Barilla to take part in the Barilla pasta ad-



*Pietro in the living room of his house at Fraore in the sixties, surrounded by works of art. Behind him *Femme sur un Fauteuil-Buste* by Pablo Picasso (1962). On the table, *Mouvement de danse*, by August Rodin, now in the Barilla Modern Art Collection [ASB, O, Pietro Barilla, Iconografia].*

vertising broadcasts in Carosello, directed initially by Valerio Zurlini³², then by Piero Gherardi³³ and Antonello Falqui³⁴, then by Zurlini once again. From 1965 to 1970, Mina³⁵ was the most important television testimonial of Barilla pasta.

Success brought problems in its wake. The factory was at saturation point, and there was no more room for expansion. In the words of Pietro Barilla, “The technical specialists said that there was no point in investing any more in Viale Barilla. What we needed were plants with different space availability. In other words, we had to move on. An extraordinary opportunity arose in Pedrignano – Cottolegno of Turin had inherited three estates. The three properties together came to 1,200,000 square metres. We were all crammed into 70,000 square metres at Viale Barilla. A change had to be made, and it had to be made with an eye to the future. I had always liked the idea of a new factory surrounded by land. In Pedrignano, we’re still expanding through new acquisitions. In the new century, we’ll build a genuine technological village. This is the only way to meet the challenge of time. With a few risks, of course. At that time, we paid for the land in cash, which was the way business was done then. The final investment amounted to more than twenty billion lire, and that’s at the prices of nearly thirty years ago. The market was going well. We had our debts under control and the plan we adopted to pay them off created no particular problems...”³⁶.

The building of the new factory was a major commitment and a serious test of the company’s technical structure. Work began in 1968, and in 1970 the world’s biggest pasta factory was opened. The daily production capacity was 1,000 tons, and it was based on the most advanced tech-

nology, designed by Barilla itself³⁷.

Just to give an idea of the technological leap forward, the 42 production lines in the old factory that produced 600 tons became 11 lines with a capacity of 1,000 tons. But the investment was more costly than had been planned, and the vision of the two Barilla brothers wasn’t as united as it had been for the last 25 years. Above all, the clouds that were gathering over the political and social future of the country had created a difference of opinion between them.

1971: the company is transferred and the Barilla brothers step down

For Pietro Barilla, the split with his brother and the transfer of the company were a genuine drama at both personal and family levels. Speaking of this period, he said, “You have to remember what was going on. Every morning, there was an ambush, with dead bodies left on the road. The cover of an edition of Time Magazine contained the words ‘Italy’s Agony’. My brother was pessimistic. He felt afraid. First of all, he said to me, ‘Let’s sell up’. But I didn’t listen. Then he got his lawyer to say it for him: ‘I want to sell, at all costs’. I didn’t see the crisis as being all that terrible. I was still optimistic, but I couldn’t do it all on my own. My children were young, I’d had a heart attack, and there just wasn’t the liquid cash to pay for half of the property if it was to be sold. So in the end, I gave in, though it cost me a lot of pain, the same pain that my mother felt [...]. She was a woman with a strong personality. She only spoke about it once. She didn’t hold it against me, but she made it clear that it had been a bitter pill to swallow. And in the meantime, she witnessed this split between her two sons. My brother went to Switzerland, and I stayed behind. The deed of sale showed respect for her. We transferred Pedrignano and rented out Viale Barilla, but we inserted a clause that stated that my mother could go on living in her home, with the windows looking onto the courtyard, the entrance gates to the Barilla factory. It can’t have been much fun for her. For me, there was a sense of uselessness, that made me suffer. I watched ‘my’ factory in Pedrignano

Below, Pietro Barilla during a meeting to discuss the expansion of the Pedrignano pasta factory in 1980.

Facing page: above, other meetings: between Raul Gardini of the Ferruzzi Group and Callisto Tanzi of Parmalat at the Confindustria assembly, and with Antoine Ribaud, head of BSN. But Pietro was also capable of nurturing close friendships, with Indro Montanelli, for example, who accompanied him in his long walks at Cortina in August, and with the 'difficult' Enzo Ferrari [ASB, O, Pietro Barilla, Iconografia].

grow as I passed it on the motorway. It left a lump in the throat..." Barilla was transferred to the US multinational W. R. Grace of New York. "That company had been courting us through a Mr. Heller. He placed a lot of pressure on my brother, who was more emotional than me, and who was also frightened by the debt we'd taken on with the new factory, and he was even more concerned over the way things were going in the country. In January 1971, I realised that I had to give in too, and the sale went ahead. We signed the contract in Basle. I remember the train journey, during which neither of us wanted to speak. Two or three times I said to him, but without resentment, only with regret, 'You made me sell...' When we got back, we told our friends and certain other industrialists what had happened. There wasn't much in the way of congratulations, just a great silence that said, 'The Barilla brothers have abandoned us'. Only one of them said to me, 'You've lost the image'. And how was I going to get it back? 'If you were to return, you'd get it back'. Immediately, the day after I signed the transfer, these words had become planted in my head. And if I returned... I had to return, but how? That was the problem". Very bitter years were to follow for Pietro Barilla, who confessed to his unhappiness on a number of occasions. In an interview with Piero Musini in 1992, he said, "I left the company in January 1971 and took it over again in July 1979. During the years in between, I was really unhappy, for a number of reasons, and then everything went wrong... Who knows why everything went so wrong... I was suffering for various reasons, but the biggest of these was that I had abandoned the ship that had been entrusted to me, and with which I had sailed until I was 58 years old..."⁴⁰. The remorse was like a betrayal, but there was also a sense of solitude for a man who had grown up to become a leader.

1979: the return of Pietro Barilla and the relaunch of the company

To return to Pietro Barilla's confessions to Piero Musini: "For two years, I had lived with the passion aroused by the possibility of taking over the company once again. The return wasn't easy, there were lots of meetings, ob-



stacles, problems with finance, money, journeys to New York, Zurich, and so on. My children accompanied me on many of these trips, as I wanted them to bear witness to this adventure. At the end of 1978, I was unable to come up with the figure needed, because it had to be paid cash down, with no instalments. I was unable to come up with the necessary sum, and in the end I broke down in front of the top managers at Grace and I cried, I couldn't hold back the tears. At that point, Mr. Graf, a great man, understood my situation, called me into his office and said, 'Don't give up the fight, we'll see what we can do'. So I left with the disappointment of not having closed the deal, but I also felt a certain hope, thanks to his understanding. This was at the end of 1978, and in July 1979 we were able to close the negotiations"⁴¹. His return breathed new life and enthusiasm into the managers at the company. There was a strong desire for a relaunch, following a number of difficult years, partly due to the controlled prices of pasta, on the basis of the anti-inflationary policies of the government after the oil crisis of 1973. Company costs were pared down to the bone to keep them under control, as a result of which the company never closed a financial year with a loss. But in this situation, the drive towards diversification built up, and in 1975 this led to the launch of the biscuit range under the Mulino Bianco trade mark. The new products were making a name for themselves, but up to 1978 they still had not shown the extraordinary potential that the initial project spoke of. Resources were required in generous quantities, for invest-



ments in both productivity and advertising. But the American control of the company did not want to hear of generosity. As far as the pasta side was concerned, the future could only begin to brighten up with the removal of price controls in 1978. All the conditions for the explosion were there, and only the detonator was missing. The return of Pietro Barilla provided not only the emotional charge, which was by no means a negligible factor, but also the concrete green light for a policy of expansion. The company, which was absolutely cost-efficient after years of careful control, advanced at administrative and management levels, and in possession of such a powerful project as Mulino Bianco, was ready to bounce back, under the leadership of Pietro Barilla, who was equally anxious to consolidate the company's leadership position and taste success once again. To quote just two figures: in 1979, Barilla had a turnover of 200 billion lire, 5 production plants, 2,000 employees and profits of 5 billion lire. In 1993, the turnover was 3,300 billion lire, and there were 25 production plants, 8,500 employees and profits of 150 billion lire. Pietro Barilla dived headlong into the new adventure, and tried also to get his sons, now in their twenties, involved. He made an intense commitment, both to make up for the time that had been 'wasted' and to prove something to himself and others. This tension was not unconnected with the heart attack suffered by a tired Pietro in 1981, which was partly caused by the cold he suffered while watching a football match in which Roma, the team sponsored by Barilla from 1980 onwards, were

playing. After his return and recovery of control of a company that he had not been involved in for eight years, Pietro felt a great need to say thank you, almost as if he didn't believe in the miracle that had occurred. The commissioning of the monument *Campi di grano* (Wheatfields) (> III, page 111) from his friend Pietro Cascella⁴² also had this meaning. Which is also clearly expressed by Pietro Barilla in person at the opening ceremony, which took place in the summer of 1982 on the lawn at Pedrignano, between the office complex and the factory. "How can you thank the heavens? How can you say thank you to people, those of yesterday and today? There are lots of ways to thank the heavens. You can say a prayer, or you can go ahead with your everyday acts and dedicate them to the common good. But what about the people of yesterday, those that are no longer with us? And those that work here every day? This is why I got the idea for this gesture, this work that will remain in the course of time, to bear witness to this acknowledgement, and to this humble thank you. Because the poverty, the efforts and the sweat of two generations have not been forgotten"⁴³. Just as the company was soon to achieve economic success, the unofficial and official acknowledgements did not take long in arriving either. Many industrialists and associations asked him to tell the story of his return. He was proud when Antoine Riboud, the owner of Danone, which had been the competitor of Grace in the struggle to take over Barilla, said to him when they met, "It didn't take me more than a quarter of an hour to appreciate one

Right: cap on his head, Pietro Barilla celebrates his honorary degree from the University of Bologna in 1987.

Below: meetings for work and friendship: in the clockwise direction, with Dino Viola, chairman of Roma football team, the satirical cartoonist Giorgio Forattini, the sociologist Francesco Alberoni, and the conductor Riccardo Muti at Parma's Royal Theatre [ASB, O, Pietro Barilla, Iconografia].



of the few men capable of buying back their own company". In 1986, he received the De Gasperi Prize, of which he felt very proud. In September 1987, he was awarded an honorary degree by the University of Bologna, amid great emotion. 1987 was also the year of his generous donation to the University of Parma, for the construction of the new faculty of engineering building. Then, in 1987, he was awarded a gold medal by the local authority of Parma, followed in 1990 by the Guglielmo Tagliacarne Prize for marketing⁴⁴. The need to express his happiness to the world at large was strong in Pietro Barilla, whose dream came true upon his return in 1979 – the dream of relaunching the company in a big way, to make it become one of the finest in the Italian food production sector, while at the same time arousing the enthusiasm of his

sons for the company and getting them to love it. This need, together with his love for art, was in some way linked to his decision to bring the works of artists to the workplace. After the major sculpture by Pietro Cascella, the Pedrignano lawn went on to see the arrival of sculptures by Mario Ceroli⁴⁵, Pietro Consagra⁴⁶, Arnaldo Pomodoro⁴⁷ and Giuliano Vangi⁴⁸. The entrance to the offices was adorned by Francesco Messina's *Ballerina*, and the hall of the boardroom was given the splendid *Horseman* by Marino Marini. The walls of the offices were filled up with paintings by the best known contemporary artists. There was an atmosphere of joy and celebration. Just like the joy and celebration that Pietro was to give to his friends and the city for his eightieth birthday. In April 1993, his collection of works of modern art was to go on



This page shows a few moments from his family life.
 Left, Pietro with his wife Marilena and sons (Guido on the pony), on the lawn outside the Fraore house in 1962 [ASB, A, 522].
 Below, the family on holiday in Cortina in the eighties; Pietro with Paolo, Guido and Luca at Pedrignano in 1993 [ASB, O, Pietro Barilla, symbols].
 Below right, Pietro with his wife and daughter Emanuela at the opening of the Barilla Modern Art Collection exhibition at the Magnani Rocca Foundation on 17 April 1993.
 Below, with his three sons in Cortina [ASB, O, Pietro Barilla, Iconografia].



show for the first time, at the Magnani Rocca Foundation⁴⁹ – attracting 70,000 visitors! – and his friend Riccardo Muti⁵⁰ came from La Scala in Milan with the Philharmonic Orchestra to the Royal Theatre of Parma to play a stirring version of Beethoven's *Fifth Symphony*. But Pietro did not forget the less fortunate either. The takings from the exhibition and concert went to charity. A cycle had ended. The time had come when Pietro Barilla, at peace with himself, with his family gathered around him, could withdraw from the scene. Which is what he did, quietly, on the night of 16 September 1993.



Pietro Barilla with his dog in the garden of his home at Fraore in 1993 [ASB, O, Pietro Barilla, Iconografia].



Notes

¹ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

² Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

³ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

⁴ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

⁵ Angelo Braga (Busseto 1883 - Parma 1958), a well known doctor from Parma, Head Physician at the Institute of Medical Pathology, Ospedale Maggiore, Parma, was highly esteemed and respected in his town, which was to name a street after him in 1970. He was the Barilla family doctor, treated Pietro when he was a boy and followed up the progress of Riccardo's heart disease.

⁶ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

⁷ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

⁸ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

⁹ Primo Savani (1897-1967), lawyer, partisan and old-style socialist, became the first mayor of Parma following the liberation in 1946. In 1950, he was elected president of the Province of Parma. He was a man of great culture and civil commitment.

¹⁰ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

¹¹ Nilde Iotti (1920-99), born in Reggio Emilia on 10 April 1920, graduated in literature from the Catholic University of Milan. She played an active role in the resistance, and later, in the Constitutional Assembly. A member of parliament for 53 consecutive years (elected for the first time in 1946), leading figure in the Italian Communist Party and partner of the historic leader of the party, Palmiro Togliatti, she was President of the Chamber for 13 years, from 1979 onwards, in the 8th, 9th and 10th legislatures. In January 1997, she was elected Vice-president of the European Council. She retired from parliament on 18th November 1999 due to health problems, and died in Rome on 4th December of the same year, aged 79.

¹² Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

¹³ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

¹⁴ Palmiro Togliatti (1893-1964), Secretary of the Italian Communist Party (PCI) from 1927 to 1964, defeated in the election of 18 April 1948 by Alcide De Gasperi.

¹⁵ Pietro Nenni (1891-1980), Secretary of the Socialist Party.

¹⁶ Alcide De Gasperi (1881-1954), founder and leader of the Christian Democrat Party (Democrazia Cristiana), winner of the election on 18th April 1948, Italian prime minister from 1945 to 1953.

¹⁷ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

¹⁸ Pietro Bianchi (1909-1976), journalist and cinema critic, founder of the *Il Giorno* newspaper, author of the slogan *With Barilla pasta it's always Sunday* and the screenplays for the first Barilla adverts on the Carosello programme in 1958 (> II, Schedules, page 271).

¹⁹ Erberto Carboni (1899-1984), architect, graphic designer, creator of Barilla's advertising from 1952 to 1960 (> II, Schedules, page 272).

²⁰ Riccardo Bacchelli (Bologna 1891-1985), author of *Mulino del Po* [The Po mill], became extremely popular in the sixties with his TV programme with Raf Vallone and Ornella Vanoni. Prolific writer, journalist, author of musical texts, travel books (with emphasis on motor-ing), criticism on music, theatre and poetry. A man of great culture, worked on and took part in a number of TV programmes and presented a broad view of the best in Italian 'provincial' culture.

²¹ Mario Soldati (1906-99), journalist, writer, scriptwriter, cinema and TV director. In 1958, he made the documentary series *Viaggio nella valle del Po* [Journey in the Po valley], one episode of which was dedicated to a visit to the Barilla works in Parma. Silent copy in ASB, Ebb, 1958/1 (> M. Soldati, *A cena col Cavaliere* [At dinner with the Cavaliere], II, pp. 106-108).

²² Orio Vergani (1899-1960), Milanese journalist, contributed to *Il Messaggero*, *La Stampa*, *Il Mattino* and *Il Resto del Carlino*. A friend of artists and writers, including Marino Moretti, Pirandello and De Chirico. Founded the Teatro d'Arte in Rome in 1924 with Luigi Pirandello and Anton Giulio Bragaglia. In 1926, Ugo Ojetti brought him to the newspaper *Corriere della Sera*, for which he became the theatre critic. Wrote screenplays for the cinema and travel books, the best known of which is *Sotto i cieli d'Africa* [Under african skies]. Winner of the Viareggio Literary Prize in 1929. In 1925, he founded the Cenacolo Milanese in the hostelry of Via Bagutta, which gave its name to a prize for literature and quickly became a meeting place for artists and writers.

²³ Mario Riva (1912-1960), film actor, television presenter who became famous with the programme *Il Musicchiere* [The music maker], written by Garinei and Giovannini and directed by Antonello Falqui (> II, Schedules, pp. 273-274), with Gorni Kramer's orchestra, with ninety episodes broadcast between 1957 and 1960. The closing music for the show was *Domenica è sempre Domenica* [Sunday is always Sunday], by Garinei-Giovannini-Kramer, launched by Giovanna Ralli in the musical comedy *Un paio d'ali* [A pair of wings] and soon to become extremely popular, reaching number one in the hit parade and inspiring the film of the same name, starring Mario Riva himself. In 1959, this song was introduced as a background to the start of the performances by Dario Fo (> II, Schedules, page 274) in the Barilla adverts on *Carosello*.

²⁴ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

²⁵ Filmed interview with Pietro Barilla by Piero Musini in June 1992. Copy in ASB, Ebb, 1992/9.

²⁶ In the fifties, Pietro Barilla gave financial support to the magazine *Palatina* and the Convention on Neo-realist Cinema, held in Parma in December 1953 (> III, pp. 109-111).

²⁷ Cesare Zavattini (Luzzara (RE) 1902 - Rome 1989), cinema scriptwriter, writer and painter. Contributed to several magazines and newspapers, and became well known for the original humour in his work. Taught at the Giovanna Luigia College in Parma and worked with the local paper, the *Gazzetta*. Became a cinema scriptwriter in 1935, and was responsible for *Quattro passi fra le nuvole* [A stroll among the clouds] (1942), *I bambini ci guardano* (1943) [The kids are watching us] (1943), which was the first in a series of working relationships with the director Vittorio De Sica (see note 29), who was to produce some of the most significant works of the neo-realist cinema in the immediate post-war period, including *Sciucsià* (1946), *Ladri di biciclette* [Bicycle thieves] (1948), *Miracolo a Milano* [Miracle in Milan] (1950), *Umberto D* (1952), *L'oro di Napoli* [The gold of Naples]



The moving and respectful drawing by Giorgio Forattini, published on the front page of *La Repubblica* on 17 September 1993, along with the news on the death of Pietro Barilla [ASB, O, Pietro Barilla, Iconografia].

and *La Ciociara* (1960), this latter with Sophia Loren, who won an Oscar for her performance. Among his outstanding contributions to the work of other directors is *Bellissima* by Luchino Visconti. Zavattini was one of the promoters of the Convention on Neo-realist Cinema, held in Parma in December 1953, with the financial support of Barilla.²⁸ Attilio Bertolucci (Parma 1911-2000), poet, lecturer in Art History, editorial consultant to Garzanti, contributor to RAI. In the fifties, with the support of Pietro Barilla, founded the magazine *Palatina*. Father of Giuseppe and Bernardo, both film directors, moved to Rome, where he dedicated himself to writing, then returned to the Parma area, to Casarola in the Apennines, where he lived until his death. Regarded as one of the greatest Italian poets of the twentieth century.

²⁹ Vittorio De Sica (1901-76), theatre and film actor, featured in the sentimental comedies of Camerini, and became a film director in 1940. On the basis of his working relationship with Zavattini, became one of the leading interpreters of the neo-realist movement, with films such as *Sciuscià* (1946), *Ladri di biciclette* [Bicycle thieves] (1948), *Miracolo a Milano* [Miracle in Milan] (1950) and *Umberto D* (1952). He also made *L'oro di Napoli* [The gold of Naples] and *La Ciociara* (1960), this latter with Sophia Loren, who won an Oscar for her performance, and *Matrimonio all'italiana* [Marriage Italian style] (1964). De Sica is also remembered for his parts in dozens of outstanding films from the Italian comedy tradition.

³⁰ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

³¹ Luigi Vietti (1903-1999), architect. Designed Pietro Barilla's home in Fraore, near Parma, in 1957. See building permit no. 396 of 1957. Copy in ASB, O, Building Permits.

³² Valerio Zurlini (1926-1982), film director. Directed a number of series of Barilla adverts on the TV programme *Carosello* with Mina in 1965 and 1970. > II, Schedules, page 282.

³³ Piero Gherardi (1909-1971), costume and set designer, directed two series of Barilla adverts on the TV programme *Carosello* with Mina in 1966 and 1967. > II, Schedules, page 275.

³⁴ Antonello Falqui (1925-), television director, directed various series of Barilla adverts on the TV programme *Carosello* with Mina in 1967 and 1968. See vol. II, Schedules, page 274.

³⁵ Mina Anna Mazzini (1940-), stage name Mina, famous Italian singer,

testimonial for Barilla pasta in the *Carosello* programmes from 1965 to 1970. > II, Schedules, page 276.

³⁶ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

³⁷ On the Pedrignano works, > III, pp. 278-285, and vol. 4, pp. 160-171.

³⁸ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

³⁹ Interview with Pietro Barilla by Maurizio Chierici for the house organ *Gente Barilla* in 1991. Transcript in ASB, O, Barilla Pietro, Memoirs.

⁴⁰ Filmed interview with Pietro Barilla by Piero Musini in June 1992. Copy in ASB, Ebb, 1992/9.

⁴¹ Filmed interview with Pietro Barilla by Piero Musini in June 1992. Copy in ASB, Ebb, 1992/9.

⁴² Pietro Cascella (1921-), sculptor, creator of vast monumental complexes with outstanding architectural and spatial features, genuine 'artistic spaces for the people'.

⁴³ Pietro Barilla, speech for the unveiling of the monument *Campi di Grano* [Wheatfields], Pedrignano, Parma, 1982. ASB, O, Cascella Pietro – *Campi di Grano* Monument.

⁴⁴ On the bonds between Pietro Barilla and his city, > III, pp. 108-116.

⁴⁵ Mario Ceroli (1938-), sculptor. *Cavallo* (Horse), bronze, 1984-85. Barilla Modern Art Collection no. 114. > II, Schedules, page 273.

⁴⁶ Pietro Consagra (1920-), sculptor. *Ferri in officina* (Tools in the Workshop), iron, 1981. Barilla Modern Art Collection no. 412.

⁴⁷ Arnaldo Pomodoro (1926-), sculptor. *Cubo IV*, bronze, 1965-75. Barilla Modern Art Collection no. 111; *Disco solare* [Solar disc], bronze, 1965-75. Barilla Modern Art Collection no. 411.

⁴⁸ Giuliano Vangi (1931-), sculptor. *Il nodo* [The knot], steel, 1993. Barilla Modern Art Collection no. 118.

⁴⁹ The Barilla Modern Art Collection. Traversetolo, Magnano Rocca Foundation, 1 April - 28 November 1993. Catalogue: Tassi, Roberto (editor), *La Collezione Barilla d'Arte Moderna*, Parma, Guanda, 1993.

⁵⁰ Riccardo Muti (1941-), orchestral conductor, artistic director at La Scala, Milan. On 15 April 1993, he conducted a concert at the Royal Theatre in Parma in celebration of the eightieth birthday of Pietro Barilla. See "Celebration at the Royal Theatre for Barilla", in GP 1993, 16 April, page 1; Torresin, Brunella, "Muti e la 'Cara Parma' festeggiano Barilla", in *La Repubblica*, 16 April 1993, page 31.

“Barilla is my story”

**Interview with Pietro Barilla,
by Piero Musini, June 1992**

Barilla

Barilla is my story, Barilla is my whole life. The blood that flows in my veins is called Barilla. Because I lived in that works when I was a boy – as was the usual at the time – and so I grew up surrounded by the plant and machinery, and the workers of those past generations.

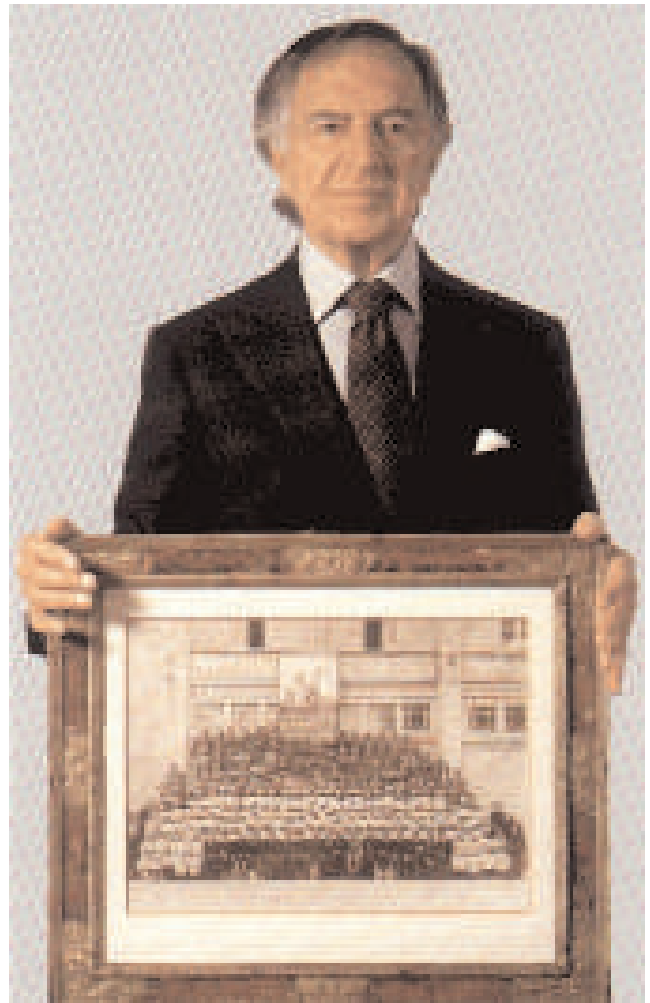
I grew up in an orderly but modest household, and I also watched the growth of the company and my family – intellectually as well as in the other senses – as well as the world that surrounded me. And I’m fascinated by this story, because it’s mine, it’s what I live and hope for...

The role at the company

I dealt with the sales side. Indeed, to sum it up, you could say that my role was as a salesman, then I went on to become a sales manager, then chairman of a company which takes selling rather seriously.

The product

I remember that there was a long period when the product wasn’t always perfect, because the plants couldn’t guarantee continuity of production, which meant that with the old systems the quality levels were inconstant. At the time, the salesman who went to the shopkeeper to sell often found himself being told that the latest batch of product was flawed. What did he have to do, in such a case? This was when the expression, “The salesman should never blush” was coined. If the product isn’t up to standard, he just has to admit it and the company would withdraw and replace it.



Don’t blush

This concept of never blushing stuck at the company, and nobody at the company had any reason to blush, because we don’t tell lies...

The consumer

The consumers have to find convenience. They have to nourish the conviction that the product is convenient for their families, that they’ve spent their money well and that they can go on having faith in the company they bought it from.

Quality

I once said that quality is a religion for us. That’s a word – religion – that you shouldn’t use lightly, but when it becomes an ethic it becomes a motive. The objective we have to reach is to act in the interests of the consumer.

The company transfer

I left the company in January 1970 and took it over again in July 1979. During those years, I was really unhappy, for a number of reasons, then everything went

Pietro Barilla in a photograph by Nando Cioffi, showing the photograph of the workers of Luigi Vaghi in 1922 [ASB, O, Pietro Barilla, Iconografia].

wrong... Who knows why everything went wrong... I was suffering for various reasons, but the most important of them was that I had abandoned the ship that had been entrusted to me and with which I had sailed up to the age of 58...

The homecoming

For two years, I had lived with the passion aroused by the possibility of taking over the company once again. The return wasn't easy, there were lots of meetings, obstacles, problems with finance, money, journeys to New York, Zurich, and so on. My children accompanied me on many of these trips, as I wanted them to bear witness to this adventure.

At the end of 1978, I was unable to come up with the figure needed, because it had to be paid cash down, with no instalments. I was unable to come up with the necessary sum and in the end I broke down in front of the top managers at Grace and cried, I couldn't hold back the tears. At that point, Mr. Graf, a great man, understood my situation, called me into his office and said, "Don't give up the fight, we'll see what we can do". So I left with the disappointment of not having closed the deal, but I also felt a certain hope, thanks to his understanding.

This was at the end of 1978, and in July 1979 we were able to close the negotiations.

The return

When I returned, I understood that we had to invest in major plant, to enable us to look to the future with optimism. This meant major plant for major production quantities that weren't yet sold and would have to sell themselves.

There was a specific high potential line that we bought in Germany, in an act of great optimism. But in five years, this line reached high production levels on a 24 hour basis. Since 1981 to the present day, it's been a line of greater technological usefulness and profitability.

Progress

Technological progress, which is wonderful for lots of reasons, and in the end convenient too, brings profits to a company. This technological progress forces us to understand, approve and at this point also buy, therefore invest. Advanced technology always costs more, but in the future it brings yields...

The future

The future is an everyday word at the company... Everything is done for the future. The company runs to five year plans, and you live with the imagination of the future. Because the company has to look to the future, to the evolution of habits in the food sector, has to consider how the diet will evolve, change and improve... So it's all about the future, it's all about programming...

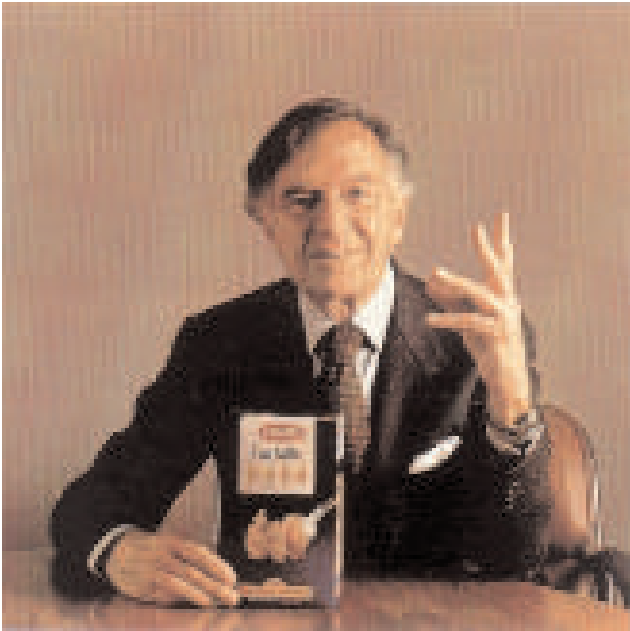
Just imagine that technology could have resolved all the problems of automation without the need for human toil. That was something I hoped and dreamed for, but I could never be certain. Then, I couldn't be sure as to whether or not we would take part in this cycle.

The businessman

I believe – this is my personal opinion, but I believe there are many others who share it – that the three characteristics of the businessman are courage, intuition and optimism. I think the businessman, no matter what his field, plays an important role. But there's a specific role that the food industry has to play, a rather more profound and committing one, I'd say, because everybody eats. Children, the elderly and families. There's this delicacy about food, due to its importance for the health of man, of people...

The European challenge

Labour costs in Italy are higher than the European av-



Pietro Barilla in another searching photograph by Nando Cioffi, taken in 1991 [ASB, O, Pietro Barilla, Iconografia].

erage.

We have to compensate for these major difficulties with major plants, major productivity and excellent products. So we're getting ready to face up to the European competition with this productivity, to be achieved through major plants, with this avant-garde technology and high quality products.

That's why we feel ready to deal with the coming years in Europe...

Faith

Faith is an important word... Faith in life, on a global basis, with people playing leading roles in their work and mission. I believe that each one of us can make a contribution to this life of ours, and reap the benefits of it too – because the benefits are there – but we also have to contribute something to this complex society.

For example, we can take in the young graduates when they start work, and we can offer them this ordered world, this world whose pillars are correctness, truth, a certain dedication to a sense of duty... Being able to offer something of ourselves to others, the best of ourselves, if we can, these are major pillars of society that we hand on to each other.

People

People take prevalence over everything. Without people, any programme of any kind would be unthinkable. With people, working together with people – people specialising in every field – you bring about a project. I see myself as a good native of Emilia, and I've never had any difficulty in approaching the people who work

with us and making a solid contribution to their progress...

The family

I believe the family is our true heritage, along with health...

The family depends on lots of types of behaviour and lots of difficulties. It means loyalty, love and feelings if you have them, a sense of understanding, sacrifice and dedication. What's there has to be demonstrated, words alone aren't enough... You can't play out a part, not even with your family, not even with your children. Above all, you can't lie...

Children

I don't think they have a poor opinion of me, I like to think they have faith in me and respect me. I hope they believe what I tell them and – I don't want to use the word 'teaching' – that this passing on of experience from a father to his children is effectively a truth that can be achieved, because it's important to pass on this heritage of experience of the life you've lived to your children... The objective is the succession, for the family to go on for another generation, which means 30 to 40 years at the company. Then, it'll be up to the new generation to watch to the succession, if they want to...

Culture

I'm certainly not a man of culture, but I've felt all its fascination, because I've been lucky enough to know men of talent and culture at every stage in my life, who emanated a fascination all of their own.

Art

My ambition was for the company offices and entrances

to be embellished with art by contemporary painters, not necessary famous artists, even those of modest talents, but real painters, real artists... who worked to offer up their talents... This is a sculpture by a friend of mine, Andrea Cascella, who died last year.

I believe he was a man of talent who left some fine works behind, mysterious machines that he produced out of stone... Carefully selected stones, refined stones that he knew how to choose, out of which he formed shapes that stand the test of time, arouse the imagination and give pleasure. When I see this sculpture, I run my hands over it...

Horses

Lots of artists have dedicated their lives to horses. Marino Marini above all. I've seen horses as friends to man for transport and haulage purposes. Horses were used throughout the pioneering period, and we had a stable of carthorses, selected by my father. My father went on journeys with a view to selecting a good horse.. Hungarian horses, and others of different breeds...

There are lots of stages, lots of episodes, lots of facts that remain, which are like the steps on a stairway... But this dominant trait is the pioneering generation, before which I always bow down with great admiration, devotion and acknowledgement...

Gentlemen

In our town at that time, there was a prevalent word used by my father when he spoke of the men of the time. You used to say of someone, "This is a gentleman", or "This isn't a gentleman", and there was a great distinction between the two. It was essential to keep the company of respectable, correct people, very important...

It gives you pleasure to meet an imaginative artist too... I've had friends who were alcoholics, others who passed away because they were disorderly, and yet they had tal-

ent. And it's very important to make a distinction between talent and that sense of disorder that has no place in our lives.

The truth

When I was in the war, I no longer thought about work, I thought about the end of life. I thought that, as you faced the end, the truth was good and evil. I had summed up the concept in these two words. And I also have to say – I don't know why man goes so far – that some people think of dedicating their futures only to the good of others. While I, once I got back, became fascinated with my work and returned to the business life, to consumer society, to company society...

Regrets

Oh... I've got lots of regrets... Over mistakes I've made, which I wouldn't make today, but you never know... they're part of growing up... All the errors of youth, going off the rails... I regret not having understood my brother better. In turn, my brother had regrets over not having understood me better. Which meant that one day we went our separate ways... There are lots of regrets, for mistakes made, but there's nothing you can do about all that now...

Happiness

Living in peace, being at peace with myself, my family, those that work with me... with everybody...

Going on

What do I want to say? We go on... go on, with courage...

Barilla has always been particularly tied to its city, and to some extent owes a debt to its human, social and cultural background, in which it emerged and progressed.

But Barilla left a number of signs of its generosity behind, and continues to do so.

Below, the entrance to the factory in a photograph from 1924, clearly showing the plate attached in memory of Father Lino [ASB BAR I Aa, 30], whose monument at the Villetta Cemetery – shown in the small photograph on the right – was financed by and built on the wishes of Riccardo Barilla as a reminder of that saintly priest, an apostle of charity, to whom he was bound by a deep friendship.

Pietro Barilla and his territory

ALBINO IVARDI GANAPINI

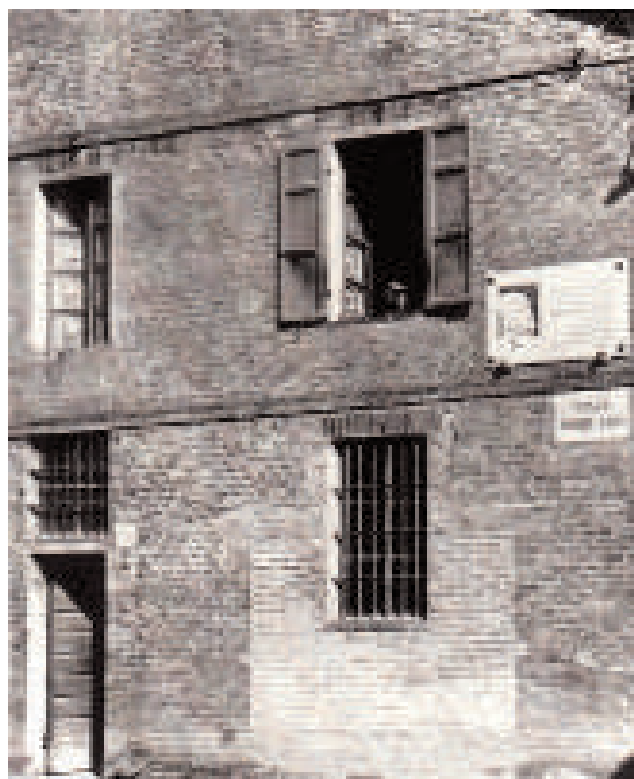
There are times when the need for truth is stronger. Normally, these occur when a man feels close to the end, and wants to have himself remembered.

In one of these moments, Riccardo Barilla wrote those extraordinary pages entitled *La storia della mia vita da quando sono nato* [The Story of my life since I was born] (> I, pp. 346-349), which tell us more than any research could about the real roots of the Barilla family, which are also the roots of the Barilla company, as a century of history has involved the family with the company and vice versa. An oven to bake the bread with a press for the pasta, water to be drawn from the fountain at the other side of the road, the flour that the young Riccardo went to pick up with a cart, «but never more than two sacks at a time, because that was as far as our credit would stretch». And the entire family at work, often for 18 hours a day. A united family, in which work was just as much of a bond as affection, the cement that kept the solidarity together. On this subject, the episode of the family going to the seminary to bring Gualtiero back home (“now there’s work for you as well”) is highly significant.

Then, the work beyond the ramparts, the business that grew, the continuous extensions to the Via Veneto complex, the bakery, the pasta factory, up to the big modern factory of the late fifties (“more than thirty deeds of notary to expand as fast as we could”, as Pietro Barilla was to recall).

Pietro often referred to that period as the ‘pioneering’ years, in which the tension of progress and continuous innovation still mixed with lots of physical toil. It was not nostalgia on his part, but acknowledgement, admiration (“I bow down before these people”, he said) and, above all, a reason for commitment towards going on with the mission, with his precise heritage, in a serious way.

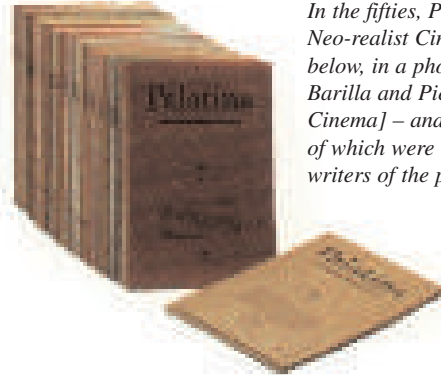
This commitment of the generations of the family is a



constant fact in the thoughts of Pietro Barilla, and also a testament. I like to repeat the note that Pietro Barilla dictated in April 1989 on the publication of the first book on Barilla: “We invested in advanced technology and research, we found a new advertising language, we turned to the families and we conquered them, by keeping our promise: quality, that’s our commitment. This is something that the public recognised...

“Now we’re getting ready for what lots of people regard as the challenge of the nineties, the single European market. To cope with this difficult contest, we’ll need suitable strategies, technical and financial means. We’ll have to hold our own against aggressive competition, but I have confidence in Barilla, to the point that I’ve bound its destiny to that of my children.

“It’s to them in particular that I dedicate this brief note, because I’m convinced that they, together with capable and faithful assistants, will carry on the progress of our factories and our name, which symbolises the dreams, anxieties and work of the generations that went before us. And, I think, those that will come after us”.



In the fifties, Pietro Barilla discreetly financed the Convention on Neo-realist Cinema, which took place in Parma in December 1953 – below, in a photograph taken in the Literary Club, we can see Pietro Barilla and Pietro Bianchi on the far right [ASB O, Neo-realist Cinema] – and the cultural magazine Palatina, 33 editions of which were issued, with contributions from the leading Italian writers of the period [ASB BAR I Fp].

“We invested... that will come after us”. This imperative of the generations is particularly acute in the period of Pietro Barilla’s comeback in 1979. In his accounts of the years when he was away from the company, the feeling of ‘betrayal’ of those who had built up and passed on the company often emerged from among the general bitterness. This is something that anchors him to true values, deriving from true bonds and the proofs of existence.

The history of Parma tells of the link between the Barilla family and the priest to the prisoners, Father Lino Maupas, who is in the heart of various generations of Parma’s population. In his requests for donations, Barilla was a firm point of reference, on which he knew he could count. This saintly priest died on 14 May 1924, in the gate-house of the Barilla factory. A plate in Via Marco dell’Arpa (a street that was named after him for a long time) remembers him to this day, as the spiritual link with the family, as confirmed by the bronze statue commissioned by Riccardo Barilla and erected on his wishes in the Villetta cemetery.

Barilla’s links with the town of Parma and its life also emerge from minor episodes, such as that of the Barilla white horses hauling the cart of the Madonna of Fontanellato, when her statue was taken to the cathedral of Parma (> I, pp. 300-311). In the tragic years of the second world war, Barilla remained a centre of employment, but also became a source of assistance. There are still many people who recall the Barilla ‘parcels’, which were to bear witness to brief moments of happiness in the immediate post-war years. It was to form the basis of the traditional Christmas present that was to brighten up the lives of the company’s workers. This was a pleasure that Pietro Barilla did not want to give up, and he selected it himself, without delegating the task to anybody.

When he came back to the company in 1979, I remember that he asked me, “What will they say if we bring back the Christmas parcel?” “They’ll call it paternalism», I replied. «I’m going to do it anyway”, he concluded. And after every Christmas he asked Natalia, “How many people didn’t pick it up?” “Only one, Pietro, the usual one”, was the reply, year after year.



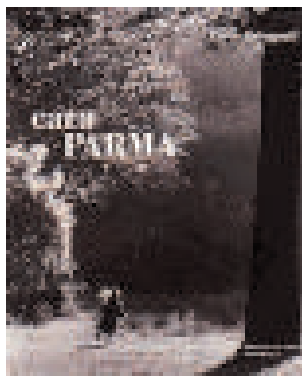
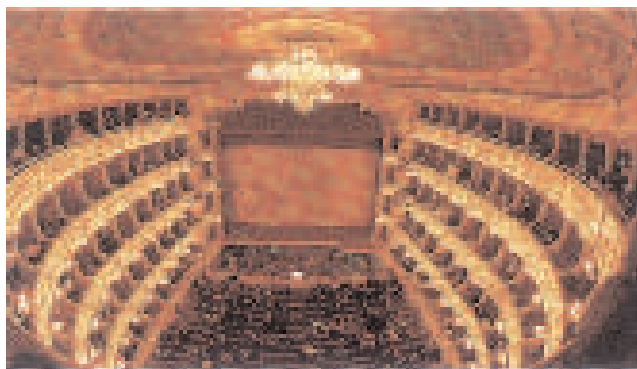
We can find significant examples of the company policy towards its workers in the fifties. The houses for the employees and the ‘Internal Solidarity Fund’, for example. Barilla gifted land used by a cooperative of 32 employees in 1956 to build their own homes, obtaining their mortgages with Pietro Barilla as guarantor. He paid the interest on the loans and the costs of setting up the cooperative. The solidarity fund was set up in 1961. There’s an important fact in the history of Parma – it was a miniature capital in the past. The Duchy of Parma and Piacenza, with the Farnese family, the Bourbons and Maria Louise left significant marks on the city’s culture.

It has an extraordinary town centre with a splendid romantic cathedral and a unique baptistery, a real jewel from the Antelamic school.

Parma also boasts a great musical tradition, whose temple is the Royal Theatre, and which reached its heights of glory with Giuseppe Verdi and Arturo Toscanini. Finally, in recent decades Parma has produced such writers as Attilio Bertolucci, Alberto Bevilacqua and Luca Goldoni, critics such as Pietro Bianchi (> II, Schedule, page 271) and journalists who have added their own lively contributions to the country’s major daily newspapers.

The development of Barilla was heavily influenced by this cultural climate, with its open attitude towards outside experience. As far back as the early twentieth century, Riccardo Barilla went to Stuttgart to buy the most technologically advanced ovens. In the twenties, it was well known artists that designed the Barilla calendars. The taste for beauty and the pleasure taken in

But it was in the years that followed his return to the company that Pietro Barilla was to truly reveal his love of Parma. From his support for such cultural events as the Verdi Festival – below, the Royal Theatre in Parma during a performance of *Aida* in 1989 – to the restoration of the Boito and Toscanini Hall at the Conservatory – below right – and the donation of stained glass windows by Carlo Mattioli to the new church of Sant'Andrea, bottom.



Left, the book *Cara Parma* by Carlo Bavagnoli, promoted by Pietro Barilla in 1961 and republished on the occasion of his eightieth birthday in 1993 [ASB, C 21/2]. Facing page, Pietro Barilla with Pietro Cascella on 28 June 1982 in Pedrignano, the day of the opening ceremony for the Campi di grano [Wheat fields] monument – right – commissioned “to commemorate a hundred years of work”, in two photographs by Giovanni Amoretti [ASB, O, 1982/6].



creativity have always been a driving force at the company. In 1913, Barilla took part in the famous Verdi Exhibition at the Duke's Palace, with a stand that captured the attention with its air of technological innovation. Particular attention was always paid to the company image, even though it was only with Pietro Barilla and Erberto Carboni that the notion of a coordinated image system came into being.

This was in the magical fifties, and the artistic life of Parma was not limited to Carboni, who by this time was living in Milan. There were also Pietrino Bianchi, Attilio Bertolucci, Roberto Tassi, Francesco Squarcia, Gian Carlo Artoni, Giuseppe Tonna, Giorgio Cusatelli, Carlo Mattioli and Gian Paolo Minardi, and it was around these figures that the literary re-

view *Palatina* was set up, with the support of Pietro Barilla.

It was in those years that the Convention on Neo-realist Cinema took place, again with the patronage of Pietro Barilla. From that time onwards, as he was to say at a later date, he was fascinated by people from the world of culture. He was to spend time and form friendships with them, and not only in Parma. It was from this atmosphere that Pietro Barilla got his inspiration for the growth of the company, among other things, starting with advertising and going on to the packaging, stands, trade fairs, and so on.

Parma and culture gave a great deal to Barilla. But Pietro Barilla and Barilla were to repay the debt, in what was a truly symbiotic relationship. First and foremost with its extraordinary growth – in Parma more than three thousand families have at least one member who works at the company. But the repayment took place above all after the comeback of 1979, when a grateful Pietro Barilla demonstrated his love for Parma to the very fullest.

Pietro Barilla had always been a generous man, by nature but also by reasoning. I remember a number of precise events that took place immediately after his return. I recall generous offerings to Father Callisto, a successor to Father Lino, who was up to his neck in debts due to the residence he had had built for poor students. To my surprise on discovering the debts taken on, Pietro Barilla replied, “I can pay them, because Barilla will go on making money. But what's he to do? And anyway, just imagine the expression on his face when he'll be able to knock one bill off his list”. A few



Wheat Fields

*"How do we thank the heavens?
How do we say thanks to the men
of yesterday and today?
There are lots of ways to thank the heavens.
You can say a prayer, you can do daily deeds
dedicated to the common good.
But what about yesterday's men,
those that are no longer with us?
And what about those that work here every day?
This explains the idea behind this gesture,
this work that will remain in the course of
time to bear witness to a sense of
gratitude, that will say a humble
thank you. Because you can't forget
the poverty, fatigue and sweat of
two generations"*

PIETRO BARILLA



Fields of Peace

*"This work entitled Wheat Fields reflects the
spirit of the industry that asked for it to be built.
It's from this that it takes its reasons for being and
its symbols, such as wheat, the millstone, water,
primary elements for life and emblems of peace.
These images have been arranged in a square
space, a small square that can be a meeting place.
In this way, the stones that surround it bear ears
of wheat to represent the fields, but they're
foundations and building bricks at the same time,
erected as if to defend the figures inside – the tree
that becomes a column, the water that surges out
of the stone, the millstone and the sun, and the
two figures in an embrace, a symbol of love.
In other words, the work as a whole expresses
a single notion – fertility and the continuation
of life"*

PIETRO CASCELLA

years later, as he showed me the cheque he was taking to the bishop, he said to me, "I've been lucky in my life... I've received more than I've given... I don't know if I'm going to be able to pay the bill for all this". This explains his pleasure in giving, the joy of donating moments of happiness, but also the credit and debit account with a number of people.

The eighties were full of episodes that revealed this relationship with the city, from the repeated donations to the hospital for diagnostic equipment to his support for the work carried out for recovering drug addicts and many charity initiatives. Then there was the restoration of the frescoes in a chapel of the Steccata church, a donation to the new church of Sant'Andrea, with its stained glass windows by Carlo Mattioli, and the restoration of the Toscanini and Boito Hall in the local conservatory. However, the most significant gesture of all was his donation of the teaching complex for the new faculty of engineering at the University of Parma in 1987.

With this act, involving a significant financial commitment, he brought together his love for the city and culture, with his desire to contribute to the training of young talents who would go on to be of great value to the companies and economic development in general. I remember the immediacy of the response to the appeal by the principal of the university, Giuseppe Pelosio, and its head of administration, Giampaolo Usberti. It is also worth remembering that he wanted to dedicate the structure to his father, Riccardo, and that he supplied a fine sculpture by Arnaldo Pomodoro for the opening ceremony, which is still on the campus today to remind lots of young people of the generous souls of men from previous generations.

The period from the eighties up to 1993 bears witness to a whole series of facts that tie Pietro Barilla to Parma and the company through art. As early as 1979, when he came back to the company, he commissioned

When Barilla and the University...

Dear Mr. Barilla,

Only six months after a highly significant ceremony in which I announced the setting up of the faculty of engineering in Parma following a long period of waiting, it is with a profound and sincere sense of emotion that I can officially issue the news that a generous donation of four billion lire from Barilla, finalised in these last few days, will enable us to build and furnish the teaching complex for the new faculty at this university within the immediate future [...]

Your response was rapid and real, and it is a sign of the sensitivity of your company, which in many ways is the most historic and representative of the industrial activities in the Parma area [...].

I wish to thank you, and to thank the company you chair, for this gesture of generosity that goes beyond the admittedly significant material value of the donation itself, as this will form the basis for a new relationship between the university and the world of industry, founded on mutual trust [...]

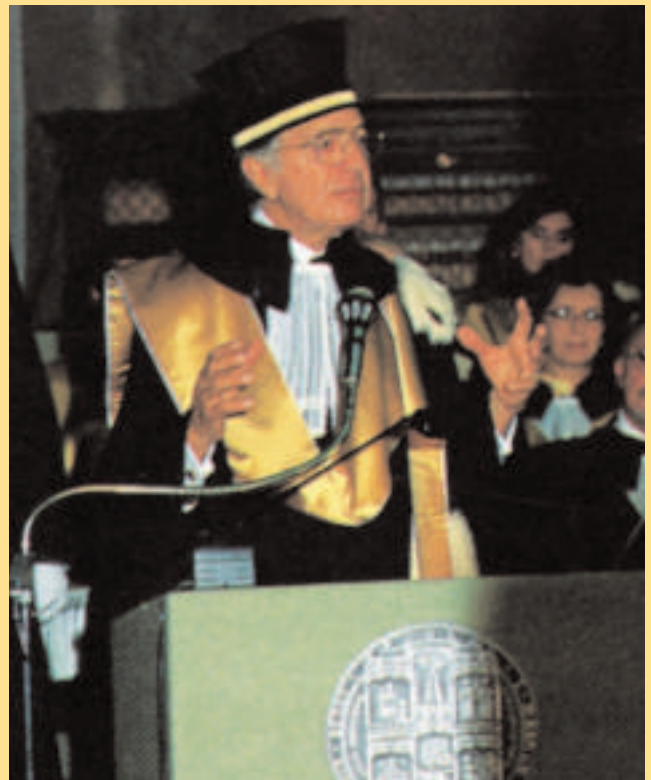
I trust that the new faculty will have the same widely acknowledged and esteemed success that Barilla has achieved in the world of industry in this difficult national and international situation.

*Giuseppe Pelosio,
Chancellor,
University of Parma*

To the Chansellor:

We are grateful to the University of Parma and its teaching and administrative staff for having offered us this opportunity.

This is a dual opportunity: on the one hand, to contribute to the development of the university, and consequently to the economic, social and cultural development of our city and its surrounding areas, and on the



other to encourage the training of highly skilled engineers in Parma [...]

Barilla owes a lot to Parma, and its growth is inextricably linked to the growth of this city [...] In this sense, I can't fail to recall the sacrifices of the generations that came before us, in the first half of this century, the fatigue of the most humble workers and the problems all of us had to face.

For industry too, this was a period of pioneering. Our development of today, with its automation and use of the most advanced technology, is based on the effort, willingness, intelligence and tenacity of those generations, who left us not only the industrial bases on which to build new stages of growth, but who passed on to us, more importantly, a moral inheritance, values, convictions we can build on. The companies and the economy cannot live by profits alone.

Profit is an essential ingredient of economic life, but if it is to be achieved and the various elements of society are to coexist in a civil manner we have to have moral rules and values, and we need to abide by these.

However, the most significant gesture of all was his donation of the teaching complex for the new faculty of engineering at the University of Parma in 1987 – below, an aerial view and, below right, the facade with the fine sculpture by Arnaldo Pomodoro, specially commissioned by Pietro Barilla from the sculptor for the opening of the complex [ASB, Aa, 1987/5]. In 1987, the academic world, in the form of the University of Bologna, was to award him an honorary degree in economics – facing page [ASB, O, PB, Degree].



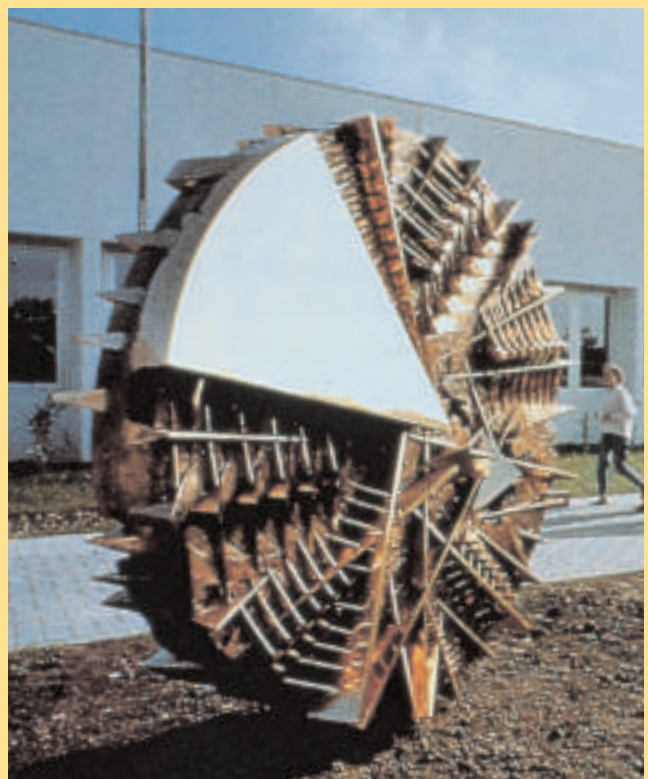
This is what the generations of the past have handed on to us, and this is the reason why we have to honour their memory. In this way, we will be helping the young people of today to understand our history, and to be aware of our roots.

On the basis of these sentiments and convictions, we have taken the decision to dedicate this donation to the faculty of engineering to the founder of our company, my father Riccardo Barilla, whose testimonies and teachings formed the basis for the human and entrepreneurial training of our family.

Certainly, we are aware that this is only a small episode in the long and glorious history of the University of Parma. However, the setting up of the faculty of engineering is a significant event if we look to the future.

The future is fascinating. New technologies free us more and more from fatigue and discomfort, open the way to innovation and further development, if man is able to dominate them and safeguard himself and his environment by means of respect for moral rules.

Pietro Barilla





The square, that final gift

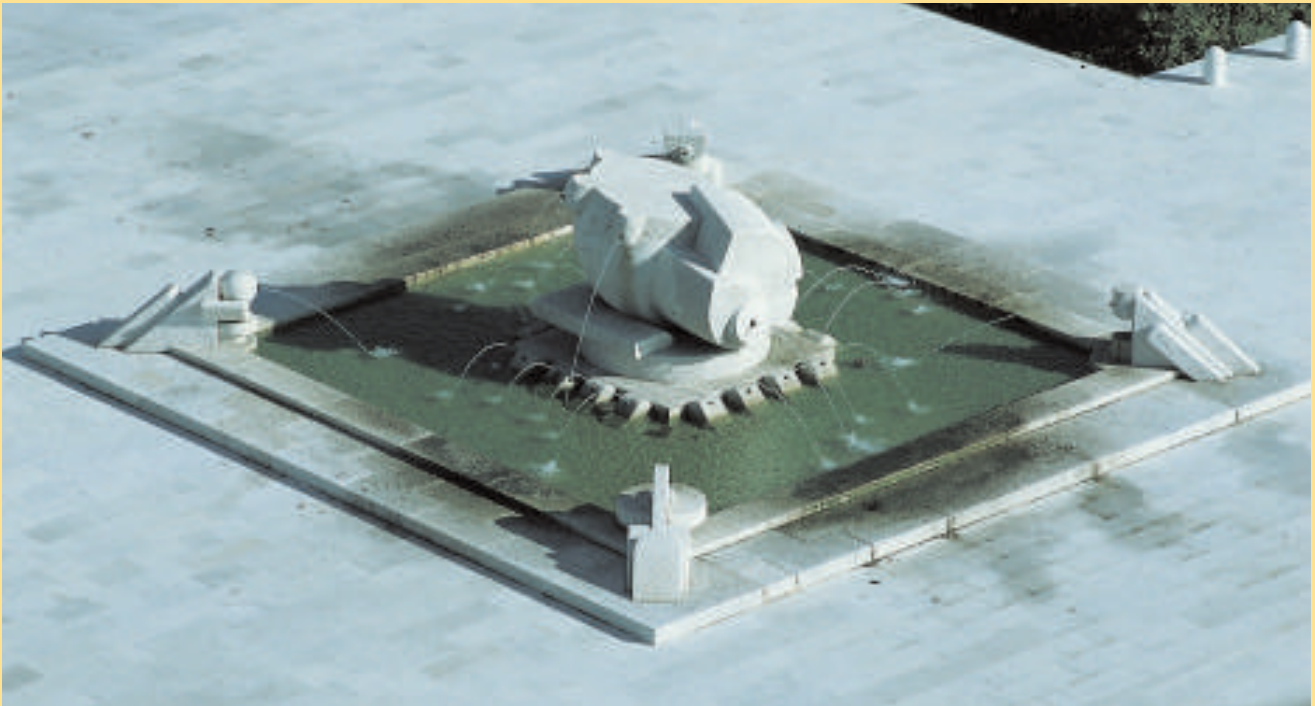
ALBINO IVARDI GANAPINI

“I love this city, in which my family have always been happy. The people are polite and dignified. In the mornings, my driver often leaves me at the hospital, and I go for a long walk from there. I stop for a coffee in Monica’s bar in Piazzale Santa Croce. Lots of people greet me, but nobody flatters me. It’s good to be at peace with the place where you live. My kids like living in Parma too”. I remember this statement well, and heard it many times from Pietro Barilla. Piazzale Santa Croce – who knows how it came about that Pietro Barilla linked his name with this place. The idea of leaving a physical mark on Parma was something that Pietro Barilla had been toying with for some time, at least from the time when the local authority renamed Viale Veneto, the origin and historic base of the company, after his father Riccardo Barilla in 1982. Another time when I heard him express this intention was in 1987, on the occasion of Sant’Ilario, when the local authority awarded him a gold medal as an order of merit. The mayor, Lauro Grossi, understood his feelings, and a few months later, sounded out the real possibility that Pietro Barilla might donate a ‘symbol’ to the city. But the proposal was not a good one, although the response was encouraging, something along the lines of “I would have expected something rather more important for Parma”. A taste of things to come. One morning, Lauro Grossi and his assi-

stant went to Pedrignano and repeated the message. “We’re thinking of renovating Piazzale Santa Croce, the first square you pass through in Parma if you arrive from Milan or Piacenza on the Via Emilia. These trees are blocking the view of Via D’Azeglio and the Mezzo Bridge. You can’t see the Paolotti towers any more. We can move the filling station and improve the traffic flow, but it would be nice to have a monument in the centre...” Pietro listened carefully, already caught up in the situation. “What you need is a fountain, but not just any old fountain”, he said, and while he was speaking he was already running through the names of the artists he knew. Grossi understood that the deal was done, and simply added a few words of encouragement. “You know all the sculptors, who could be better than you?...” Yes, at last the chairman had the idea he had been looking for some time and, like the good businessman that he was, made something of it right away. “Do you know who could do this?” he said to me, as soon as the mayor and his assistant had gone, “my friend Pietro Cascella”. A phone call to Fivizzano, a meeting and the project was under way – from the head and heart of Pietro Barilla to the head ad hands of Pietro Cascella, both men of strong feelings, capable of understanding each other with only a few words. The artist had already worked for Barilla. Among others, his is the big sculpture in front of the Pedrignano factory, Wheat Fields, built to commemorate 100 years of Barilla.

A few months later, we presented the model for the work to the local authority. “This will be the monument to the Via Emilia”, said Cascella, “a welcome to Parma for those coming from outside, a telescope as an invitation

Pietro Barilla wanted to leave two monuments to his city, both by Pietro Cascella – Wheat fields, produced after his return to the company and located in the centre of the Pedrignano complex, and the Monument to the Via Emilia, in the centre of the large square of Santa Croce, at the western entrance to Parma, seen here in three photographs by Giovanni Amoretti, taken on 13 January 1994, the day of the opening ceremony [ASB, AFA, Aa, 1994/2].



to come and visit the town”. And the idea of the white Carrara marble reflecting the water jets from the central shell immediately captured the imagination of the people of Parma. But they had to wait four years for it, although this was not the fault of the artist, who delivered 23 truckloads of materials to the local authority warehouses only a year later. The problems originated from the local authority, and fortunately things got moving after a conversation between the new mayor and Pietro Barilla to clarify the situation in October 1992. After finding out what the problem was, Pietro Barilla completed his donation by taking on the site costs. And this was something he did without the need to be persuaded, as he only wanted the project to go ahead. “Pietro, this time we’re getting somewhere», said Cascella on the phone from the site on 10 September 1993. Pietro congratulated him, saying, “I’m pleased to hear it, we’ll drink a toast to it together, at Christmas, when it’s finished”. Pietro Barilla died on 16 September. The monument was opened on 13 January 1994, the day of Sant’Ilario, patron saint of the city. On that day, the people of Parma crowded into the square a few hours prior to the ceremony, thinking with affection of ‘Signor Pietro’.



from page 111

the work *Campi di grano* [Wheat fields] from his friend Pietro Cascella, to recall “100 years of work”, “in actual fact to say thank you”, as he was to say at the opening ceremony in 1982, but also to demonstrate how a centenary should be celebrated. Other sculptures were to appear on the lawn at Pedrignano, by Arnaldo Pomodoro, Mario Ceroli and Pietro Consagra, while the visitors in the entrance hall to the office complex can admire the couple running in the wind by Giuliano Vangi and the reflective dancer by Francesco Messina.

Pietro Barilla loved art, but he also loved sharing his pleasure in it with those that worked with him. The offices at Viale Barilla and Pedrignano became a genuine art gallery, possibly the only phenomenon of its kind among the Italian companies.

All this was a crescendo that undoubtedly made a contribution to culture and became a feature of Barilla style, to be fully expressed in April 1993 when the Barilla Collection of Modern Art was opened to the public at the Magnani-Rocca Foundation. This event was set up with great attention to detail, and not without a certain trepidation on the part of Pietro Barilla. It took place to celebrate his eightieth birthday, a celebration that the people of Parma and beyond took part in with a profound sense of affection.

Riccardo Muti arrived from Milan with the Philharmonic Orchestra from La Scala, to perform a stirring version of Beethoven's Fifth Symphony for him at the Royal Theatre. 70,000 visitors saw the exhibition, 10,000 of them students, to whom Pietro Barilla offered free entrance and travel on the buses.

The chairman's eightieth birthday was an occasion for great celebration, “dedicated to art, love for Parma and our thoughts with those less fortunate than ourselves”, because Pietro Barilla insisted that the takings from Muti's concert were to go to charity. The young people struggling against the yoke of drugs under the care of Fathers Luigi and Fausto, the elderly from the homes in Villa Parma and Villa San Bernardo and the poor cared for by Fathers Sergio and Callisto of the Don Gnocchi Institute, also expressed their thanks.

For his eightieth birthday, Pietro Barilla also ordered a

reprint of the book *Cara Parma* [beloved Parma], with the exceptional photographs of Carlo Bavagnoli, which he had originally published in 1961.

In his dedication to the 1993 edition, he wrote:

“Thirty two years have passed since the publication of *Cara Parma*, a book that was to bear sensitive witness to my attachment to the city and my gratitude to it for its huge contribution to our work, through the eloquent, evocative photographs of Carlo Bavagnoli. This is a feeling that I'd like this reprint to emphasise anew, with a view to offering young people the image of a Parma that they might not be able to recognise in full, but from which I'm sure they'll be able to reconstruct the spirit of the city and retain this in their memories”. In this way, his cycle was closed in an extraordinary way, at peace with himself and with other people, after fully achieving the two objectives he had declared on his return in 1979: to relaunch the company the way he wanted it, and to prepare his sons to take over Barilla and share his love for it. A full programme, and a discreet but stylish departure from the scene.

Up there, somebody was supporting him...

There was only one event that he was unable to take part in – the Via Emilia monument that Pietro Cascella was preparing for him in Piazzale Santa Croce. But when this was opened, on a splendid sunny day on 13 January 1994, the people that crowded into the square felt that ‘Signor Pietro’ was there to listen to the fine, warm words of his son Guido.

So what can we say about the relationship between all these things and the company image?

First and foremost, there are things that grow from the movements of the soul, such as acts of charity, and Barilla never wanted campaigns to be based on these or messages to be built up around them.

In any case, the fact remains that the corporate image of Barilla is extremely high, without the need for special company campaigns to bring this about. Clearly, this is the result of deeds, facts and ways of doing things, such as those I've described above, in addition to other, more recent, but equally significant gestures on the part of the family, always carried out with discretion.

The economy between change and globalisation

ANTONIO CALABRÒ

A virtuous season, the nineties. With the start of the attempt to clean up the public accounts, European integration, an intense phase of restructuring of the Italian economy which, in spite of its limits and contradictions, improved the overall competitiveness of the company's brands and system. Years of major positive transformation, marked by a profound change that had effects on politics, society, the economy and the institutions themselves. And it was also the season of the controversial *Tangentopoli* corruption trials, the *Mani pulite* [Clean hands] affair, with a strong desire for renewal after the long years of disorder in the public accounting system, with widespread corruption and the alarming inefficiency of the public structures. The eighties ended with the collapse of the Berlin Wall and the decline of the Soviet empire. And so it was that, right from the start of the nineties, there was a complete change in the history of the world, with the definitive crisis of the dual pole balance and the acceleration of the globalisation processes. And Italy changed too. For the better, when all it is said and done. Even though the processes of history are never linear or exhaustive, obviously. The lira began its decade well. Still weak, certainly, at least more so than other European currencies. But it was able to remain within the 'strict limits of fluctuation' of the EMS (2.25% with respect to the previous 6%). Inflation was on a falling trend, after the firm blow struck against the sliding scale in the mid-eighties. And the agreements on labour costs reached between the two sides by the prime ministers Giulio Amato in July 1992 and Carlo Azeglio Ciampi in July 1993 made it possible to conclude the old period of the 'sliding scale of inflation' once and for all and set out on a serious, responsible incomes policy, which was to play a more positive role than ever in the restructuring, cleaning up and relaunch of the Italian economy. There was one significant obstacle on the road to the



country's growth, the national debt. This had been growing unstoppably for some time, with no substantial limits. In the eighties things got worse, in both quantity and quality terms. The deficit increased with each balance statement, further reinforcing the debt and taking it well over 110% of the GDP. The general condition of growing interest rates only made the situation worse. In short, by the start of the nineties, Italy was on the threshold of serious disorder, even though very few people truly realised the state in which the public accounts were and the consequences of a handicap of this kind. A shock was required, to bring about mass awareness. And a shock there was, in September 1992, with a tempest that struck the weaker currencies in the EMS and forced the lira and the pound to leave the system. From parliament and Bankitalia, Amato and Ciampi initially tried to defend the exchange rate, but then they had to give in. The storm was a disaster. Looking back on it now, however, we can also say that it had its beneficial side. Because the country found itself to face the dramatic reality of an economy in serious disarray, and finally understood that something was going to have to be done about it. The attempt to clean up the public purse took the form of a major financial manoeuvre to a value of ninety thousand billion lire, between taxes and public spending cuts (other operations of a similar nature continued to be necessary up to 1997, worth more or less 500,000 billion lire). The devaluation of the lira improved the competitiveness of the Italian companies, by stimulat-

A season of major transformations, the nineties were distinguished by an intense restructuring phase in the Italian economy, changes that affected Italian politics – facing page, a hearing in the Mani pulite [Clean hands] trials in the Court of Milan – and the progressive, intricate European integration plan – below, the Treaty of Maastricht – which was to lead to the introduction of the single currency, the Euro – right – in 2002, in twelve of the old continent's countries.



ing the drive to export and enabling the enterprises to conquer powerful positions on the international markets. The income policy already set up ensured that the devaluation had no effect on wages, and therefore didn't spark off revenge reactions which would have caused inflation (the same was to occur with the later devaluation of 1995). And public opinion understood that it would have to play its part in the process. In any case, around about this time, towards the end of 1992, there was a certain sense of renovation in the air. In February 1992, with the arrest of Mario Chiesa, the Tangentopoli epidemic erupted, and was to go on to strike down the men and political parties of the so-called First Republic. In May, and then in July, of 1992, the Mafia murdered two outstanding magistrates, Giovanni Falcone and Paolo Borsellino, and in so doing dramatically resounded the alarm on the devastating threat posed to democracy, the official institutions and a balanced development of the country by the Mafia clans. The words that recurred most frequently in the newspapers, then, as well as in conversations between the common people, were 'reform', 'cleaning up' and 'change' (with certain extremes of demagogic moralising, whose substantially anti-reform message was to make an impact in the course of time). The public accounting affair became a genuine national question. It was interwoven with the need for political and institutional reform, and it was reinforced by the positive effect of an outside restraint, Europe. The Treaty of Maastricht, signed in 1992 and put into force in 1993, laid down a series of parameters on deficits, national debt, inflation, long term interest rates and the presence of the

national currency in the European Monetary System, specified on the basis of the conduct of the 'best behaved countries', which would become members of the monetary union from 1998 onwards and go on to live out the experience of the 'single currency', a historic opportunity for balance and development. For the whole Italy, Europe was rapidly to become a target destination (to the extent that the people in this country of fiscal reluctance were prepared to pay a 'tax for Europe', without too many complaints, when this was set up by the Prodi government to complete the cleansing process and reduce the deficit to less than 3% of the GDP, a condition that was essential to get into the monetary union in 1998). And Maastricht kept strict watch over this process, with its parameters acting as a kind of 'table of virtues'. To sum up, the accounts underwent a radical improvement – which was to amaze Italy's European partners, who had remained entirely unconvinced over a recovery of balance in Italy up to 1997. And it wasn't just a case of fiscal initiatives and cuts and improvements in the quality of public spending (there were also a certain number of reforms, starting with changes to the social security system imposed by the Dini government in 1995, which was significant even though entirely insufficient). There was also a general situation of reduction in interest rates that was to lighten the overall load of the national debt and acts as a boost for investments and company expansion. There was a second process that was finally put into motion at the beginning of the nineties, which radically modified the Italian economy, its power bases and its growth and expansion capaci-



Among major privatisation processes for banks and state owned companies, mergers and company alliances, the growth in fashion – left, a Gianni Versace fashion parade in Milan in 1998 – and communications – facing page – speeded up significantly in the nineties. Together with the mobile phone boom, these were to engage in a war for the control of the market that has still to be won.

ties – privatisation. This was necessary to respond to the European rules on the opening up of the markets and competition. But they released resources, contributed to the re-balancing of the public books and brought about extraordinary growth in the financial markets. One figure alone on the IRI Group should suffice: in 1992, this organisation's debts amounted to 72,000 billion lire. In 2000, at the time of its liquidation, it returned more than 107,000 billion lire to the Treasury, thanks precisely to the privatisation process. A stop had been put to the haemorrhaging of public money. And new wealth and new value had been created for the system of the country as a whole. The privatisation processes began with the banks, in 1990, on the basis of the so-called Amato Law, no. 218, which transformed the banking groups into joint stock companies. And the process continued into 1992, with the application of the European directive on the liberalisation of the capital market. The Italian banking scene was a 'petrified forest' (this definition was, significantly enough, by Giuliano Amato, Treasury Minister at the time). Just like sixty years earlier, two thirds of the banks were in public hands, and they lived in a closed, protected, provincial world, managed on the basis of principles which are political rather than business-oriented, offering expensive services and looking at the world of credit with little interest in the company growth dynamic (that of the small and medium companies above all). In brief, their world had to change. In 1993, with Ciampi as prime minister and Romano Prodi as chairman of IRI, the operation to privatise the Banca Commerciale Italiana, Credito Italiano and IMI began. Progress was made, amid alternating fortunes. And in 1997, with Prodi as prime minister and Ciampi at the Treasury, other privatisations of banks became reality. This was a genuine revolution in governance, management and services, even though the public company that Prodi wanted to see failed to materialise.

The privatisation process was influenced by the 'hard core', with the major Italian capitalist families, starting

with the Agnellis, playing a leading role, under the direction of Mediobanca. And the Foundations also exerted their weight. These bodies were, when all is said and done, self-referencing organisations with their origins in the public sector, even though the institutions of 'civil society' were to obtain greater space to manoeuvre, especially in the north. But in any case things changed. And major international banks arrived on the market as shareholders, making a contribution towards the deprovincialising process and helping make the Italian banking and financial culture more agile and modern. Robust alliances reduced the fragmentation of the banks, creating major concentrations that were able to operate at European level. One significant example was the operation that led to the Banca Intesa, made up of Ambroveneto, Cariplo and Comit. And some of the more brilliantly run local banks were strengthened, taking on national dimensions, such as the savings banks with their roots in the north east. Privatisation went ahead in the insurance sector too (INA, for example, ended up under the control of Generali), as well as in the industrial sector (Finmeccanica) and, above all, in the service industries (Autostrade, Alitalia, Aeroporti di Roma, Acea, Autogrill, Grandi Stazioni and many more). Among the major names floated on the market were Telecom, ENI (although a share in this remained in the hands of the Treasury) and, partially, ENEL. Italy was in the front line in Europe. With the exception of the UK in the eighties, no other country privatised as much as Italy, opening up the markets to competition and improving the quality of services and performance. But all this was not without its limits.

The privatisation processes were not immediately accompanied by the corresponding liberalisation. Often, the public monopolies were replaced merely by private oligopolies, the markets for some services remained suffocated and with a closed attitude towards consumer requirements. Certainly, things were better than they had been, but only a little bit. With the bitter sensation of time wasted and opportunities for a modern, mature market democracy thrown away. However, the privatisation processes did have a positive effect on the financial side, with the development of a mass financial capitalism, involving millions of small investors, no longer attracted by government



bonds, but by the offers from the former public companies, now launched on the market. The stock exchange capitalisation grew (120 billion dollars in 1993, 831 billions at the start of the 21st century). New players came on the scene. These knew the market challenges and the good logic behind company management, and old public companies were renovated and made efficient and competitive, such as the Post Office, led by Corrado Passera, which were ready for a new phase of privatisation by the start of the new century. Even though the liberalisation process was extremely partial it did encourage a growth in the culture of quality and service, with a careful eye to the consumers, a phenomenon particularly visible in the telecommunications sector, while we await real openings in energy and local services. We were dealing with a genuine turnaround, that modified not only company culture, but the economic democracy of the country as a whole. The process was not a simple one, naturally. And there were lots of contraindications. But it was vital, because, alongside the traditional family companies (the Agnelli family with IFI-FIAT, Marco Tronchetti Provera's Pirelli, the Italmobiliare of the Pesenti family) and the power centres with ancient names but under new management (Mediobanca, Generali), innovative companies that had modified and modernised the market layouts and political and cultural balance became consolidated (such as Silvio Berlusconi's Fininvest-Mediaset), there were changes of ownership of historic brand names (the De Benedetti family's Olivetti concentrated on telecommunications with Omnitel and Infostrada, then ended up under the public acquisition offer of Colaninno and Gnutti, and then on to Tronchetti-Benetton for Telecom, while Omnitel was sold to Mannesmann, in turn taken over by Vodafone, and Infostrada ended up under the control of Enel-Wind), we saw the growth of leading players who had emerged in the seventies and eighties from the brilliant and active provinces (the Benetton, who formed an alliance with Pirelli to take over Telecom and became leading shareholders in Autostrade and Autogrill, among others; Colaninno and Gnutti with their hundred thousand lire bid for Telecom, before yielding to Pirelli, and so on), and solid groups on the Italian market conquered significant positions at international level (Barilla, in the European food

sector). In the net economy, in the meantime, we had the consolidation of such groups as Renato Soru's Tiscali and Franco Bernabè's Kelyan, which took on international importance in the very difficult world of information technology and were even able to resist the financial crisis in the sector. The 'European' season of Italian development, in brief, was a season of fertile innovation. Italy experienced the advantages of integration, and entered the Eurozone right from the start. It underwent profound political and institutional transformations, rooted in the culture of the alternatives (the centre-right government that came to power in 1994 was followed by a government of the centre-left following the 1996 elections, and this in turn was followed by another centre-right regime after the 2001 elections).

The country took on new life from the recovery of the south which, while retaining its old discrepancies and pockets of profound backwardness, saw the emergence of new enterprises and significant, dynamic processes of economic and social development. It was necessary to face up to unprecedented challenges relating to the increasing processes of globalisation. The economy was healthy, the public books were more or less in order, the modernisation process had been started up. And the world of the companies was a major industrial power. But there were a number of fundamental problems still to be resolved. The Italian companies remained small, for example. There are very few Italian multinationals. Only 2,500 companies have more than 250 employees, while many more are mere dwarves. In many cases, robust and competitive, but dwarves for all that, tied to a very lively system of districts, one of the genuinely distinguishing features of Italian industrial development. But with a limited presence in the more technologically innovative sectors, and in any case far away from the major processes of reorganisation and conquest of new markets which are typical of the leading countries in the OECD area. The country might have vitality, but it is provincial. And with profound reforms still pending completion (the tax system, welfare, the labour market, research, training, and so on) to fill the competitiveness gap that separates Italy from the other major western countries. In the global world, this is the challenge of the twenty first century.

Advertising in Italy on the threshold of the new millennium

VANNI CODELUPPI

The brand name in crisis

At the beginning of the nineties, a phenomenon emerged in the advanced industrial world that took the companies by surprise: the brand crisis. In other words, the crisis that had been in the making in the eighties, in the form of the most solid fixed point of the company strategies. The economic crisis was certainly a key factor at the basis of the brand crisis, in the sense that the consumer, with less income available to him, had to start being more careful and selective in his decisions, had to assess the quality of the products with greater attention, and aim to find out just what a brand is able to offer him. And the consumer showed that he was prepared to buy unbranded products. All of a sudden, advertising had started to be less effective in its promotional activities.

In Italy, however, the brand crisis was aggravated by

the arrival of the hard discount store in the early nineties. This type of sales outlet was already well known in other western countries, but up to that time had been virtually unheard of in Italy.

The hard discount stores are stripped down to the essentials inside, and the products are arranged on austere shelves or in large cardboard boxes. The range on offer, made up of unknown brand names, is reduced to the minimum, one of the reasons for this being to avoid a situation in which the consumer gets used to something that the next day might be no longer available. Usually, the hard discount store does not use advertising or any other tool of communication to publicise its presence, as it is believed that the price of the products speaks to the consumers for itself.

Along with the effect of the hard discount stores, in Italy we also had the similar effect that had occurred in the early nineties as a result of the so-called 'distribution revolution', that is, the emergence of a large number of large sales structures, such as supermarkets, shopping centres and specialist centres. As a result of this revolution, the distribution companies increased their power and were able to offer their own products, the so-called private label brands.

Within the space of a short time, however, the brands were able to make up the ground they had lost. And



After the crisis of the early nineties, the effort made by the main brand companies was intensified with a view to informing the consumer of the vast amounts of work and huge investments made in research and the improvement of the quality standards of their products.

Facing page, below, a Barilla message for the periodical press, geared towards communicating the values of the branded products [ASB BAR I Ra, 1990].

Various brands developed genuine advertising sagas in the course of the millennium – this page shows advertising by Adidas and Nike – which were particularly effective and capable of keeping the involvement of consumers high.

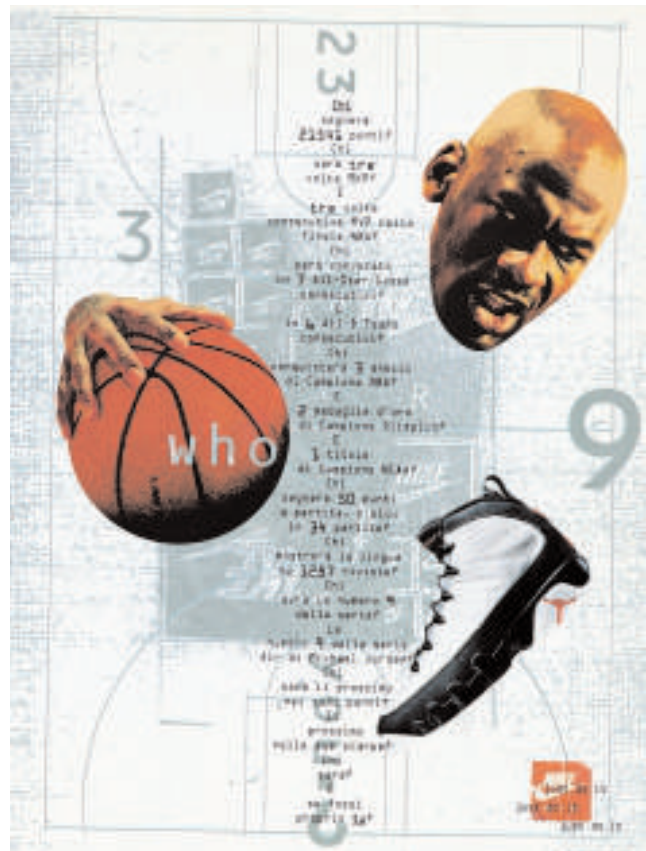


they did this above all by bringing to the consumers' attention all the research, investment and technological innovation that as a rule are effectively concealed behind the industrial product and its brand name.

In Italy, Barilla was the first company to react to the brand crisis, partly because its products offer a very high level of quality, but arguing the case for this with the consumers is a difficult task.

The company decided to eliminate its promotions, which had played a crucial role in the eighties in bringing about its success on the market, and lowered the prices of its products. These measures have been much discussed, but in fact had the effect to put a halt to the temporary situation of difficulty, and were to be adopted by other companies later.

However, Barilla also made use of advertising to reinforce the weight of its brand during the crisis. This led to the issue of messages that laid the emphasis on the quality of the product, and the advantages that the con-

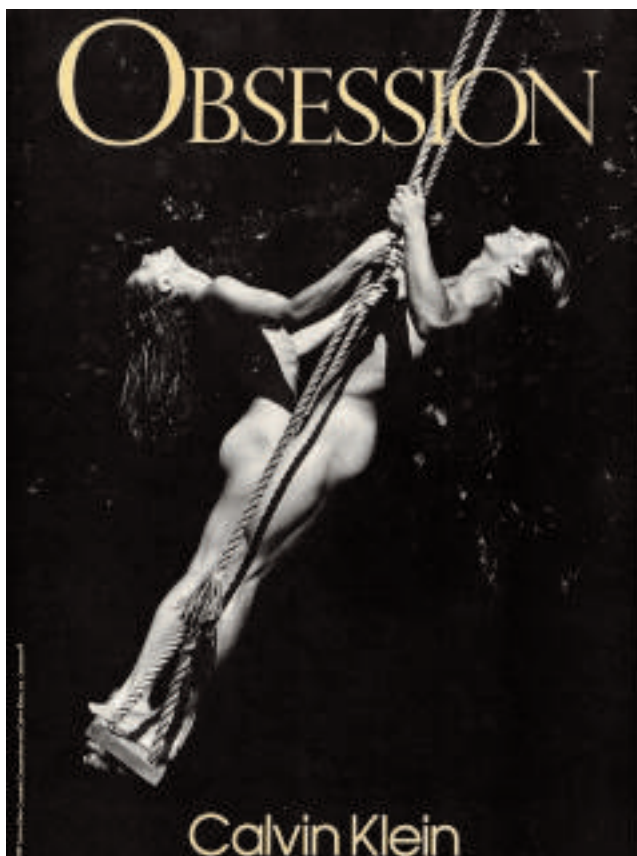


sumer could obtain from this. After overcoming the crisis, the Parma company returned to its communication by means of that delicate, emotional language that had enabled it to obtain great satisfaction on the market in the course of the eighties.

Advertising for recovery

Other companies too attempted to create increasingly sophisticated and fascinating messages after overcoming the moment of difficulty. This was possible partly due to the contributions of new visual talents who had emerged from within the advertising sector itself, with such young directors as Tarsem Singh, Moshe Brakha, Gerard De Thame, Zack Snyder, Michel Gondry, Michael Haussman and others.

But advertising also became more sophisticated because it started to work on its language, in an attempt



Further examples of advertising sagas from the nineties: left, Calvin Klein's *Obsession* perfume and, facing page, Absolut vodka.

Below, one of the messages from the 1995 campaign for the launch of the Windows operating system, a campaign that became memorable due to the fact that it was the most expensive in the history of marketing.

at the important advertising film festival of Cannes, where Italy continues to be regularly relegated to the margins.

Italian advertising: light and shade

In advertising, Italy has for some years now been unable to recover the significant distance that is been built up since the times of *Carosello*. In other words, the country is unable to free itself from the cultural conditioning brought about by the fact that Italian advertising has had to develop for many years under the influence of the rules laid down by this television programme. This is made clear by the various relaunch operations that continued to be carried out throughout the decade for countless personalities and situations that had been successful at the time of *Carosello*, such as the blonde from the Peroni beer adverts, the Calimero fledgling of Ava washing powder, the soaking man of Bio Presto, the cowboy Gringo of Montana meat, the leap over the hurdle of Cuore cooking oil, and many more.

But it's made clear above all by the fact that many of

to show the consumer that it was on his side, and that it shared his own cultural references. Indeed, it knew these references so well that it could play around with them, with the messages of the history of advertising or those presented through the media, often making use of such communication mechanisms as irony, kitsch and pastiche. In this way, it achieves the dual result of entertaining the consumer and surprising him, while at the same time creating a closer bond with him. On this subject, it is interesting to note the great success obtained in the nineties by such international brands as Nike, Adidas, Coca-Cola, Audi, Mercedes, Absolut, Ikea, Levi's and Calvin Klein which, as they had already begun to do in the previous decade, created advertising sagas capable of developing around a wide variety of subjects, in this way entering into a dialogue in time with the consumers, while at the same time keeping the effectiveness of the communication at a constantly high level. In 1995, Microsoft launched its Windows 95 computer operating system throughout the world. This launch was undoubtedly the most expensive ever in company history, and was highly successful, confirming the ability of marketing to impose a product on the market. In other words, it confirms the strength that the brands still possess.

Alongside such major campaigns as these, the high creative quality of advertising films made in developing countries began to come increasingly to light. These were countries that, in spite of their modest economic resources, were able to present winning entries



Below, an unusual portrait of Armando Testa, founder of the advertising agency of the same name in Turin, which became the biggest on the Italian scene of the nineties, partly thanks to its use of a comic language not too far removed from that proposed by Carosello in the previous decades.

the most successful cases of advertising are the result of an attempt to recover the old language of *Carosello*. The Telecom sagas with Massimo Lopez, who is able to delay the moment of his execution by firing squad by means of the phone, those of Parmacotto, with Christian De Sica as the friendly shopkeeper who lies in wait for the customers as they enter his shop, and Lavazza, with Tullio Solenghi behaving in Paradise as if he was not dead yet, are all examples of this viewpoint. The type of language used by these campaigns is not, in fact, very far from that of *Carosello*, as it is based on entertaining mini-scenes in which the dialogue is fundamental, with the predominance of a type of comedy typical of TV or theatre sketches. Consequently, what is missing is that universal language that is comprehensible to all cultures, which is a distinguishing feature of the most effective campaigns for the major international brands. A language that emerges from the magical equilibrium of a suggestive atmosphere, the expressive efficacy of the ability of the actors to mimic and gesture, and the ability to create emotional involvement through music.

It is probably not a coincidence that the most important agency in Italy in the nineties, even more impor-



tant than the subsidiaries of the big US multinationals, was Armando Testa from Turin. The agency founded and managed for many years by one of the biggest expressive talents from the *Carosello* era, Armando Testa, creator of Caballero and Carmencita (Paulista coffee), the planet Papalla (Philco), the hippopotamus Pippo (Lines) and many other famous characters. And even today, when the reins have been passed on to son Marco after the death of Armando, the Testa agency often makes use of that popular type of comedy based on verbal sparring that previously distinguished the scenes on *Carosello*.

But in the nineties Italian advertising showed its backwardness by comparison with that of the other countries, especially through the large-scale use of communicative shortcuts, such as testimonials from the world of entertainment, catchy tunes and naked bodies, both male and female. In other words, all those tools that have always been used in advertising to make up for a lack of ideas. This is also borne out by the fact that in spite of the authorisation of comparative advertising in Italy in 1999, Italian advertising people have made little use of this possibility, as it forces them to invent new means of communication.

There are, of course, exceptions to the scenario described above. One of these is the clothing company Diesel, which imposed itself on the world on the basis of a long series of sophisticated advertising messages that made effective use of the communicative mechanisms of irony and the desecration of commonplaces.



While the Italian world of advertising frequently makes use of communicative 'shortcuts', such as testimonials or messages with a powerful erotic content, a few exceptional cases – these pages show the Diesel, Gatorade, Swatch and Levi's campaigns – are able to reach the same levels as the best international advertising with irony and considerable creative verve.



The validity of these solutions at the level of communication was confirmed by the advertising company of the year award at the 1998 Cannes Festival.

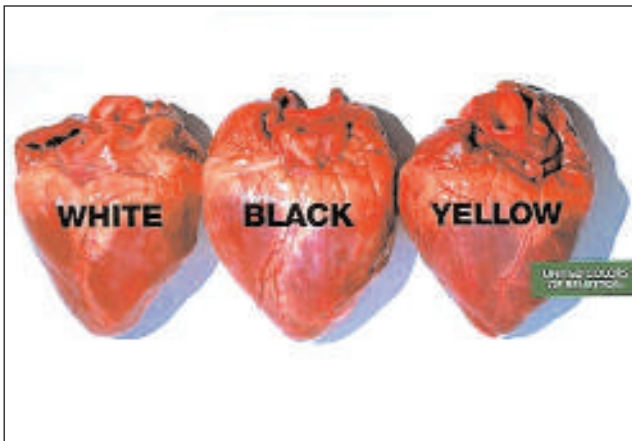
Other significant cases are those of Martini, Pirelli, Gatorade, Swatch, Fila and Superga, cases in which the companies and the Italian advertising specialists were able to speak an international language based on creative originality, irony and high levels of aesthetic quality at visual level. We need to bear in mind, however, that all these outstanding cases were possible only due to the determining contribution of foreign creative specialists and directors. Emanuele Pirelli's agency is, in fact, virtually the only Italian organisation that achieved more than one success at the Cannes Festival in the nineties.

The advertising of Benetton also got itself noticed in the nineties, by going down the social questions route from 1991 onwards. But this decision has been the subject of considerable discussion. Between 1985 and 1991, the campaign based on the slogan *United Colors of Benetton*, encouraging mixing among different races, had attracted global consensus, as it proposed the value of brotherhood among peoples which was universally approved. But when Benetton took up an explicit position on a number of controversial social themes, at times using highly aggressive language, it was accused of attempting to invade a territory where commercial advertising had no place to be.

All the major brands, however, even if they do not adopt the same strategy as Benetton to expose them-



New territories for company communication were explored by Benetton – this page shows a few examples of the campaigns by Oliviero Toscani in the nineties – obtaining widespread consensus or provoking bitter controversy.



selves publicly on controversial themes, do attempt to move out of the strictly advertising environment and take on an increasingly extensive and important role in society. They do this above all by experimenting with new channels and new forms of communication. Starting from the sales outlets, which the companies are

tending more and more to manage directly, first and foremost with the creation of venues capable of expressing the identity of their brands, in absolute harmony with the message communicated in parallel through advertising. And then they alter their relationship with the media.

Advertising between old and new media

In the nineties, advertising in Italy continued to make enormous use of television as well. In the food sector, then, advertisers persevered with that entirely Italian anomaly that ignored the advantages to be obtained from the balanced relationship among the various media that is normally pursued in other countries. However, while about television, we should remember that in the past the viewers were forced to watch the programmes broadcast by the very limited selection of



The quality of the message – these pages show the emblematic messages from Superga and Pirelli – more and more frequently turned out to be a distinguishing feature for the success of advertising investments on the threshold of the new millennium.



channels on offer. In the eighties, on the other hand, with the increase in the number of channels and, above all, with the adoption of the remote control and the consequent possibility of skipping from one channel to another, we saw the emergence of what a number of commentators referred to as 'neo-television'. This began to overturn the relationship that existed between the means and its viewer, as the role played by this latter had become fundamental. But during the nineties this process intensified even further, because the communications system started to change in its nature, from the phase of mass TV channels to that of specialised and customised channels.

In the nineties, Italy also attempted to adapt to the new phase through the television system. The film producer Vittorio Cecchi Gori tried to set up the so-called 'third pole' by taking over Tele Montecarlo and Videomusic. He was unable to achieve his objectives, and was forced to sell his group to the Seat Pagine Gialle Telecom group, which was to relaunch Tele Montecarlo on the threshold of the twenty first century as La Sette. Cecchi Gori did however make a significant contribution to the process of expansion and specialisation of television offer, which had begun in 1991 with Telepiù, the first Italian specialist channel, concentrating on movies broadcasting and financed almost exclusively at that time by subscriptions, to be followed by Telepiù 2, the first channel specialising in sport, MTV, Stream and Viva.

Advertising therefore had more TV channels at its disposal to send its messages on air. In the nineties it also

expressed the tendency towards a growing interrelation with all the media. Indeed, advertising began to invade more and more of the media's territory – all the television screens first and foremost, but all the space of the traditional mass media in general that up to that point had remained unaffected, and above all the new media. And among the new media with which advertising now has the most frequent connections was Internet, the powerful new worldwide means of communication by computer. To tell the truth, the share in advertising investments reserved for the internet by the companies still appears to be extremely limited. It is in fact believed that the banners, i.e. the mini-advertising posters that appear on the most popular web pages, activated by a click, which takes the user to the advertiser's web site, and the sites themselves, do not have the capacity of suggestion possessed by TV spots or even bills posted on the streets.

And yet, today there are virtually no companies that do not have a web site. The companies are in fact convinced that within the next few years internet advertising will become increasingly important, and that even if it doesn't succeed in reaching the masses still rooted to television, it will be of fundamental importance to communicate with specialist target groups, and above all, with a well educated élite in possession of high spending power. An élite of opinion leaders, capable of influencing lots of other consumers through the products they themselves choose. And the web will enable them to do this with a precision that is virtually unknown to the traditional mass media, with which it is only possible to aim towards extremely broad ranging consumer groups. It will also enable the companies, the small ones included, to communicate with the entire world at extremely limited costs.

Towards the new millennium

At structural level, the distinguishing phenomenon in advertising during the nineties, following the crisis we mentioned earlier, was the significant growth in investments that took place in the second half of the decade.



After the crisis had been overcome, in fact, the companies progressively applied pressure to the advertising lever with a view to reinforcing their brands. The growth in advertising investments was to bring

with it a proliferation in the merger and acquisition processes among the sector companies.

In this way, the WPP Group reached the leading position at world level, and progressively took over other international agencies that had been on the Italian market, among others, for some time: J. Walter Thompson, Ogilvy & Mather and Young & Rubicam.

But the advertising investments changed in the second half of the nineties at the level of distribution as well. These underwent a sudden reduction in the traditional major consumption areas, such as foods and alcoholic beverages, to the benefit of the main emerging sectors which had to get themselves better known, such as tourism, distribution chains, banks, new communications technology and the companies linked to the new economy.

Frequently, however, the abundance of resources available and immaturity at marketing level leads the companies in the emerging sector to imagine that huge investments were sufficient to obtain success on the market, in other words, that it is possible to make up for the poor quality of the advertising language used with high investments. But at the start of the third millennium the crisis in the new economy has once again modified the scene, redimensioning the space occupied by the advertising of the companies in this sector. And often bringing about the disappearance of those companies that had not believed in the quality of advertising language.

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From the death of Pietro to 2002

The succession and the crisis on the markets

On 16 September 1993, Pietro Barilla suddenly died, leaving one final, powerful message to his family and company, almost an encouragement for the future: “Move on, move on with courage”.

For more than half a century, his way of understanding business, hinging around values such as the cult of quality, technological innovation, profound respect for the work of human beings, optimism and enthusiasm in undertaking any kind of challenge, and the intense human dimension of the individual, formed the soul of the company and laid down the guidelines for its development.

His death brought about a change at the top of the group. His oldest son Guido took over to become the new chairman of the board, while the younger brother Luca remained as one of the vice-chairmen, together with Manfredo Manfredi, and the youngest son, Paolo, became a director.

1993 was a critical year, but “even though the economic situation was difficult, our Group achieved positive results on the whole. All the products retained their existing leadership positions, and in many cases were able to further reinforce them. The process of expansion on the European markets continued to go ahead, with a particularly significant increase in the volumes sold”¹.

The macroeconomic situation that the company – including the Barilla, Mulino Bianco, Pavesi (whose acquisition was completed in January 1993), Voiello, Braibanti, Le Tre Marie, Panem, Misko and Rio brands – had to deal with in the decade was particularly difficult (the first signs of problems had emerged as early as the second half of 1992), because the reduction in the real income available brought about a failure to achieve

growth in food consumption as a whole. In addition, the reduction in buying power and the interest rate on the national debt (government bonds), the increase in fiscal pressure and the crisis in the official institutions were all factors that had a significant influence on the decisions of the consumers. 1993 brought about a turnaround in the buying behaviour of Italian families, which seemed to be determined by “genuinely structural changes in attitudes, distinguished by greater mobility in the selection of brands and names and very high sensitivity towards the purchase price”².

The markets in which the Barilla Group operated (pasta, bakery products, fresh bread and ready sauces) showed substantially good trends and the company obtained a global turnover of 3,498 billion lire, an increase of 5.1% over the previous year. The total sales on foreign markets, which include the exports of all the Italian companies and the local turnover of Rio and Misko, manufacturing in Spain and Greece respectively, were 385 billion lire, an increase of 15.2% over 1992. Particularly positive was the consolidation of Barilla pasta in Europe, which was confirmed as the leading European brand with a market share of 22.5%. At the same time, the company continued its monitoring and scanning of the eastern European countries, with a view to the short term start-up of commercial activities at local level, while in the USA a first local branch was opened in Norwalk, Connecticut.

The fixed investments for plant and equipment reached the highest level ever for the group, at 243 billion lire. A new factory was opened in Melfi, and Co.Ri.AL., the Food Research Consortium, was started up in Foggia. Among its shareholders were some Barilla Group companies, and it operated with a view to bringing about product and process innovations in pasta and sauces, employing researchers from important scientific backgrounds and making use of avant-garde instruments.

On the Italian pasta market, the group held a market share of 35% with its Barilla, Voiello and Braibanti brands, confirming its leadership position, and launched *Fantasie*, a pasta line produced with high quality durum wheat. This came in 16 formats, some of

In 1993, with the death of Pietro Barilla, his sons Guido, Luca and Paolo - below in a picture by Kinta Kimura [ASB BAR I O FABA 10] - took over the reins at the company, and committed themselves to fulfill the strategic objective of internationalisation.

which were exclusive, such as the *Nicchiole* and *Castellane*, while others belonged to the various regional traditions, such as the *Orecchiette* and *Ziti*. In the ready sauce market, the company achieved a market share of 49%.

In the area of advertising communication, we should recall two new spots, *The basketball referee* for durum wheat pasta and *Impromptu party* for the egg pasta, as well as the continuation of the sponsorship with champion skier Alberto Tomba, which helped spread awareness of the Barilla brand name in Italy and abroad.

In the meantime, the testimonials selected for the new advertising campaigns on the European markets, Gérard Depardieu (> III, Schedules, page 287), Steffi Graf (> III, Schedules, page 289) and Plácido Domingo (> III, Schedules, page 287), obtained considerable success in France, Germany and Spain respectively.

The group's objectives were to offer a clear response to the new consumer requirements and assess the market priorities within the context of the reinforcement of the position reached in Italy and the speeding up of expansion abroad, showing coherence with the teachings of Pietro Barilla and in so doing paying homage to his memory. "The commitment of the entire company to serve the consumers and customers to the highest possible level with quality products remains at the core of our strategic thinking"⁷³.

In 1994, Paolo Barilla entered the group of vice-chairmen of the company's board of directors and the organisational layout of the group became structured on the basis of five main divisions: Barilla Alimentare (the Barilla and Voiello brands), Barilla Dolciaria (Mulino Bianco and Pavesi), Barilla International (Barilla), Unione Laboratori (Le Tre Marie) and Panifici Italiani (Panem).

This was a difficult year, as the unfavourable economic situation continued, with the consequence that the change in styles of consumption of the Italian families became consolidated, forcing them "to attribute even greater importance to the price factor in the purchase of goods and services, which in many cases has brought about a search for the most convenient distribution channel"⁷⁴. Obviously, the major brands felt the effects



of this situation, committed as they were to a policy of defence of quality throughout the production spectrum, as they were not in a position to market anonymous products at low prices.

Although the markets in which the Barilla Group was present showed fundamentally positive trends, the global turnover of the company, equivalent to 3,293 billion lire, suffered a drop of 164 billions with respect to 1993, due to a slight reduction in sales volumes (-1.9%) and the lowering of unit prices (-2.4%). In the first half of 1993, Pietro Barilla had already anticipated the problem, and issued an instruction to reduce prices, with the launch of the "*Barilla freezes its prices*" campaign. This was the company's response to the hard discount phenomenon, the new method of distribution in which unbranded products were sold at rock bottom prices, a channel that Barilla did not manufacture for. Overcoming the stagnation of domestic demand, which in any case did not prevent the group from keeping its market share virtually unchanged in its sector, the company's expansion in Europe and beyond continued, with pasta sales increasing by 9.2% in volume terms with respect to the previous year (the fluctuations on exchange markets and the consequent devaluation of the lira encouraged exports, enabling

In 1995, Alberto Tomba won the World Skiing Championships and, as testimonial, helped consolidate the fame of the Barilla brand. Below, the layout of a press advert conceived by Young & Rubicam to make the most of the event [ASB, BAR I Rf, 1995].



the Italian companies to become more competitive) and the turnover increased to 391 billion lire.

On the home market, the *punto freschezza* [freshness indicator] was launched. This was a special sensor which, when applied to the packs of pasta, recorded their state of conservation, irrespective of the expiry date, by changing colour. This was an absolute innovation for the Italian market, which confirmed the great commitment of Barilla in terms of product quality, from the factory to the consumer's table.

The fixed investments for plant and equipment remained consistent. The Melfi production pole was completed, with a flexible line for the production of bakery products, and the Co.Ri.Al. centre in Foggia was also up and running. The new central office complex in Pedrignano was built, containing all the central and divisional management units, and new, technologically advanced production lines were installed for the production of pasta and bakery products. At the same

time, the restructuring process for the pasta production areas began. This was to lead to the closure of two production plants in Parma which had become technologically obsolete, with their production capacity transferred to the modern industrial zone of Pedrignano.

On the Italian market, the group acquired the remaining 5% of the controlled company Unione Laboratori S.r.l., while on the foreign markets an attempt was made to reinforce the group's presence in the countries already occupied. As support for international development, the International Operations Management Division was set up, with human resources specifically engaged on activities in the various areas of the world and significant financial investments.

The global reorganisation of the production and distribution process in Spain was started up, through the affiliated company Barilla Espana S. L. of Barcelona (marketing activities) and Barilla Alimentare Succursale en Espana S. L. (industrial activities). Barilla America Inc. was set up in Norwalk, to handle relations with the supermarket chains and shops of the USA and Canada, and a licensing contract was drawn up with Campbell Soup Company for the production and marketing of Barilla sauces in the USA. 35% of Filiz-Gida A. S., the main pasta producer in Turkey, was acquired. There was a 1% share in Tablex S. A. de C. V., leader in the Mexican pasta market. Barilla Suisse S. A. was set up for the marketing of Barilla products in Switzerland, and 49.9% of Danuta Sp.Zo.O., which produced and sold pasta on the Polish market, was acquired.

1994 was really the year "dedicated to designing the Barilla of tomorrow, as a more international industrial group"⁵, to take the brand anywhere there were opportunities for penetration and development. But the most significant event involved "the return to great emphasis on the product as the core, dynamic element of relations with consumers"⁶. It was from here that the drive towards innovation and a new growth cycle started.

The communication strategy selected for Italy, to be handled by the Young & Rubicam agency, upheld the group's objectives. "There's no comparison" under-

In February 1996, a strategic decision of great importance was taken. To realign its market products, Barilla adopted an energetic industrial reorganisation and cost cutting programme, lowered its list prices by an average of 8% and withdrew its promotions based on the collection of points. The Today at Barilla high quality costs less campaign was launched. This made the point that Barilla pays attention to quality at the right price from the pages of the main daily and weekly publications and on the national TV networks. Below, two frames from the spot [ASB, BAR I Re, 1996/7].

lined the high quality of Barilla pasta, placing it in comparison with the products of the competition, while the series of “Viva il blu” [Long live the blue] spots, which were more refined, concentrated on the high value of the brand, symbolised by the colour, by means of a series of entertaining episodes, set outside the home, with a plate of Barilla pasta as the central figure. As always, the tone was subtle, never overstated, and there was a careful balance between tradition and modernity.

To add strength to the new Barilla communication, a number of exceptional testimonials were selected, such as the singer Zucchero Fornaciari (> III, Schedules, pp. 288-289), who offered Christmas greetings by singing *White Christmas* in december 1994, Cindy Crawford (> III, Schedules, page 286) and Alberto Tomba (> III, Schedules, pp. 295-296) in the first months of the following year. The former preferred Barilla number 5 spaghetti to sushi in an exclusive Tokyo restaurant and the latter was a robot-skier, who was made to operate more efficiently with tagliatelle Emilia style and a good looking girl.

The presence of Barilla in the world of skiing had in the meantime boosted the brand awareness, especially abroad, by means of the sponsorship of two leading athletes, Albreto Tomba and Silvio Fauner.

1995 was a crucial year for what was to be the future development of the group to bring about its real take-off at international level and respond to the changed market scenarios. The demand of the Italian families was in fact no longer distinguished by a constantly growing trend, even though brand loyalty remained intact at general level, but conditioned by reduced buying power and motivations in purchases that were increasingly based on savings, even at the expense of quality. This fact was precisely confirmed by the powerful development of the hard discount outlets, which achieved an 11% share of the pasta market.

The way in which Barilla decided to tackle the new competitive scenario was with “a long term strategy, based on innovation, internationalisation and a transparent relationship between manufacturer and consumer”⁷⁷.



First and foremost, the company cut its costs to levels that enabled it to reduce the prices of its products, in spite of the increased prices of raw materials. Then it moved on to an advertising message that made the consumer increasingly aware of its decisions and ‘critical’ with respect to the various possibilities that the market offered him. The only route that could be taken to react to the aggression of the commercial brands and the general fatigue of the economic situation was “to be flexible with respect to the market, to sell better, that is, at lower costs, and to focus the strategies on the consumer”⁷⁸. The economic recession brought about a change in the outside conditions, and the company had to change along with this, as emphasised by Guido Barilla: “First: reducing the difference between our prices and those of the unbranded products. We have to contain costs where it’s possible to do so: factories, sales, warehouses, and so on, but never touch the quality levels. Second: foreign markets. We changed gear

On 26 September 1996, the new Selezione Oro pasta line was launched in the premium segment – below, a leaflet from the launch campaign [ASB, BAR I Ri, 1996]. This was a range of 25 shapes obtained using the finest mixtures of durum wheat, distributed in the new packs designed by Giò Rossi.



at the start of 1994, with agreements in Poland, Turkey, Mexico and Brazil. Now, the USA. Third: innovation. Twenty years ago, there was the step forward with Mulino Bianco. Now we need another leap ahead with the new technology to put a distance between us and the old and new competition. Inimitable products. The *Essere* line is taking off – Flavour & Health from Mulino Bianco: bakery products with reduced fat content”.

The global turnover of the group was 3,316 billion lire, an increase of 23 billions over the previous year. This was a positive result, even if limited, which awarded the competitiveness and strength of a brand company such as Barilla.

The group brands confirmed their solid leadership position in the various market segments. The fixed investments in plant and equipment continued to be significant, and were mainly geared towards the setting up of new production lines and the reinforcement of Co.Ri.Al. in Foggia.

In both the sauce and pasta segments, the product range on offer was extended. The new sauce with basil and chilli was launched, together with the *Nuovi sapori* [New flavours] pasta line, which combined high nutritional values and fibre content with an appetising product, fully in line with the Italian gastronomic tradition. During 1995, the “*Viva il blu*” campaign continued, but it was backed up by a new advertising communication which focused on the value of the product, by means of a comparison between the quality and performance provided by Barilla pasta and low priced products. The fundamental concept was that not all pastas are the same. Only Barilla always remains *al dente*, because it’s made with the finest durum wheat flour.

In the area of sponsorships, Alberto Tomba won the World Skiing Championship, consolidating the awareness of the Barilla brand, while a number of important sporting events, such as the Giro d’Italia and the Rome Marathon, and musical occasions such as the Italian tour of the singer Zucchero, ensured that the company name reached millions of people.

The turnover achieved on the foreign markets, equivalent to 467 billion lire, showed an increase of 19% over 1994, and sales increased by 8.6% in volume terms. In Europe, the most significant progress took place in Sweden, Germany and Switzerland. On the other markets, Barilla continued to expand, and signed an agreement in Brazil with a company from the Bunge Y Borne Group for the creation of Barilla Santista, a new company in which Barilla was to hold a 30% share, that would produce and sell Barilla pasta. An agreement was also signed in South Africa with a company from the Tiger Oats Group, for the sale under licensing of Barilla branded products. Through its affiliated company Danuta, it also acquired 51% of the Buzuluk mill on the Kazakhstan border.

The communication on the international markets was transferred from the TBWA agency to Grey Advertising, which was to advertise the Barilla Group products in Europe (with the exception of Italy, where the operations had been run for some time by Young & Rubicam) and beyond. The idea of centralising the foreign

1996 was also a year of important acquisitions. After the takeover of 30% of the capital of the Turkish pasta company Filiz on 25 August 1994 – below left, the signing of the contract with Guido Barilla [ASB, BAR I Aa, 1994/14] – a new agreement in August 1996 took the Barilla share to 50%, giving it control of the company.

On 19 December, Internex, a company specialising in logistics integrated with transport, was taken over. On 22 May 1997, its name was changed to Number 1 Logistics Group – below right – and it was able to make use of a distribution network that covered the entire country.



advertising operations was based on the company's wish to move towards the globalisation of its marketing initiatives. The objective was clear – if the product is the same throughout the world, given that the production of Barilla pasta takes place in strict adherence to Italian quality standards and on the basis of the wide range of formats typical of the company, the communication strategy had to be coherent, that is, substantially identical in all the markets.

1996 was “a year of changes, during which the company continued with its commitment to transform its strategies and its organisation”¹⁰.

The four fundamental principles of business that had always been contained in the Barilla philosophy, but which were to be reinforced, and which formed the basis of the group's new expansion strategy, were repeated: “1. Marketing superior quality products at a good price. 2. Adapting to the changing needs of the consumer by involving him in every phase of the Barilla research and development process. 3. Seeking competitive advantage in everything we do, on the basis of an incessant process of improvement in every sector of the company. 4. Introducing our main brands in the major markets of the world with products to be adapted as necessary to local tastes and customs, but always with the characteristic of an authentic Italian brand”¹¹. Of particular significance was the intensification of the attention paid to the selection of the raw materials, which were subjected to strict controls, and the emphasis laid on the consumers, who came to be regarded more and more as the company's partners and whose requirements helped determine high quality products

with a greater service content, at the right prices.

In February 1996, a strategic decision of great importance was taken. This involved the reduction of the product prices by an average of 8% and giving up the promotions based on the collection of points. For this purpose, the campaign entitled “*As from today, Barilla high quality costs less*” was launched. Underneath the message was an ear of wheat and the three brands, Barilla, Mulino Bianco and Pavesi.

This decision brought about a slight drop in the global turnover of the group, which amounted to 3,239 billion lire, 2.3% less than 1995, although the sales in volume terms increased by 4% and the Barilla, Mulino Bianco, Pavesi, Le Tre Marie and Panem brands improved their leadership positions on the domestic markets, confirming the positive nature of the operation.

The historic Barilla pasta pack was altered by the graphic designer Giò Rossi, with a 5% size reduction to avoid leaving any empty spaces inside, a restyling of the company logo in the form of a less elongated ellipse and a slight enlargement of this on the pack to increase visibility on the shelf, a «Barilla blue» which shaded from the bottom towards the top, and the insertion of a window, which enabled the consumer to see and appreciate the quality of the product.

On the international markets in the meantime, Research & Development activities led to the creation of products that expressly responded to the requirements of local consumers, even though the specifically Italian nature of the products remained.

Apart from a film for French TV with Depardieu as testimonial (> III, Schedules, page 287), which stated

In August 1997, construction work began on the Foggia 2 plant, covering an area of 350,000 square metres. Below, a view of the site [ASB, BAR I Aa, 1997/14] and, right, an aerial view of the production plant of 27,000 square metres. Facing page, inside the factory, with the two lines for long and short pasta, capable of producing 100,000 tons a year [ASB, BAR I Aa, 1999/19].



that Barilla produces “*Les pâtes préférées des Italiens*”¹², the advertising communication at home and abroad aimed more than ever towards illustrating the strong points of the Barilla products and differentiating them from the others.

The claim in the Italian campaign dedicated to the pasta was *Un gusto sempre al dente* [A flavour that’s always *al dente*], the precise concept of resistance to the cooking process that was the central notion of the TV message *Al dente is why*. Initially designed for the US market, this later went on the air in many other countries (France, Germany, Greece, Poland, Sweden, Turkey, followed by Mexico, Japan, Australia, and so on), with the simple translation of the written and spoken text. The theme of product quality, which always maintained just the right consistency, but also the high gastronomic and enjoyment value of the product, closely linked to the Italian lifestyle, were the elements that made the internationalisation of the films possible for the first time in the history of Barilla advertising. Significant investments were made in information technology, with a view to re-engineering the group’s operating processes in order to lead to a further increase in efficiency and competitiveness.

From the organisational viewpoint, an attempt was made to render the group structure more agile and rational, with the merger by incorporation of Barilla Dolciaria into the single company Barilla Alimentare S.p.A., which brought together the Barilla, Voiello, Mulino Bianco and Pavesi brands.

Within the company, there was an acquisition of a further share in the capital of Filiz, the acquisition of Parmamec Export S.r.l., which produced and marketed refrigerated products, the setting up of Barilla Scandinavia, the commercial subsidiary for the Scandinavian countries, and the transfer of the small pasta factory in Zaragoza (Barilla España) to Oromas of Barcelona.

At international level, “strong expansion is taking place, facilitated by more dynamic markets and the worldwide success of the Mediterranean diet”¹³. The turnover reached 505 billion lire and sales in volume terms increased by 26%. Success was achieved in every country, but the most significant growth rate was in the USA, where Barilla pasta had the highest sales for imported products. Again in the USA, the use of the Barilla brand name for the production and sale of sauces was bought back from Campbell Soup Company, and from this time onwards these products would be managed jointly with the pasta.

1997 was the third consecutive year of major transformations, but also the year of confirmation for the validity of the strategies adopted thus far, through the positive economic and financial results. “In Italy, we have reinforced our leadership, and abroad we have laid the bases for the solid internationalisation of the group, by means of strong commercial investments”¹⁴. The pasta business was more global than ever. In Europe, the market shares were on the increase everywhere, and the USA had become an important strategic axis for future expansion. To the point where the



company decided to move the administrative and commercial headquarters of Barilla America Inc. to Lincolnshire, near Chicago, Illinois, and to build a pasta factory with its own mill at Ames in Iowa, the first complex of this type ever built by Barilla abroad. This involved an investment of 200 billion lire and, once in operation, would cover the requirements of the American market. In addition, in the USA Barilla became the leading pasta brand at national level, with a distribution level of 80%.

The objective continued to be “one of the biggest food companies in the world”¹⁵, by becoming the world leader in authentic Italian pasta and products linked to the world of pasta.

For the entire European market, 1997 was distinguished by signs of recovery. In Italy, the production activity restarted, even though with difficulty due to the efforts in fiscal and monetary policy necessary to comply with the Maastricht convergence principles. The consumer was increasingly careful in buying habits, and the relaunch of a brand was possible only through correct communication and the offer of quality products which were also economically convenient.

The group achieved a global turnover of 3,433 billion lire, an increase of 6% over the previous year, while volume sales grew by 13%. This result was obtained as a result of the growth in sales on the home market and the acquisition of the majority shareholding in Filiz. Abroad, the turnover reached 709 billion lire and the volumes sold increased by 52%, which brought about a

growth in shares in all the reference markets. In the USA in particular, the turnover touched 200 billion lire and the sales in volume terms doubled. The so-called Mediterranean diet had become a model followed all over the world, as it was regarded as healthy and nutritionally balanced, and its fame brought about a sustained growth in the consumption of pasta in virtually all the industrialised countries.

“The success of our international expansion would not have been possible without the efforts of the Barilla employees in Italy. All the ‘global’ companies require an extraordinary level of team work in the domestic market, to support and stimulate the development operations for the international activities”¹⁶. An example of this cooperation is the way in which the products are developed and improved. “For the working groups operating on pasta and sauces, the attention is no longer geared only towards the Italian consumer, with the expectation of exporting products developed for Italy to other parts of the world. Today, these groups that operate in Italy and abroad exchange information on the products and the main competitors on markets that are very different from each other”¹⁷.

In the course of 1997, the group pursued the reinforcement of the production structures existing in Italy and abroad and the specialisation of the various plants, in the light of an increase in productivity levels. Building work began on the Foggia pasta factory, designed to be identical to the Ames plant, on the basis of the concept of twin plants, while in Parma the Pedrignano works

On 16 June 1999, the two twin factories of Ames, Iowa, in the USA – below, an aerial view [ASB, BAR A GB 38] and Foggia – facing page, the video conference [ASB, BAR I A, 1999/19] - started operating, and the event was broadcast live via a satellite link.

began to specialise as a site for the production of pasta, and two new lines for egg pasta were set up, in the technological avant-garde, with the replacement of the old equipment in the Viale Barilla plant.

Abroad, new subsidiaries were set up in Austria (Barilla Austria GmbH), Brazil (Barilla do Brasil Ltda), Japan (Barilla Japan K. K.), the UK (Barilla UK Limited), Mexico (Barilla de Mexico S. A. de C. V.) and Scandinavia (Barilla Skandinavia Actiebolag), which guaranteed the direct management of the commercial and distribution activities and made it possible to implement the penetration strategies in the various markets with greater focus and coherence.

At the level of the board of directors, Manfredo Manfredi, who had been with Barilla since 1952, left his post as vice-chairman, but stayed on as a director, and in the company area the group took over Internex, whose name was changed to Number 1 Logistics Group S.r.l., by means of which the management of integrated logistics with transport was reinforced.

Barilla launched a number of particularly innovative products, such as two new lasagne formats, with reduced cooking times and an improvement in the surfaces to guarantee better absorption of the sauces, and the new fresh pasta range known as Parmafresca, which combined the gastronomic tradition of Emilia with technological innovation. In sauces, new recipes were proposed that made it possible to enhance the taste and freshness of the finest raw materials and modify the graphic appearance of the packaging, giving greater prominence to the Barilla name and the fundamental ingredient of the recipe.

At communication level, the advertising investments increased, with a view to bringing about a more incisive position in the media and encouraging brand awareness. This objective was achieved, given that a number of specialist surveys confirmed that Barilla was the food company best known to the Italians. The television messages still focused on the plus points of the product in terms of the raw materials used, the production processes and the gastronomic performance, with the claim *Piacere sempre al dente* [Pleasure always al dente].



The name Barilla was also taken on tour around the world, with the sponsorship of leading sporting personalities, such as Alex Zanardi in Formula Cart and the skipper Giovanni Soldini, who was in the process of sailing single handed around the world, as well as the support for important cultural initiatives. One such initiative worth mentioning was the actions of the company to make possible the charity concert Ravenna-Sarajevo, a bridge of friendship across the Adriatic, which took place on 14 July at the Sarajevo Sports Complex. The orchestra and choir of La Scala in Milan, conducted by Riccardo Muti, performed together with the local orchestra from the Bosnian city.

The years of recovery

1998 awarded the group's commitment. After the reorganisation of the company, the reinforcement of its leadership and the decisive consolidation of the internationalisation process, Barilla was ready to reap the first rewards.

"Behind us, we leave a cycle of profound change, but our strategy continues to be the design of quality together with the consumer, with a view to offering him better products at a more convenient price. The solid, shared basis of growth will be even more careful emphasis on the improvement of the existing products and the development of foods increasingly in line with the new lifestyle"¹⁸.

The group achieved a turnover of 3,694 billion lire, an increase of 7% over 1997. The consolidation of its leadership on the Italian markets, where the sales of egg pasta increased by 8% thanks to new short pasta



formats and a fast cooking lasagne, enabled the company to pursue its foreign expansion policy, where the turnover reached 819 billion lire, an increase of 13%, accounting for 22% of the total turnover of the group. In addition to the French, Greek, Swiss and Austrian markets, it was in the USA, where the new pasta factory at Ames went into production, that the growth rate for Barilla products was particularly significant, thanks to the new television and radio promotions and various promotional activities, together with an increase in distribution and the introduction of new pasta shapes.

The best performances in volume terms, however, were in Japan (+11%), Australia (+94%), the Middle East (+14%) and Brazil (+116%).

1998 was a determining year for the production layout of the group. The twin factories of Ames and Foggia started operating (this latter was to become the most important production complex in Southern Italy). Construction work began on the new pasta factory at Thebes in Greece (replacing the old Patras plant), and was to supply the Greek and Balkan markets. The biscuit production lines were transferred from Pedrignano to Castiglione delle Stiviere, near Mantua, and the filled products were moved to Novara. The egg pasta plant in Parma and the durum wheat pasta works in Foggia were completed.

The development of the strategy linked to the setting up of specialist production poles for specific categories of product made it possible to create centres of excellence with strong skills, resulting in increased quality, efficiency and productivity, which would be a significant competitive lever for the future.

At the same time, the high level of logistics service achieved through the Number 1 subsidiary made it pos-

sible to optimise the processes and reduce line costs.

As far as the controlled companies were concerned, there was an incorporation of Unione Laboratori (Le Tre Marie) and Panifici Italiani (Panem), with the consequent creation of marketing divisions dedicated to frozen bakery products on the one hand and fresh bread on the other.

At the start of 1998, the cooperation agreement with Danuta in Poland came to an end, as Barilla intended to set up its own independent development plan for its brands in Eastern Europe. In the meantime, a representative office was opened in Australia, which would be used to coordinate the local sales and distribution structures.

In Italy, the communication continued to hinge around the characteristics and performance of the product, but it was already shifting away from the area of rational demonstration to that of emotive suggestion.

From September 1998 onwards, communication on the international markets was transferred from Grey Advertising to Young & Rubicam, which was already advertising Barilla pasta and sauces in Italy. From 1999 onwards, this was to become the global agency for the foreign markets. The agency, with its headquarters in New York, was the biggest in Europe and the fifth biggest in the world, and "it has shown that it possesses that balance between international organisation, professional skills, talents and brand culture that are required by the group's international expansion plans, in tune with a strategy that regards advertising as a tool for the construction and communication of brand value as a guarantee of quality"¹⁹.

1999 saw significant growth in the group activities and an improvement in the balance sheet. "In Europe,

On 23 April 1999 – below, the group photo with Guido Barilla [ASB, BAR I A, 1999/13] – the acquisition of Wasa was signed with Novartis. This Swedish company is world leader in crispbread, founded in 1919, and it officially became part of the group at the start of July. Below right, an aerial view of the head office and production centre at Filipstad in Sweden [ASB, BAR A Gb, 27].



growth is widespread, the USA has become an increasingly important reference market and we are developing brand penetration in the non-European countries”²⁰.

The company was becoming more and more of a family concern. In 1979, Pietro Barilla had bought it back from the US multinational Grace, to which he had transferred it in 1971 (> II, pp. 212-213). Twenty years on, the Barilla family increased its share in the group from 51% to 85%. In this way, Barilla became an increasingly unique phenomenon on the Italian industrial scene. The overall turnover of the company was 4,005 billion lire, an increase of 5% over the previous year, and the volume sales had increased by 4.6%. The market share in the durum wheat pasta segment had reached 35%, while the *Emiliane Barilla* egg pasta had achieved 38%.

In filled pasta, the group decided to change its strategy. It left the fresh product segment to concentrate on the extremely innovative area of high quality dried products of the new generation. In this way, after three years of research, a new line of filled pasta was launched – produced in the futuristic new works at Pedrignano – which was able to combine, in a single product, the quality and flavour features of fresh pasta and the service content of the dried format. Thus, at the end of the year, two new formats – *Tortellini* and *Tortelloni* – were launched, with six different fillings. For the ready to heat sauce market, the company decided to focus on products with a higher gastronomic and innovative content by means of a launch of new

references (the range of pesto sauces was enriched), which made it possible to reinforce the leadership position, with a market share of 26%. At the same time, the ‘delicate’ processing of the ingredients and the innovative industrial process made the products increasingly similar to the home made versions.

In 1999, Barilla received the Customer Satisfaction Award for the attention and commitment displayed by Italian companies in the area of customer satisfaction and the effective coherence of its operating behaviour, while the company’s Historic Archive, which contains all the history and evolution of Barilla advertising communication, was declared by the Ministry for Cultural Heritage and Activities as being “of significant historic interest”, because “it bears witness to the development of the food industry in Parma and the evolution of customs in Italy” (in 2001, the Archive was one of the founding partners of the Italian Association of Company Museums).

On the international markets, the turnover reached was 1,008 billion lire, an increase of 23% with respect to 1998, and the sales of Barilla pasta and sauces outside the home market amounted to 40%.

In America, the market share for the pasta reached 10%, confirming Barilla as leader in the category, while the ready to heat sauces achieved a share of 4%. In Europe, the overall volumes grew by 4%. In Greece, there was a strong growth in the Barilla branded products, thanks to a certain extent to the opening of the new plant in Thebes, which also served the Balkan area, and Misko, the historic leader in pasta and sauces,

On 24 November 2000, Guido and Paolo Barilla officially opened the new Misko plant in Thebes – below, the outside of the pasta factory and an aerial photograph of the complex [ASB, BAR I A GB, 34] – destined to cover the requirements of Greece and the entire Balkan area.



achieved positive results. In France, the market share of Barilla pasta reached 13.4%, while in Germany there were a few critical factors, due to the importance of the hard discount channel there, to which the company responded by setting up a series of commercial operations – a new sales network was created – and a new advertising campaign, with the Pasta at Giovanni's spot, which emphasised the high gastronomic value of Barilla pasta through the figure of a cook of Italian origins (the same film was later translated into English for the US market).

In the other countries, it was Mexico that produced the best performance, especially in major distribution, where the share tripled to 15%, as well as Australia, where the increase in volume sales increased by 70% over 1998 and the market share in the supermarket category doubled. In Japan, in spite of the difficult economic situation, the turnover increased, partially as a result of the communication activities of the previous

years. In Brazil, on the other hand, development was slowed down by an economic recession caused by the devaluation of the local currency, while in Turkey the activities of the Filiz Group felt the negative effects of the catastrophic earthquake that struck the country, seriously damaging the production structures of Bolu.

In the course of 1999, Unione Laboratori S.r.l. (Le Tre Marie and Panem brands) changed its name and company form to become GranMilano S.p.A., chaired by Luca Barilla, who was also its managing director. As far as acquisitions were concerned, we should recall the takeover of the Swedish company Wasa, world leader in the crispbread sector, whose cereal content was in line with the modern nutritional requirements of consumers, for the production of breakfast items and snacks, with production centres in Sweden, Norway, Germany and Poland and possessed significant market shares in many central and north European countries. This operation reinforced the presence of the Barilla Group in the bakery product area at European level.

A historic year: three new factories went into operation in record time. On 16 June, the two twin production centres for durum wheat pasta at Ames and Foggia were officially opened. On 26 October in Parma, the factory with avant-garde production lines for filled egg pasta was opened in the presence of the Minister of Health and the local authority representatives.

Barilla's Number 1 Logistics Group, which was responsible for the management of the distribution logistics in Italy, not only made the service more efficient for the group companies, but also became a partner of

The Barilla sauce range in the new packaging launched in 1998.



other Italian companies in different goods sectors.

Barilla's objectives were clear: "We will become increasingly global and ready to deal with the future by developing our performance in the eyes of the consumer, not by pursuing a simple, traditional increase in our dimensions, but by adapting our quality culture and professional skills to changes of scenario, which will become more and more rapid. The brand has to be able to build up relations with the consumers, not just transactions. And ours will be a possible future if we continue to creatively renovate the way in which we compete"²¹.

It was therefore no coincidence that the new advertising communication placed the emphasis on the values of the brand and the emotive relationship with the consumer, with particular reference to the fact that Barilla pasta was linked to consumers by a bond of deep affection, especially outside home. In this way, the second part in the *Where there's Barilla there's home* communication strategy was set up, based on a sophisticated poster campaign showing images of family life 'in blue', in which only the pasta shapes appeared, on a fine golden background, returning to the values that were so dear to the company, and a series of television spots with a powerful impact (> III, pp. 154-155, 171-181).

In 2000, the group mission was distinguished by a greater vocation towards internationalisation, even though the attention continued to be geared towards the consumer and the product: "Our mission is to distribute food products recognised by the consumer as excellent in terms of taste and superior quality, which

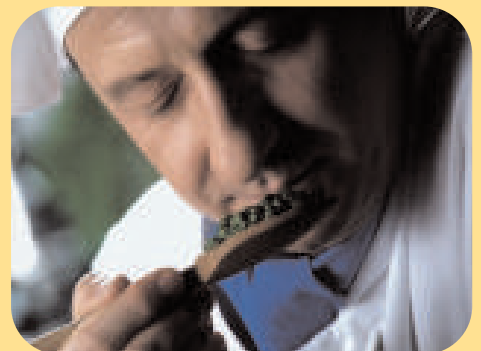
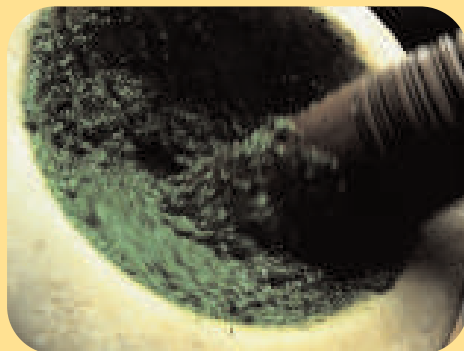
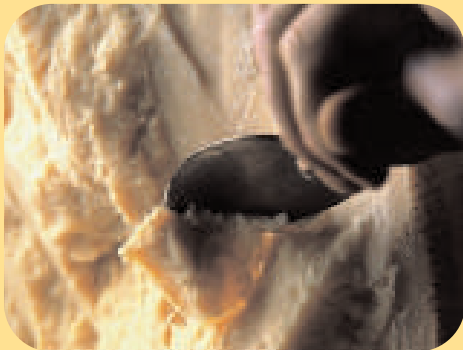
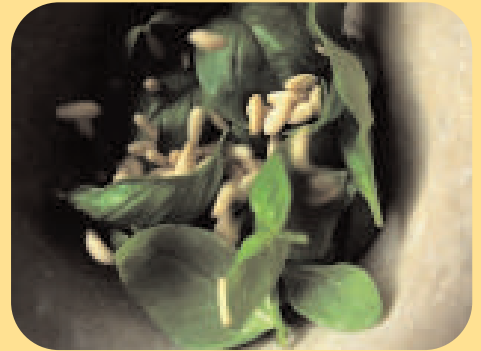
contribute to a balanced diet, throughout the world"²².

The company's leadership in Italy was consolidated in the pasta and sauce areas. The American market was expanding and in December 2000 Barilla pasta reached the highest monthly level in sales ever achieved in the USA, where the market share rose to 11%. In the European countries, the penetration was further reinforced (with the exception of Germany, where the level of the previous year remained, due to strong promotional pressure from the market leader). In the non-European countries, growth continued (especially in Australia, Mexico and Japan, but also in Brazil and Turkey, where the difficult economic and financial situations did not prevent the group from remaining stable).

By the end of the decade, Barilla was the leading brand of pasta in Italy and the world. Having achieved these initial targets, the objective now was to reach the consumers of every country as a point of reference in quality Italian cooking. With respect to the new scenarios in the global market, "our brand culture has not changed and we have set ourselves the task of continuing to work rigorously... We have to develop the awareness of the consumer by entering into a dialogue with him on the science of food. The consumer therefore has to know that quality is not a benefit, but a precondition of the brand which has to be designed on a daily basis starting from the raw materials"²³.

In January 2000, a reorganisation process began that would lead to the setting up of four Global Business Units, with a view to maximising the development and management of the product categories on offer: Pasta, Bakery Products, Gastronomy and Food Service. Each

Barilla Sauces: "The dance", 2000
Agency: Young & Rubicam
Creative director: Salvo Mizzi, Antonio Vignali
Art director: Antonio Vignali
Director: Daniel Fauchon
Director of photography: Francoise Catonné
Production: Fauchon Groupe Studio
Music: The Marriage of Figaro overture,
by Wolfgang Amadeus Mozart
Starring: Christian Ameri



of these units has three functions: Category Marketing, Research and Development, Planning and Control. Based on a matrix model, each of these categories deals with four regions, with the mission of adapting the general programmes to the various markets by applying specific local strategies. These four regions are Italy, Europe, North America (USA and Canada) and the Rest of the World. The units and regions are backed up by the Supply Chain – Operating Processes structure, which is responsible for the management of global costs.

The corporate staff deals with three functions: Top Management Office and Communication, Financial and Systems Administration, Organisation and Human Resources.

The company achieved an overall turnover of 4,074 billion lire, an increase of 1.7%, but GranMilano S.p.A., with its turnover of 262 billion lire for the year, was not included in the financial statements, as the group holding transferred its entire share package of the company to a finance company whose capital is wholly owned by the Barilla family.

GranMilano, which was to take over the entire capital of Gelati Sanson S.p.A. from the Sanson family in 2001, in an operation that will enable the company to speed up its development in the light of market globalisation, does not belong to the group, even though it remains under the control of the Barilla family, with Luca remaining as chairman. The separation was decided on because experience showed that GranMilano follows technologies, targets and distribution channels of a different nature and the synergies between the two business models are highly limited.

In terms of the communication by GranMilano, we should point out its tradition of sponsoring outstanding cultural events, such as the Christmas Concert held in Piazza Duomo in Milan, broadcast by the Mediaset networks, with performances by artists of international fame, and whose takings are donated to voluntary charity organisations.

At company level, Barilla Alimentare S.p.A. transferred the logistics and distribution branch of the company, Number 1 Logistics Group, which offers a mod-

ern and effective placing between producers and sellers in the grocery sector.

As from 1998, Number 1, which has a wide ranging, multi-channel distribution network that covers the whole country, serving 80,000 delivery points, provides selected companies with the structures and skills developed with a precise objective: to bring together the 'number 1s' and enable them to deal with their logistics and compete together, offering their customers a just in time service, which improves the punctuality and flexibility of the deliveries, both to modern distribution centres and single sales outlets, from bars to traditional retail points.

On the foreign markets, the group turnover in 2000 was 1,255 billion lire, an increase of 25% over 1999, and its leadership position in the USA was reinforced. Here, the significant gastronomic content of pasta is the element on which the emphasis is placed, with the new "Chef Bartolotta" spot. In addition, Wasa was fully integrated into the Barilla Group.

The future of the group hinges around its international expansion: "Barilla has to extend the competitive advantage it holds in Italy to global level. This means bringing the world the technology, brand strength and superiority of the product... In the pasta area, it will be necessary to improve our global presence, by maintaining our Italian number one position. We will therefore have to promote a product with superior cultural content and originality, in line with the Italian tradition"²⁴.

On 24 November 2000, the new pasta factory at Thebes in Greece was officially opened. This works is the biggest investment ever made in the Greek pasta industry, and it replaces the Patras complex, which had become obsolete and was closed down. The structure is extremely modern, with high production and efficiency capacities. In the meantime in Bolu, in Turkey, the restoration of the mill damaged in the 1999 earthquake was completed.

The Barilla Group was the first of the leading Italian companies on the market to obtain the certification of its quality system under the ISO 9001: 2000 standards, which made the commitment of the entire organisation

On 14 July 2001, the Pavarotti Concert in Hyde Park took place in London – below, a scene of the event [ASB, BAR A GB, 36] – a musical event that attracted an audience of 65,000 and was broadcast via satellite by various TV channels. Barilla supported the initiative by setting up a specialist catering area, which distributed more than 8,000 plates of pasta.



in the field of quality all the more tangible and was an important transparency factor in the speeding up of the international expansion process. It received the Food Engineering Award, as recognition of its use of the most advanced and innovative technologies for the production of dry and filled pasta. And it won the BICSI (Italian Customer Satisfaction Index Barometer), set up to detect customer satisfaction levels in general consumer goods on the basis of sixteen parameters, including absorption, ease of tracing in the sales outlets, brand visibility on the shelf, clarity of information, and so on.

The new range of Barilla Speciality pasta was launched. The regional varieties, such as *Gnocchetti sardi* or *Casarecce*, aims at the rediscovery or spreading of local traditions, while the creative versions, such as *Ruote* or *Farfalloni*, offer the possibility of turning even everyday meals into something special.

In the communications area, the new film was released to advertise the sauces on the home market, with the pay-off *The result of a hundred years of love of pasta*, which was to become the second international TV advert, to be broadcast by Barilla in various countries, with suitable linguistic adaptations, in 2001 (in any case, the sauce business is the most international of the group, as it has a higher turnover abroad than in Italy). On the Italian market, the episodes in the second series of “Where there’s Barilla there’s home” continued (in a press campaign on the foreign markets, this became *Where there’s Barilla there’s Italy*), and there was the launch of the elegant press campaign “*The recipe for pleasure. The pleasure of the recipe*”, which crowns Barilla pasta queen of good Italian cooking. From being a simple staple product, pasta, with its excellent gastronomic qualities, had become an occasion to create a splendid first course that takes you away from the boring daily routine.

2000 was the year when the Barilla logo and the pasta pack were modified. The logo became more modern and dynamic, with the reduction of the vertical dimension and the use of a new type of red, while the pack was coloured in a blue created exclusively for the company, with the name of the format and the cooking time more legible, a fork symbol as an invitation to taste, the reduction of the size of the window and a new, simpler and more effective opening system.

In the new millennium

An important organisational evolution took place in 2001, coming into operation on 1 July, with the creation of two Global Business Units inside Barilla Alimentare, dedicated to pasta-sauces-gastronomy and bakery products respectively.

The matrix-based organisational structure put into place in 2000 underwent an evolution with a view to speeding up international development, focusing the company’s attention on the markets and product categories it was interested in.

The new mission of the Barilla Group, which sets out

In 2001, the Barilla works in Pedrignano, near Parma, broke the all-time production record by manufacturing more than 300,000 tons of pasta. The event was celebrated with a major party – below [ASB, BAR I Ra, 2001] – and a press release signed by all the employees involved in the project.

the fundamental principles that have always been applied at the company and is divided up into nine points (Mission; Barilla People; Environment; Product; Brands; Consumer; Customers; Competitors; Profits) acts as a concrete and effective instrument for managing the business. “The mission is the compass that in the course of the years will show us the values and ways in which we wish to be present and succeed on the market, and the strategic direction that make our group even more solid”²⁵.

On the front of Italian-style first courses, the objective is to speed up the development of the business in the priority markets, by setting up new projects with a broad perspective, and building up increasingly solid bases outside Italy. For the bakery products in all their forms, the emphasis will be placed on the resumption of growth in the bakery area in Italy and international development, with innovation to be regarded as the crucial point.

In 2001, the business activities of the Barilla Group achieved a turnover in the region of 2,200 million euros, an increase of around 5% over the previous year, and volume sales showed a similar positive trend, with an increase of 4% over 2000.

An important contribution was provided by the international markets, which increased their sales volumes by 10%. The leadership position was further reinforced in the USA, where Barilla was confirmed as brand leader in the pasta market with a market share of 13%. In the sauces area, the share remained stable at 4%, thanks to the effective advertising communication for the new products, including those for filled pasta with the “*Tortellini*” spot and the new dressings for cold pasta salads with the “*Pasta Salad Dressings*” film.

In the bakery product sector, 13 items from the Mulino Bianco biscuit line were launched on the European markets with the new name of *Passioni Italiane* under the Barilla brand, backed up by a refined poster and press campaign on the French market. In May 100% of Parmamec was transferred to Parmacotto. In spite of the fact that the company’s growth in this period had been more than satisfactory, Barilla decided to leave a market segment – sliced bread – that did not form part



of the group’s core business.

The December start-up of the joint venture with the Herdez S. A. de C. V. Group, leader in the production, distribution and marketing of food products in Mexico, was of fundamental importance. This was a strategic alliance as a contribution to the development of Barilla durum wheat and egg pasta and the sauces on the Mexican market, which was becoming increasingly important as it integrates into the North American economic and commercial system.

The agreement signed between Herdez and Barilla made it possible to take over the Yemina and Vesta pasta brands from Kraft Foods. These are in second position on the market behind the leader La Moderna, with a market share of 22% in value terms (to be added to the 5.5% already held by the Barilla brands), as well as their production lines within the La Victoria works in

In 2002, to celebrate an important anniversary, Barilla asked the great German director Wim Wenders to tell the story of the feelings, emotions and hopes of 125 years of work, with a screenplay by the writer Alessandro Baricco. The result was a fresco of immense proportions – opposite, the closing frame of the spot [ASB, BAR I Re, 2002/1] – set in a timeless reality, as a reminder of the dignity and commitment to quality of everything at Barilla.

Mexico City. By means of this acquisition, Barilla reached second place in the Mexican pasta market, with excellent opportunities for growth.

“Growing is the condition for continuing to exist. Today it isn’t possible to remain stationary. Expansion is an essential requirement for the solidity of the company. And it’s in this light that the agreements reached in Mexico have to be regarded if they’re to be fully understood. The Barilla model is that of determination in pursuing a strategy linked to products and markets. The group’s skills have an indissoluble link to the transformation of cereals, and has never in its 125 years of history wanted to do anything else, as this would mean the dispersal of value”²⁶.

The business culture of Barilla has always been based on two fundamental factors, on the basis of which the promising Mexican market will also be developed: the ability to design and manufacture high quality products, on the basis of the finest raw materials and the most evolved technologies, and to communicate with effectiveness, style and creativity, combining innovation and tradition, to explain to the consumers the nutritional and gastronomic value of the various products and the worth of the Mediterranean dietary model.

Communication on the home market continued to be at a very high level. The new “*Family reunion*” spot from the second “*Where there’s Barilla there’s home*” series received the Key Award for the food category, an important prize for the specialists in advertising communication, for its ability to create a warm family atmosphere that’s credible above all.

And the new television campaign for the “*Emiliane Barilla*” egg pasta line was released, with the claim *From love of tradition, an endless pleasure*, whose films are made entirely in Parma, the city where the group’s head offices are located, for the first time in the history of the company. However, at the level of communication we should not forget the company’s support for the important concert by Luciano Pavarotti at London’s Hyde Park in July 2001, before an audience of 65,000. Barilla set up a catering area, where considerable space was dedicated to pasta.

Then there was the sponsorship of a series of itinerant



design shows as part of the Idot initiative (Italian Design On Tour), which took the best of Italian culture – as well as the Barilla name – around the world. And that was not all. Within the context of the same event, Barilla launched a competition in the UK for the design of a fork, in memory of the famous fork designed by Erberto Carboni, which had been the symbol of the company for a long time.

As far as the production structures were concerned, the Parma works broke the production record in 2001, with more than 300,000 tons of pasta manufactured. The event was celebrated with a major party for all the employees.

A representative office was opened in Zagreb, Croatia and, at company level, in 2002 the Barilla Group took over Gelit S.p.A., based at Cisterna di Latina. This had been operating since 1977 in the frozen foods and quality gastronomy sectors. With this operation, Barilla acquired avant-garde technologies, which will be used to complete the product portfolio with a range of ready made frozen dishes.

But the most important event took place in April 2002, with the decision by Barilla Holding, the Barilla Group’s industrial holding, which controls Barilla G. e R. F.lli and GranMilano, to take over Kamps AG by means of a public acquisition offer. Kamps, quoted on the Frankfurt stock exchange, has its head office in Dusseldorf in Germany and is the biggest bread producer in Europe. It also produces a wide range of bak-

On 25 March 2002, Barilla announced its intention of taking over the Kamps Group, based at Dusseldorf in Germany, the biggest bread manufacturer in Europe, to the press, the German stock exchange authorities and the financial community. The operation – below, one of the announcements to the shareholders [ASB, BAR I GB, 5/2002] – following the agreement with Heiner Kamps, concluded successfully in July of the same year with the control of the absolute majority shareholding.

In the autumn of 2002, following the acquisition of Gelit, a company that had been operating in the frozen foods and quality gastronomy sectors since 1977, Barilla launched its range of ready made frozen dishes – right, a photograph of the promotional folder [ASB, BAR I Ri, 2002] – bearing the traditional three dimensional logo of the group.



ery products, such as croissants, toast and cakes. This is a very strong company (with a turnover of 1.7 billions of euros), which controls a series of brands (Kamps, Golden Toast, Lieken Urkorn, Peter & Paul, Dan Cake, Harry's, Bakkerij Bart and 't Stoepje) and has production plants and commercial subsidiaries in Germany, the UK, the Netherlands, Belgium, France, the Czech Republic, Russia, Turkey and Spain.

"The operation", says Guido Barilla, "will enable us to develop the bakery business at international level, continuing along the route already taken with the acquisition of the Wasa Group in 1999. Manps has a high level of know-how in the production, product development, sales and distribution areas and shares the quality culture that has made the Barilla Group one of the most significant examples of Italian production throughout the world. Kamps will become the group's third business, together with Barilla G. e R. F.lli and



GranMilano, while maintaining its own identity, strategic horizons and development lines"²⁷.

On the threshold of the third millennium, the Barilla Group (controlled by the financial holding Fin.Ba), with its companies Barilla, GranMilano and Kamps (Germany), has 27 factories (17 in Italy and 10 abroad) and is world leader in the pasta sector. It sells its products in more than 100 countries and is European leader in bakery products and ready to heat sauces.

A hundred and twenty years of existence, celebrated on the screens with the new advertising film, written by Alessandro Baricco and directed by Wim Wenders in 2002. A tribute to human endeavour that the Barilla family, after four generations at the helm of the company, wants to dedicate to all those who have followed its progress in the course of these years. The film is ninety seconds long without time, between past and future, with two leading players: a man at work and an immense wheat field, both of whom resist the passage of hordes of warriors from all the ages.

A symbol of the history and ethic of Barilla, with human capital as the primary resource and the cereals from which it derives 95% of its products.

But also the strength to overcome adversity and face up to the challenges, while continuing to do its work to the best of its abilities.

I MARCHI DEL GRUPPO BARILLA



Notes

- ¹ BARILLA Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 1993, page 7.
- ² BARILLA GROUP, Report on the Balance Sheet, 1993, page 11.
- ³ BARILLA Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 1993, page 7.
- ⁴ BARILLA GROUP, Report on the Balance Sheet, 1993, page 13.
- ⁵ BARILLA Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 1994, page 7.
- ⁶ *Ibid.*
- ⁷ BARILLA Guido, Letter from the Chairman, in BARILLA GROUP, Report on the Balance Sheet, 1995, page 7.
- ⁸ *Ibid.*
- ⁹ BARILLA Guido, article in *Gente Barilla*, house organ of the Barilla Group, 1995, no. 14, page 5.
- ¹⁰ BARILLA Guido, Letter from the Chairman, in BARILLA GROUP, Report on the Balance Sheet, 1996, page 7.
- ¹¹ ARTZT Edwin L., Letter from the Executive Director, in BARILLA GROUP, Report on the Balance Sheet, 1996, page 8.
- ¹² *The favourite pasta of the Italians.*
- ¹³ BARILLA GROUP, Report on the Balance Sheet, 1996, page 9.
- ¹⁴ BARILLA Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 1997, page 5.

- ¹⁵ ARTZT Edwin L., Letter from the Executive Director, in Barilla Group, Report on the Balance Sheet, 1997, page 6.
- ¹⁶ ARTZT Edwin L., article in *Gente Barilla*, house organ of the Barilla Group, 1997, no. 21, page 1.
- ¹⁷ *Ibid.*
- ¹⁸ BARILLA Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 1998, page 5.
- ¹⁹ *Gente Barilla*, house organ of the Barilla Group, 1999, no. 26, page 3.
- ²⁰ BARILLA Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 1999, page 3.
- ²¹ *Ibid.*
- ²² BARILLA GROUP, Report on the Balance Sheet, 2000, page 3.
- ²³ BARILLA, Guido, Letter from the Chairman, in Barilla Group, Report on the Balance Sheet, 2000, page 3.
- ²⁴ Interview with managing director Giovanni Castellucci, in *Gente Barilla*, house organ of the BARILLA GROUP, 2000, no. 32, page 1.
- ²⁵ Interview with Guido, Luca and Paolo Barilla in *Gente Barilla*, house organ of the BARILLA GROUP, 2001, no. 35, page 1.
- ²⁶ Message from the chairman Guido Barilla, press release from the Barilla Outside Relations Office, 22 January 2002.
- ²⁷ BARILLA Guido, letter from the chairman to all the employees of the BARILLA GROUP, 15 April 2002.

Challenges and comebacks

Barilla advertising from the nineties to the start of the new millennium

MARCO LOMBARDI

From the start of the nineties onwards Barilla communication was moving – at varying speeds – in two parallel directions: the appropriation of the central emotive value of the category (pasta as a symbol of the heart of home for the Italians) and the rational stimulus of the primary demand for pasta as a healthy, correct and consequently modern food (pleasure and health), against the cultural gaps that afflict such an old product in Italian culture – a task for a leader.

The planning of the means was of assistance in such a difficult commitment, due to the clear contrast between the two themes. Television, with music and movement, was the ideal vehicle for the emotion, and the press, with its mission as a source of information, was ideal for the reasoning aspects¹.

One for all

The challenge that was put to the Young & Rubicam agency was to unite the two aspects of the communication, a target that was almost impossible to achieve if you consider the fundamental need of advertising to be simple and well focused on a single message. As often happens in our business, culture came to our assistance. In the 1951 film *Rashomon*, the director Kurosawa had shown the same drama played out differently by a number of different people, each narration influenced by the individual experience of the event and the personality of the teller. Our event too – Barilla pasta – could be experienced in different ways, with the reassurance of good company and the pleasure and awareness of doing yourself good. The starting point was very simple: an adolescent brings



his American basketball coach home to lunch unannounced. The coach likes to stay in shape and is full of prejudices against pasta. The mother and sister attempt to make an impromptu meal that will make the guest feel like a member of the family, and the younger brother fears that he is going to have to do without the pasta he loves so much. This was how the “*Points of view*” campaign first saw the light in 1993. This consisted of a series of spots, each one told in the first person by one of its leading players: the sportsman’s point of view gave us the chance to promote the benefits of healthy eating (with the Pyramid recipes) even with pasta. The two women regard pasta as an occasion for enjoying each other’s company, the younger brother eats the dish he likes best with satisfaction, and makes our point on the pleasure of pasta. It



In 1994, the new campaign, “Viva il blu” [Long live the blue], was launched. This was an ironic exploration of the universe of emotions concealed within the Barilla pasta pack. Facing page, the ‘desire’ for pasta in the “Aeroplane” spot and, below, Cindy Crawford at the Japanese restaurant. Left, the children of the Hour of Power Children’s Choir of Los Angeles singing White Christmas with Zucchero Fornaciari for the traditional Christmas greetings of 1994 and, below, the ‘bionic’ Alberto Tomba revealing the secret of his sporting successes [ASB, BAR, I Re, 1994/11, 12; 1995/2,3].

becomes a mosaic², a kind of TV series in episodes. This did a lot for the brand strategy. But how, in the hearts of the Italians, were we to overcome the emotion of the previous stories? Impossible. Apart from anything else, the market situation (strong price competition and loss of market share) advised abandoning the category theme (all pasta is good for you, not just Barilla). And there it was – after a few months, the points of view campaign was abandoned in favour of a decisive competitive affirmation of the value of the Barilla brand.

Rhapsody in blue

How many times have we seen the blue wall of Barilla pasta standing out against the various colours of the competitors in the supermarkets? The colour blue is a distinguishing feature of Barilla, it is the plumage that underlines its diversity, and which can become a significant part of the brand, an effective and likeable reminder – nothing new in the world of advertising. We need only to think of the yellow power of Rossignol or Heineken’s *have a green!* – that gives that brand alone the right to set up a relationship with the consumer, in this way becoming a friend or even a member of your family. This explains the release of the 1994-95 “Viva il blu” [Long live the blue] campaign. The television stories hinge around the concept of *what I wouldn’t do for a plate of Barilla pasta!*

A young couple travelling on a plane pretend that she is pregnant, with a cushion stuffed under her sweater, and in this way they manage to convince a Teutonic air hostess to make an exception to the rules and allow the husband to prepare a dish of Barilla penne for the mother to be, to the music of *Love is blue*. Or, a beautiful Cindy Crawford on a trip to Japan where, in a traditional restaurant, she succeeds in convincing the bewildered waitress in a kimono to cook the Barilla spaghetti number 5 that she had brought all the way with her in her bag for her specially. Cindy also had the idea of replacing the ritual chopsticks with her necklace, which is transformed into a fork for the purpose. “Eight minutes”, she reminds the waitress, who by this time is on her side,



while the splendid voice of Billie Holliday sings *Blue moon* as an accompaniment to the scene. Then, there was the great Alberto Tomba, who at the time was at the height of his glory and had been nicknamed *Valanga blu* [Blue avalanche] by the Italian press, a much more impressive label than the historic *azzurra*. He was cloned by German scientists, who wanted to study his skills. His secret is revealed by the Barilla logo on his cap, implying that he will not deny himself such a pleasure as a plate of pasta. Obviously, all this takes place to the strains of *Blue boy*. Barilla’s *Rhapsody in blue* culminated in a series of events, such as the *Blue Christmas* sung on TV by Zucchero, or *La notte blu* [Blue night], a music programme on TV sponsored by Barilla. A typical campaign that in modern marketing language is defined as viral, capable of infecting the public and several of the media. But once again, the rapid market changing forced the brand to steel itself for a new challenge, this time related to quality.

Barilla challenge number two

The analysis of the strong and weak points, the opportunities and the threats, led to conclusions similar to those that remain valid for half of the seventies: Barilla had to challenge and win at the level of quality, and with regard to pasta this meant first and foremost the ability to resist the cooking process. Barilla had to reaffirm that its was



the pasta *al dente* par excellence, the pasta the Italians claim by right. This was a return to the reflection that *it isn't true that all pasta's the same* and that *there's pasta and there's pasta, pasta al dente and the stuff that goes like glue*. The new strategy was in fact presented with reference to the 1975 press and TV campaigns (*Barilla defends quality*, > II, page 221), where the soft white underbelly of the brand showed its unsuspected hardness, which led it into the realms of comparative advertising and which the Grey³ agency had to extend to the rest of the world. Coherent with its style, Barilla had signed an agreement with the consumers. All the media published the renewed commitment⁴ to achieve the best price/quality ratio, by withdrawing from the promotions and returning to the central theme of the product. The television advertising from 1996 to the first half of 1999 continued to find new starting points (consumer insights) from which to renew the interest of the public in the Barilla challenge. We discovered that lots of consumers have brands other than Barilla in their homes. A young woman asks her husband (who sustained the *all pasta's the same* position) to compare a forkful of Barilla *penne* with those of another brand. The man is sceptical, and is convinced by his wife in a classic blind test that the best *penne al dente* are those of Barilla. We discovered that for many consumers this resistance to the cooking process⁵ was achieved when the pasta *knows that it has to wait for you* before being cooked. On a huge table, with the pasta already served in the centre, the uncle, who is a priest, launches into a prayer before eating, but the cook has no worries, because Barilla does not get overdone. Or then there is the father who becomes so caught up in trying to get his little daughter to learn a poem for her mother that he forgets the cooking time. But there is no problem, both the poem and the pasta (Barilla) are perfect for the mother.

We discovered that for many people the sauce is more important than the pasta. An adolescent has done the shopping, but he has bought just any old pasta, because *it's mum's sauce that makes the difference*. It is his moth-

er himself who helps him change his mind with another blind test. *Le Emiliane* and the sauces also followed the style of Barilla's challenge to the other brands. At a party where each guest contributes their own dish, one of two dishes of tagliatelle is eaten up right away, and that is not thanks to the recipe, but to the quality of *Le Emiliane*. At the market, a mother has bought fresh ingredients to make a sauce based on olives, and she is prepared to exchange her shopping with a jar of Barilla sauce bought by her daughter, whom she just happens to run into. The odour and flavour are enough to leave her convinced. Hard, rational comparisons, necessary to drive home the quality and the right price. But once the required result of stopping the losses of market share had been achieved this could not go on for long. The brand value, and the intangible heritage of loyalty, closeness and friendship have to be fuelled. So the time was ripe for a great comeback.

Barilla comes home

The objective benefit for the consumer is clear, but what does Barilla mean to people? In spite of the many years that had passed, the public still remembered the Barilla saga of the homecoming as if it had happened only recently. There was a kind of nostalgia for those stories, and an expectation for others to come. This was a decisive factor in the reconsideration of the "*Where there's Barilla there's home*" campaign as a means of reinforcing the significant brand difference and the faith in quality. A prelude to the 'homecoming' was set up in the form of a press, magazine and special poster campaign. The historic phrase was found in a series of family portraits in Barilla blue, in which the only other colour was the yellow of the various pasta shapes, interpreted in a symbolic way. A little girl writes with a Barilla pen in the form of a *penne* tube, a couple of newly weds are seen off with the tossing into the air of the Sicilian ring shape, and so on (the idea was later taken up again, towards the middle of 2002, as the main image for the

The difference from the branded product, with its investments in research and quality, became the dominant theme of the Barilla advertising communication, with a number of spots broadcast between 1996 and 1998, which went back to and updated an idea from the seventies. Facing page, from the left, The Test from 1996 and Mum's Sauce from 1998 [ASB, BAR I Re, 1996/2; 1998/1].

In 1999, the Young & Rubicam agency repropose the historic headline Where there's Barilla there's home through a series of spots with warm, reassuring colours in which, between departures and returns, views of a family transformed from a protective cocoon into a launching pad for the future, by now open and dynamic, the 'flavour of home' is proposed on a plate of Barilla pasta. Below images from the "Portrait of a family" from 2000. Bottom, from "Tokyo", 1999 [ASB, BAR I Re, 2000/3; 1999/5].



pack that celebrated the 125th anniversary of Barilla). The homecoming was also backed up by huge investments in television advertising. The strength of the TV idea was based on its simplicity, which left space for the emotions around the various shapes taken by Barilla pasta. These were the feelings of the common people, shared in a welcome break from work. It would have been impossible not to want to be a part of it. The direct, emotive language was to be used to narrate the spirit of the times, which was different from that of the

go to page 158



Dove c'è Barilla c'è casa.



Dove c'è Barilla c'è casa.



Dove c'è Barilla c'è casa.



Dove c'è Barilla c'è casa.



Dove c'è Barilla c'è casa.



Dove c'è Barilla c'è casa.



Dove c'è Barilla c'è casa.





"Where there's Barilla there's home", 1999

The new TV campaign launched in the autumn of 1999 was pre-announced in June of that year by an important planning operation in the daily and periodical press and on special posters. The historic phrase was the signature on a series of family portraits in Barilla blue. The only other colour was the yellow of the various pasta shapes, interpreted in a symbolic and humorous manner, with a little girl writing with a penna (also the Italian word for pen), lovers with a passion for spirals, newly weds under a confetti like rain of anelli and orecchiette, and so on.

Moments of true family serenity hinting at the emotions yet to come in the television spots [ASB, BAR I Ra, 1999].



Barilla countered the growing risk of rendering pasta banal, due to its same boring old shapes and minimalist ingredients used to prepare the usual dishes, with a significant double page press campaign that ran throughout 2000, and enhanced the joy of cooking with taste and imagination.





The left hand page of each message showed the various pasta formats in combination with the original ingredients.

On the right hand page, these were transformed into an unusual first course, extraordinarily appetising, but easy to prepare by following the recipe at the bottom of the page. The durum wheat pasta had a blue background – left – and the background for the egg pasta – this page – was yellow. These are the colour codes that distinguished the communication, with its refined, evocative tones [ASB, BAR I Ra, 2000].



from page 153

eighties. The 'institutional' family at the centre of the first campaign was replaced by the extended family, with a rich network of friendships and exchanges. This was a family transformed from a protective cocoon into a launching pad towards the outside world. The Barilla home had been opened up, and the idea behind the campaign became 'being at home outside home', the fact that Barilla made you feel at home wherever you were. The first themes (at the end of 1999) involved two situations of being far from home, in fact. A team of very young Italian divers was competing abroad. The tension and the fact of being away from home have an effect on the kids, who make a mess of their first performances. But their disappointment is immediately transformed into joy when their coach, without telling them first, has the Barilla pasta he had brought from home cooked for them. The other foreigners competing, attracted by the smell of the pasta, join the Italians, to create a united, happy group. The second subject was the culture clash with the Far East (you might remember the little Chinese girl sucking in a strand of spaghetti and laughing > III, page 74). Without letting him know in advance, a couple decide to pay a visit to their son who lives in Japan. When they get there, the son is at work, and they are received by his Japanese partner. Together, they prepare a dish of number 5 spaghetti, the perfect final touch to the surprise of the unexpected family reunion. A number of codes that will become unequivocal emblems of the Barilla messages began to be used on a constant basis. As well as the music, which had changed but was still in the style of Vangelis (> IV, pp. 57-59) and the final claim, the first taste⁶ of the newly cooked pasta – proof of its perfect resistance to the cooking process – and the forkful of pasta on a blue background as the final frame became constants. The road towards the construction of the myth of the Barilla brand went on. The arrival of the new technologies also entered the Barilla scenario. In a third film, we have a couple who live in two different cities, far apart, Rome and London. They decide to communicate by internet, like two adolescents passing messages to each other under their school desks. Their chat brings them together in the preparation of a recipe for Barilla *farfalle*

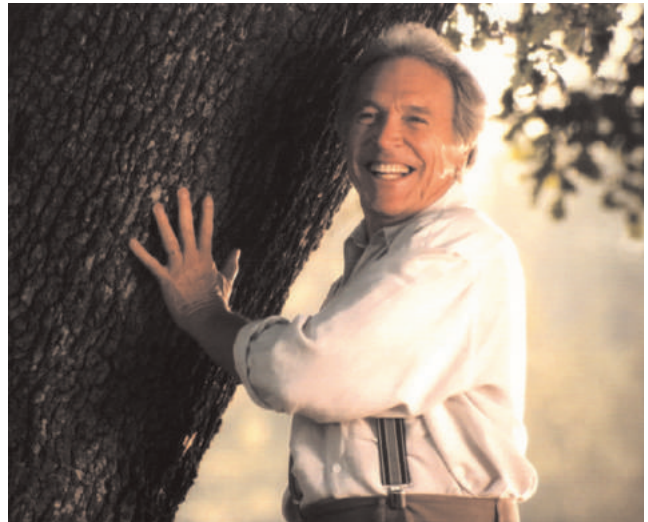
[butterflies], which becomes a symbol of their love (*if I was a butterfly I'd fly to you*), introducing the notion required to remember the son on his way back.

The opinion surveys confirmed that the public's expectations were satisfied and that they were surprised by the new ideas proposed by Barilla. But it was also necessary to work on the traditional values of the family, which led to the release of a spot that expressed the very essence of the brand: Barilla unites. Two brothers and a sister are living in different parts of the world – there is a surgeon in a distant city, a student in England and an engineer in Africa. Their parents decide to bring them all together in their house in Tuscany. The pay-off is simple but effective – no words, written or spoken, are necessary, all they need to do is send off a yellow envelope containing a single piece of Barilla pasta, the one that they all like best, and they understand immediately where it comes from and what it means. The invitation is accepted with great emotion by each of them, and the reunion takes place around a big table, with the pasta shapes marking the seating positions. A spiral for the engineer, a *rigatone* for the surgeon and a butterfly for the young student. Reigning triumphant in the centre is the Barilla pasta. The same magic power of Barilla attraction was exalted in another spot, entitled "*Nascondino*" [hide and seek]. A grandfather finds himself surrounded by lots of grandchildren and their friends. He has to close his eyes and count while the kids run off and hide themselves in the surrounding countryside. But he has no intention of overdoing it. He goes into the kitchen, prepares some Barilla *penne* and brings them to the big open air table, which is clearly visible from every possible hiding place. The kids cannot resist, they run to the table and are inevitably found by the grandfather, who finds his 'against the rules' conduct most entertaining. And so the story goes on.

Viva Verdi

After the long phase of the Barilla challenge, egg pasta was given a campaign all of its own. The strength of the *Emiliane* brand was also backed up by a number of television adverts for *tagliatelle*, *lasagne*, *garganelli* and

The new “Where there’s Barilla there’s home” television campaign was well received by the consumers, who pronounced it a success. New episodes were added to the family saga. After the “Tokyo” spot of 1999, when the son living in Japan was visited by his parents – below left and bottom right – 2000 saw the “Family Reunion” – bottom left – with the family members invited by means of a single piece of pasta to their family home and a plate of hot pasta by their parents, and “Hide and Seek”, with the grandparents in their country home – below right – in 2001 [ASB, BAR I Re, 1999/5; 2000/3; 2001/1].



the new *tortelloni*⁸. The films were conditioned by the nature of the products. In 2002, a single campaign for all the egg pasta varieties began. Once again, the history of Barilla communication guided the concept. The competitive strength of Barilla is based on the tradition of Emilia, the ideal location where you can learn the best lesson, just like Barilla did. You surely remember the “Lesson on...” campaign from the seventies (> II, page 222). How could this theme be brought up to date and made more spectacular? By reinterpreting the most relevant signals from Emilia in a modern format and reprocessing them into the *rezdora*, the traditional housewife and head of the household, in charge of all matters

in the kitchen. Verdi’s aria *Amami Alfredo* appeared to have been composed specially as an accompaniment to the movement of a young woman cycling through the streets of Parma and stopping in front of a shop window. The place in question is the open workshop of a craftswoman (the modern *rezdora*), who is working on egg pasta specialities, using the traditional movements and gestures. The young woman looks on with interest, reassured over her purchase of *Emiliane*, which she will soon be serving to her friends. Simple, effective and truthful, a campaign that succeeds in talking about the product, replacing the clichés of advertising with its strong personality, from Emilia.

Barilla Tortelloni: "Zelig", 2000 [ASB, BAR I Re 2000/13]

Agency: Young & Rubicam

Creative director: Fabrizio Granata, Salvo Scibilia

Art director: Alessandra Carù

Director: Alessandro D'Alatri

Director of photography: Luca Robecchi

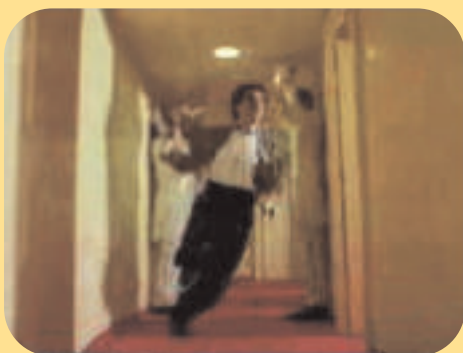
Production: BRW & Partners

Music: Library

Starring: Enrico Bertolino (producer),
Thomas Trabacchi (presenter)

Barilla's withdrawal from the fresh pasta segment, explored from 1990 onwards, and the launch at the same time of the new filled pasta line, with innovative production technologies and outstanding flavour qualities, required a special advertising campaign, ironic but precise, that was capable of informing the consumer.

The comics Enrico Bertolino and Thomas Trabacchi became the players in a surreal story that aired dubious chefs and cookery schools over a number of episodes, between Cabaret and the kitchen.



Barilla Tortelloni: "Cookery school", 2001 [ASB, BAR I Re 2001/3]

Agency: Young & Rubicam

Creative director: Fabrizio Granata, Salvo Scibilia

Art director: Alessandra Carù

Director: Marcello Cesena

Director of photography: Agostino Castiglioni

Production: Mercurio Cinematografica

Music: Paolo Silvestri

Starring: Enrico Bertolino, Thomas Trabacchi,
Donatella Pandimiglio



Some more frames from the Barilla television adverts.

Facing page, "Chat line", from 2000, with two newly weds, apart due to work commitments, communicating by email and sharing dinner time thanks to Barilla farfalle. This page, below, a close-up of Christian Ameri, star of the 2001 spot "The dance" for the Barilla sauces and, bottom, a frame from the Barilla "Emiliane" spot, again from 2001 [ASB, BAR I Re, 2001/1; 2001/12; 2001/8].

100 years of passion

The Verdi campaign for *Le Emiliane* had considerable stylistic affinities with the one for the sauces, and this was not a coincidence. The strategic decision was to leave the durum wheat pasta as much space as possible for emotions, while the speciality products (egg pasta, ready to heat sauces and the others yet to come) occupy the area of discourse, rationality lightened up (as we have just seen) by pleasant and surprising inventions. Alongside the particularly appetising, high quality, ready sauces - such as the series of pestos - a new campaign was launched in the autumn of 2000.

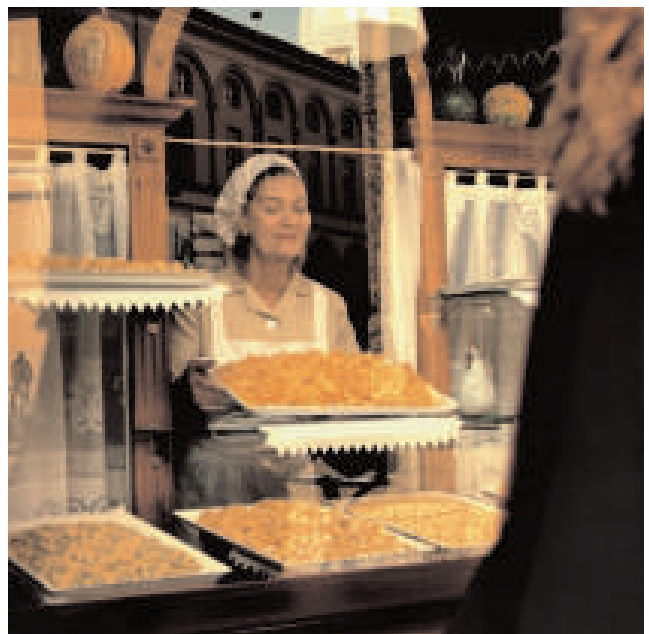
For the first time, this affirmed that these had quality levels similar to those of the pasta. The idea was a simple one (simple is a word you will have often come across in this article, as it is the secret of good advertising) - only those who have loved pasta with the passion of Barilla for more than a hundred years can create sauces worthy of accompanying it. In the spots, a cook takes a Barilla pasta shape as his inspiration. This could be a strand of number 5 spaghetti which, in the hands of the chef, becomes a conductor's baton. Here we have Mozart accompanying the impassioned work of the chef as he prepares a Genoese pesto that we then find inside a Barilla jar. And so on with other shapes and sauce recipes. An agile waltz of hands and ingredients.

Once again, it is all based on the history of a product with a strong personality and the Barilla quality mission.

Bring out the gourmet within you

Earlier, we talked about the cultural gaps affecting pasta, regarded as a food for the poor, containing too many calories. And we have seen how Barilla responded to all this. In recent years, a new threat has emerged, that of the excessive use of pasta with consequent boredom with it, due to its limiting factors (the same old shapes, the same old minimalist sauces)⁹.

A loss of hedonism and lucidity, of the pleasure in cooking and tasting. This was a threat that a leader such as Barilla could not neglect. Which explains why, in 2000, a



major double page press campaign took place. The various Barilla shapes were paired with original ingredients on the left hand page, to form, on the right hand page, an unusual, unprecedented, but extraordinarily appetising first course (> III, pp. 156-157).

The campaign covered both durum wheat and egg pasta specialities, with a wide ranging selection of ingredients reminding the consumer of the fact that even the familiar may become unusual. Our pasta is not just pasta, it is also one of the most imaginative, gourmet ingredients. The diversity is emphasised by one particular fact that goes



against convention – the pasta prepared on the basis of the recipe was not presented on a plate, but on a bed in the form of the main ingredient. *The pleasure of the recipe. The recipe for pleasure.*

Flying in the blue

Today, the results of this message confirm the correct-

ness of the decisions taken. The Barilla communication system in Italy has created an impact on the brand values and is ready to take new opportunities to face up to the challenge of expansion in the rest of the world, with greater confidence and tranquillity.

A major new chapter in the Barilla story has begun: how to be the standard bearer for authentic Italian cuisine all over the world. *Where there's Barilla there's Italy.*

Notes

¹ A single spot was dedicated to the Healthy Eating Pyramid (first half of 1993) after the US government's initiative had already been made popular in Italy by Barilla.

² The campaign also contained a series of episodes on "*Emiliane*": two girls ask Mamma Rosa – owner and cook in a restaurant that was closed that evening – to open up for their friends and improvise a dinner with *Emiliane*. The dinner was a great success and made it possible to see things from the viewpoint of tradition (Mamma Rosa) and modernity (the young people).

³ See the chapter dedicated to this operation, vol. III, pp. 136 and 174.

⁴ The initiative, inspired by what the major brands had already done in the USA, was a major event and covered all the Barilla brands.

⁵ Resistance to the cooking process covers a whole range of notions, from practicality (consistency) to pleasure (*al dente* as a synonym of good taste).

⁶ The first French film "*Terrazza romana*" with the actor Depardieu is

the ideal model for this (> III, page 253).

⁷ Quoted from the spot from the eighties, "*Spiral in the pocket*" (> III, page 71).

⁸ It might be worth recalling the launch campaign (> III, pp. 160-161) for the new *tortelloni* from the end of 1999. To emphasise the novelty and the difference from the previous dry *tortellini*, the decision was taken to move away completely from the normal Barilla style and follow the style of the highly successful television programme Cabaret. In the series of spots (advertising within advertising), two comics, Bertolino and Thomas, are asked by Barilla to publicise the new product. Their clumsiness and gags underline the attributes and goodness of the *tortelloni*. In 2002, with *Amami Alfredo* [Love me, Alfredo], this egg-based speciality also became part of the theme of *Emiliane*.

⁹ The process was also speeded up by the proposals from the competition, and were much more stimulating than first courses with rich, ready to heat frozen recipes.

Changing skin and remaining the same

From *Where there's Barilla there's home*, 1985-1992, to *Where there's Barilla there's home*, 1999-2002

LARA AMPOLLINI

Pasta, home, Barilla. Or, if you prefer, pasta, flavour, health. Today, such equations seem simple statements of the obvious. And yet, as with many other concepts of collective contemporary expression, behind the development of the notions there is a process of communication that has been able to identify, put in order and weld together the spontaneous changes in customs.

The Barilla durum wheat, egg and fresh pasta spots produced in the nineties are an example of this ability to interpret the changes taking place and describing them in an exemplary manner, in the stories in fact pasta stands out from among the cleverly organised elements, set up to recreate a universe of perfect desirability, as the ideal catalyst, the metaphorical and sensory link that completes the virtuous chain of happiness.

In short, well aimed shafts of genius from the agency, one after another in the course of the years, became the building bricks of common thinking, at least up to the next major social and cultural change.

Certainly, the creative specialists at the agencies will already have asked themselves where the change will come from, and they'll be ready to combine the ingredients of their intellectual and sensory spells in different recipes.

But for the moment the group, or groups, are rallied around the flag of pasta as a friend, pasta as the nest, the pasta that is inside you and which paints the

colours of your world (in what colour is something we will see later, but anybody who has switched on a TV in the last 8 years already knows). Let's not rush into things. We will begin with an undisputed fact. With the subtlest of distinctions as perceived by the traditionalists and the progressives, the conservatives and the anxious, pasta means home for everybody. And this is the case to a great extent because *Where's there's Barilla there's home*.

It might seem banal, but it has not always been this way. In other words, the association that today might seem so obvious between what is the most familiar and reassuring and the fundamental food in the Italian diet did not arise spontaneously. Or at least not in the eighties, when the perception of life as an opportunist challenge combined with the attraction of new, metropolitan lifestyles, far from any call of nature or simplicity. Anything that was taken for granted as the inheritance of tradition, for example, was regarded as useless, even annoying. There was the risk that pasta would come to be seen as the food for an old, rural Italy of folklore.

To sum up, there was still a lot of work to be done. In the words of Marco Lombardi, vice-chairman and general development manager at Young & Rubicam, the agency that conceived the "*Homecoming*" campaign, in 1984 "we had to make up for all the cultural deficits that pasta continued to possess (poverty and backwardness in nutritional terms) by updating the brand image". A shock was needed to bring about and consolidate new values.

The shock was provided by the spot directed by Fellini¹ on the wishes of Pietro Barilla.

"*Rigatoni*" was a leap forward in the dream, a fleeting immersion in a purifying bath of the imagination that rinsed away all the old waste. Then the reconstruction began, taking advantage of the wave of impatience against the yuppie era that was losing its way, which, by sweeping away anything unrelated to the career, had left lots of empty spaces waiting to be filled.

It was in this atmosphere that a campaign began that would lay down the new value of the pasta product, returning it once and for all to an elevated position,

Barilla pasta: "Viva il blu" [Long live the blue] – "Aeroplane", 1994 [ASB, BAR I Re, 1994/11]

Agency: Young & Rubicam

Creative director: Maurizio d'Adda, Giampiero Vigorelli

Art director: Giampiero Vigorelli

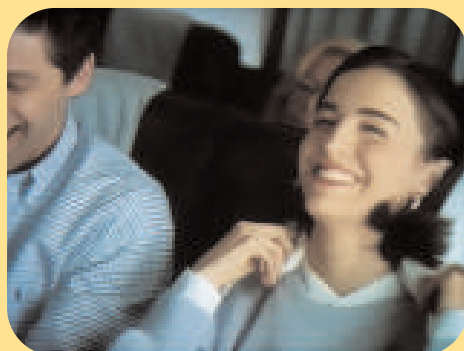
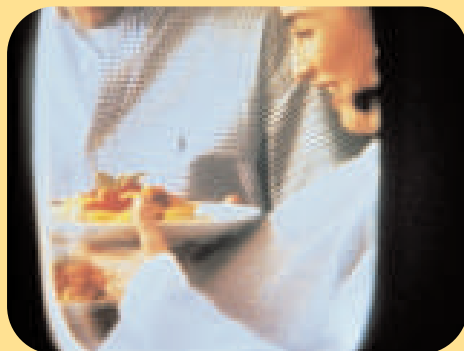
Director: Dario Piana

Director of photography: Paolo Caini

Production: Film Master

Music: Love is Blue, Al Martino

Starring: Kim Huffman (mother), Peter De Meo (father), Janet Aldrich (flight attendant)



Barilla pasta: “Viva il blu” [Long live the blue] – “Asia” –
Cindy Crawford, 1995 [ASB, BAR I Re, 1995/1]

Agency: Young & Rubicam

Creative director: Maurizio d’Adda, Giampiero Vigorelli

Art director: Giampiero Vigorelli

Director: Marco Brambilla

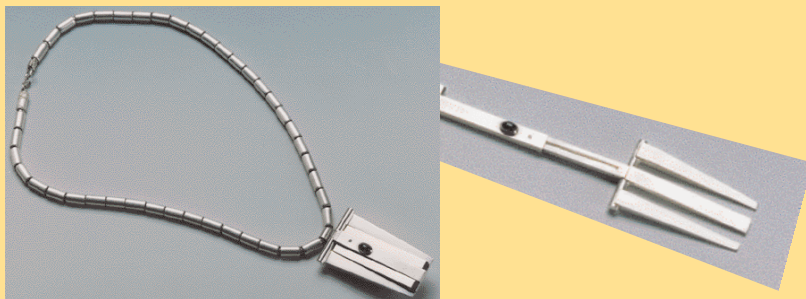
Director of photography: Juan Ruiz Anchia

Production: BRW & Partners

Music: Blue Moon, Richard Rogers, Lorenz Hart

Starring: Cindy Crawford, Chie Fukuda, Deborah Lin,
Toshishiro Obata (man)

Cindy Crawford’s pendant, transformed into a fork as required, now
kept in the company’s Historic Archive [ASB, BAR I Reo, 1995/1].



Barilla pasta: "Viva il blu" [Long live the blue] – "Blue boy" – Alberto Tomba, 1995 [ASB, BAR I Re, 1995/3]

Agency: Young & Rubicam

Creative director: Maurizio d'Adda, Giampiero Vigorelli

Art director: Giampiero Vigorelli

Director: Dario Piana

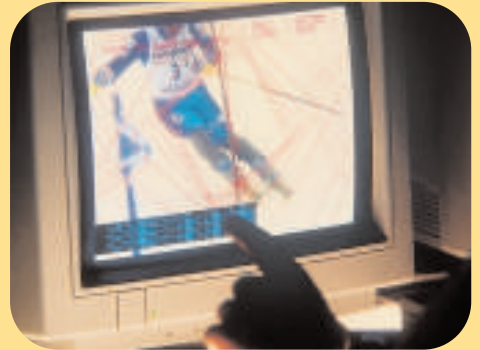
Director of photography: Paolo Caini

Special effects: Adolfo Navire

Production: Film Master

Music: Blue Boy, Jim Reeves

Starring: Alberto Tomba, Philip Croskin, Lorna Vidhal, Nicola Formby, Wolf Khaler



Barilla pasta: “Viva il blu” [Long live the blue] – “Christmas” - Zuccherò, 1994 [ASB, BAR I Re, 1994/12]

Agency: Young & Rubicam

Creative director: Maurizio d’Adda, Giampiero Vigorelli

Art director: Giampiero Vigorelli

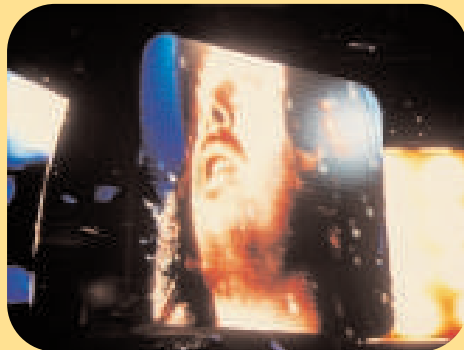
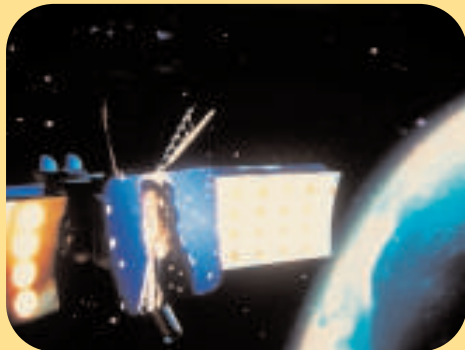
Director: Bob Giraldi

Director of photography: Bojan Bozelli

Production: BRW & Partners

Music: White Christmas, Irving Berlin

Starring: Zuccherò (Adelmo) Fornaciari, Hour of Power Children’s Choir



Some sequences from the Barilla TV commercials of the nineties. Below, one of the episodes of the “Points of view” campaign for durum wheat pasta from 1994, in which different people tell the story of the unannounced arrival of the basketball coach of one of the sons for lunch [ASB, BAR I Re, 1994/3]. Centre, an episode from the “Points of view” campaign for egg pasta, with Daniele Liotti who worms his way uninvited into a birthday party to be near the girl he is interested in [ASB, BAR I Re, 1994/7]. Below, “Shower test”, from 1996, a comparison between different brands of pasta to drive home the quality message [ASB, BAR I Re, 1996/2].



close to the values that count, even though in a setting of domesticity that a highly emotive message made universal and extremely intimate at the same time.

“*Homecoming*” was the name of the campaign that brought Italy home during the second half of the eighties. The little girl who found the kitten in the rain, to give one example². And this remained with us into the early nineties, with a few episodes that were to be remembered for a long time. First and foremost the one entitled “*Adoption*”³ (> III, page 74).

A little oriental girl arrives at the airport, where an Italian couple are waiting for her. The meeting is a shy one, the little girl’s expression is lost, suspicious. Then they arrive at the new house, get together around the

table, all fears are dispelled once and for all, partly thanks to the fun of sucking up a strand of spaghetti. She was taught how to do this by a little boy, another resident of the house, who, with this gesture, communicated immediately with the newcomer and brought her into the circle of domestic affections.

In contrast to the blue tones of the airport and the journey home, there exploded the warm tones of the family, tuned into the yellow of the pasta, while the hints of suspense, swollen with expectation to the music of *Hymn* by Vangelis, disappeared in the rampant march towards the fullness of family warmth. Then, at precisely the right time, the claim: *Where there’s Barilla there’s home*.

This episode marked a very important stage in Barilla communication, in fact. The moment when the glorification of traditional values combined with a modern, unconventional, social situation, without clashing. The spot undoubtedly had a powerful emotional impact. There was no point in trying to resist, the tears would come anyway. Even though the communication hypothesised emancipated, modern buyers, women who go for adoption even though they have already got children of their own, opting for non-biological motherhood, not taken for granted, motherhood as a gesture towards others, towards the world.

Mothers slightly out of the ordinary, in other words. Women in charge of their own lives even in the most natural and spontaneous acts. Women who build up their own families on the basis of their own wishes.

If we consider the many problems surrounding motherhood today, it is easy to realise that this episode is to some extent an anticipation of the situation with a proposal for a solution.

On the presentation side, the notions that made the series such a success are still there: the perfect timing, the selection of eloquent faces, meaningful and with an exemplary beauty, careful attention paid to the stages in an internal story capable of arousing the passions each time we see it.

The formula was repeated with "*Moscow*"⁴, where the players do not refer back to the family, but to its initial cell, the lovers, who have in themselves those features of health, happiness and a positive attitude that will also be typical of their future home. The episode shows two tourists who, failing to understand a word of the menu in a luxurious Russian restaurant, fall back on the universal gesture of two fingers that form a fork, to implore a plate of spaghetti, whereupon, as if by magic, a pack that is unmistakably Barilla immediately appears.

In another spot, "*Fisherman – Golden lake*"⁵, the family makes its return, in a context that we could define as sentimentally ecological. This time the actors are a father and his son, out fishing. The unwillingness of the child, the catching of the fish, and the anxiety that is finally dispelled when it is thrown back are the pro-

logue to the return home to mum, who is waiting with a dish of piping hot pasta. Whether the stories are told on the basis of the classic anxiety-happy ending combination ("*Adoption*" and "*Fisherman*") or with a positive note all the way through ("*Moscow*"), these little tales share a technical perfection in their execution.

As the tradition of Barilla advertising since it first appeared on TV has been, these are examples of the highest professional levels, with no smudges or lack of taste, with outstanding contributions, such as that of Sven Nykvist, the mythical director of photography who worked with Ingmar Bergman, for the "*Fisherman*" spot, and Nikita Michalkov, the director of "*Moscow*".

At the same time as the "*Homecoming*" campaign was going on, in 1990, taking advantage of the football World Cup, a theme made an appearance that would be used as a launching pad for later developments, that of pasta as a food that is healthy as well as being bound to the values of the family circle. This was the first airing of the so-called 'objective benefits', as they were called by the brains at Young & Rubicam, which were to be powerfully thrust to the centre of the communication for pasta in 1993.

This was, in fact, the year of the Healthy Eating Pyramid, the symbol used in a major nutritional education campaign launched by the US government in 1992 and 'imported' by the National Nutrition Institute, which placed pasta and cereals in general at the base of a good diet. But before this leap forward in communication for information purposes, 1991 and 1992 were dedicated to two separate messages, one for egg pasta and another for the ready to heat sauces. Once again, it was all about having the heart in the right place, under the claim *Where there's Barilla there's home*, which was later to be abandoned for both these product lines.

The egg pasta, labelled *Emiliane*, became the symbol of culinary tradition, thanks to the dough rolled out just like it used to be and the reference to the values of good company, the joy of living and the pleasure of gathering around the table.

The commercials showed two situations, one a wedding⁶ celebrated in a rural setting, and the other a game

Barilla pasta: "Dives", 1999 [ASB, BAR I Re, 1999/2]

Agency: Young & Rubicam

Creative director: Salvo Mizzi, Antonio Vignali

Art director: Antonio Vignali

Director: Rey Carlson

Director of photography: Dante Spinotti

Production: Film Master

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Françoise Gendron (coach), Michael Verzotto (boy),
Eboni Ziccardi (girl)



of bowls⁷ between the old men of the village and a group of young tourists. Both the settings are idyllic ('there are places where you feel at home right away'), places of warmth and celebration, shown through photography full of light and shade, in which there are no shadows and no clear outlines, but everything merges into a mellowness of life to be lived to the full. The use of slow motion, the absence of a natural soundtrack, replaced by the voice off camera and music to the theme of *Missing* by Vangelis, a tone that above all was in contrast to that of most other spots of the time, which were dominated by shouting voices and a hysterical emphasis on the speed and aggressiveness of the message, contributed to the effect of picturing a world apart, with special rhythms and atmospheres, a kind of Garden of Eden, eminently reassuring and desirable.

The following year, in the intention of making the communication on egg pasta more modern and exploiting the typical characteristics of the Emilia region (naturally likeable people, a love of good food), Alberto Tomba was used as a testimonial. In the first version⁸, we see him welcoming lots of friends in a fine country house with enormous plates of tagliatelle (the director was Giacomo Battiato, with photography by Dante Spinotti). The second spot shows him in the guise of a novice spy⁹, arriving at a mountain hut by means of a perfect slalom, where a group of pretty girls are waiting for him and his tagliatelle.

There was nobody who could convey the pleasure of being alive better than Tomba. And at the same time, through the image of the champion, the concept of healthy eating already suggested by the link with the Italian World Cup in 1990, which was to dominate Barilla advertising for some time, could be repeated.

In 1991, the line of sauces known as *D'ora in poi* [From now onwards] featured in TV advertising. As with the *Emiliane*, the line selected for the treatment was not yet clearly distinguished from that of the parent campaign. The basil and olive sauces were at the centre of touching scenes of family life¹⁰, made highly emotive by the absence of dialogue and the comments from the music. The turning point came the following

year. While the *Emiliane* took on dynamism with Tomba¹¹ (and the claim *Where there's Barilla there's home* disappeared), the sauces veered off decisively towards a different image. No more family, domestic warmth, complex narratives. The new claim for the sauces became *Simple flavours of the Mediterranean*, whose tale was told simply by the mixing together of no-nonsense ingredients in a clear jar, against a blue sky, with the chirping of the cicadas¹². This 'cooling down' of the message had become necessary for a simple reason. The ready made sauces were regarded as elaborate, heavy, by no means genuine. The novelty of the Barilla sauces, with their fresh flavour, lack of preservatives and lightness, had to become the absolute central theme.

And so, in 1993, the year of the Pyramid, we find the ingredients once again at the core of the message on TV, taking prominence over any sentimental or emotional implication. The subjective benefits had been set aside, and the dominant claims were *The pleasure of healthy eating* and *Pleasure and health together*.

The line was reinforced by the communication in all the media, with a greater explanatory content, at the limits of the scientific, in the press. The occasion of the worldwide recognition of the benefits of the Mediterranean diet was, of course, an opportunity not to be neglected. This was the occasion that projected pasta into the future once and for all, to the Olympus of modern dietetics, completely removing the notion of something poor in nutrition and the link to a backward lifestyle. The year ended with a single concession to the traditional Barilla style of communication, even though in a futuristic version.

This was the "*Spaceship*" spot¹³, in which a member of the crew travelling in space gets all emotional when he sees his children eating pasta. The moment of separation is brief, but it is enough to allow the classic *Where there's Barilla there's home* to appear. As if the fear of having gone too far made it necessary to repeat the point that it does not matter how much things change, people will always be people, and they will long for the warmth of the family home (= pasta) even when they live in outer space.

Barilla pasta: "Tokyo", 1999 [ASB, BAR I Re, 1999/5]

Agency: Young & Rubicam

Creative director: Salvo Mizzi, Antonio Vignali

Art director: Antonio Vignali

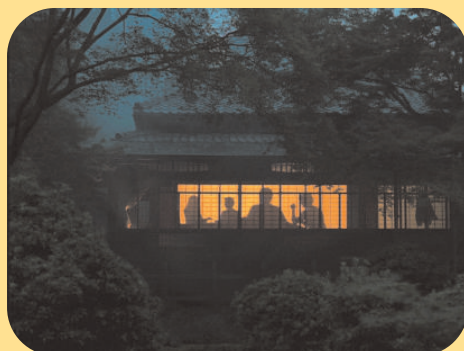
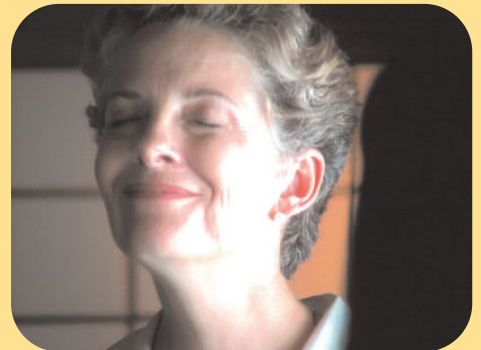
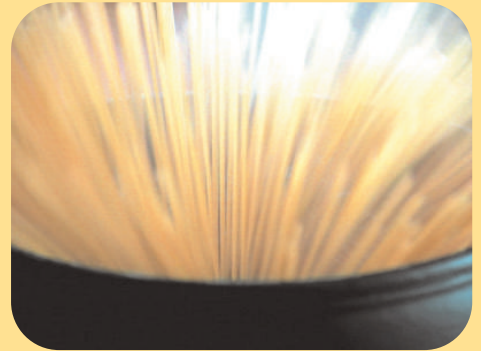
Director: Barry Myers

Director of photography: Dante Spinotti

Production: Film Master

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Patrick Lyster (father), Mary Reynolds (mother),
Steven Clark (son), Tina Ory (girl)



This takes us to 1994, when the hard discount phenomenon emerged, at the same time of a severe economic crisis which, for the first time, led the Italians to include food among the things they saved on. The change was something out of the ordinary in buying habits, and urgent action was necessary. The point had to be made that Barilla pasta is of superior quality that justifies spending more than you would for the economy brands.

The response to the message was prompt and decisive, unambiguous. And it was to involve not only durum wheat pasta, but the egg variety as well, and the new fresh pasta line.

This led to a series of tests and comparisons that were to remain on the screens for some time. The wise guest who tosses a Barilla *farfallina* into the cheap pasta of his incredulous friend (*"There's wheat and wheat"*, 1994), the indifferent wife who tells her husband to use any old pasta while she is drying her hair, only to be converted when he has her taste the difference (*"Emiliane, Prawn test"*, 1996)¹⁶, the boy who says that with his mum's sauce any pasta is good, only to change his mind when his mother herself has him taste Barilla pasta in comparison with another brand (*"Spaghetti, Mum's sauce"*, 1997)¹⁷, the young couple who hold a tasting competition between Barilla and other *tortellini*¹⁸. The key notion is to avoid any pedantry in the comparison. In each case, the situation is a pleasant one, and no blame is heaped on those who have underestimated the importance of buying the right product. The differences of opinion never take on bitter tones. The selection of people who have bonds of affection with each other (the two male friends, the married couple, mother and son, two female friends) makes it possible to soften the defeat of the loser and accept the truth in good heart.

And in any case, the message is aimed at consumers who have been attempted to buy low price items, even though they maybe have their doubts (is it safe? Is it worth it?). The 'antagonists' in the adverts are projections of a doubt in a person who should never be afraid to admit that they are wrong. Will the mother love her son less because he underestimated the importance of

the right spaghetti? So there is no inner dilemma, only a little more attention to be paid to what you buy to avoid altering something you cannot do without – the taste of good pasta, shared with people that enjoy each other's company.

Pasta as a point of union for a group bound by affections returns as a theme in two other 1994 series, the so-called *"Points of view"*, one for durum wheat and the other for egg pasta. While the fundamental theme remains *The pleasure of health eating* in one spot and the pleasure of a celebration in the other, the theme is dealt with in a rather special way. For the durum wheat pasta¹⁹, there is the unexpected invitation to lunch of a sports coach to his home by a young boy. At home there is mum, but no dad. For the egg pasta²⁰ the tale is an unplanned dinner among friends which seals the bond between a boy (the fascinating Daniele Liotti) and a girl, all seen through the eyes and viewpoints of different people.

In the various spots, for example, we hear the thoughts of the mother, the coach, the daughter and the sun at different moments.

And while the opening up of the family circle is a strong stimulus for our interest (as well as a further step towards the modernisation of the psychological environment that rotates around pasta), the variation in the story brings about a pleasant effect of renewal and a deeper familiarity with the personalities. And above all, the unique nature of their judgement of Barilla pasta, which is at the culmination of all their reflections, is made clear through the contrast.

But 1994 was a year to remember for another reason too. This was the year of the launch of *Viva il blu* (Long Live the Blue), a further effort towards unifying and idealising all the positive values represented by Barilla pasta. This time the aim was high. And this upward leap in the communication corresponded to a renewed productive commitment. Again, the stories were complex and great use of famous testimonials was made. The objective was to speak to those who knew Barilla with a new voice, a voice that made it impossible to forget the values previously spent, but reunites these and enriches them with others, subli-

Barilla egg pasta: "Emiliane - Musicians", 1999 [ASB, BAR I Re, 1999/8]

Agency: Young & Rubicam

Creative director: Salvo Mizzi, Antonio Vignali

Art director: Antonio Vignali

Director: Derek Coutts

Director of photography: Jerry Dunkley

Production: Film Go

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Claudia Greco (her), Tony Matthews (father), Massimo Bulla (him),
Loredana Alfieri (governess)



making them in a symbol, a metaphor that was sensitive and could be highly idealised at the same time, the colour blue.

The blue of the Barilla packs became the blue of modernity, serenity, harmony, openness, freedom, depth, purity, elegance. According to the creative specialists at Young & Rubicam, these are the features that “enhance the superiority of the brand, by making it more open and up-to-date”. In other words, it is a question of updating the ‘home’ campaign without betraying it. Battling the competition of the low price brands by harvesting what had been sown in terms of prestige of image in years of successful campaigns. In addition, thanks to the identification with the colour blue, Barilla pasta broke decisively away from the others, to become unique, reinforcing its position as the mythical queen of pasta.

The new campaign was divided into four episodes, or more precisely three plus one, given that the version with Zuccherò Fornaciari²¹ is of the special occasion variety, linked to Christmas.

In the other three, the insistence on the goodness of pasta is more compact. In the film “*Aeroplane*”²², its desirability leads a couple to pretend that the wife is pregnant to convince the hostess to make them a dish of Barilla pasta, only to discover that all she has beneath her sweater is a cushion.

In “*Asia*”²³, starring Cindy Crawford in a nocturnal metropolis reminiscent of *Blade runner*, the beautiful model ventures into a dark oriental bar and orders a plate of pasta, which she gets ready to eat with a special fork formed from her silver pendant.

In “*Blue boy*”²⁴, the star once again is Alberto Tomba. The champion is a kind of bionic man being studied in a laboratory, who comes to life only when they have him taste a forkful of pasta. The psychological tale that unfolds in “*Aeroplane*” is particularly precise, with its little surprises that pleasantly take in the viewers as well as the flight attendant, exploited to the full by the director and the way the tale develops, as well as the relations between the characters and their complicity in the plot. We are in a field that Barilla advertising communication has always mastered well, and which pro-

duces films that work perfectly – effective, communicative and remaining current even after you have seen them many times. Films that you always want to see again, and that work their effect every time.

Structurally simpler, entrusted to the fascination of the leading player, such as the surprise of the pendant that becomes a fork, but not less effective, is the episode with Cindy Crawford. Here the unwritten rule of avoiding dialogue is broken, to enable the crowning moment of the final surprise to take effect. As confirmation of the intentions of the fascinating customer, the correct cooking time for the pasta, *eight minutes*, is indicated to the oriental waitress. And she, surprisingly, makes it clear that she knows what all this is about by replying *al dente*.

This is a spot in which you feel the worth of decidedly cinematographic codes, from the introductory full shot of the futuristic city lit up in the night by coloured lights, recalling films with a strong appeal on the viewer, inside the bar, immersed in a mysterious and at the same time evocative shadowy atmosphere, thanks to clever photography, to the cutting of the frames, carefully done to heighten the expectations linked to the arrival of Cindy Crawford and the surprising development of the event. Finally, Tomba, the *Blue boy*, from the title of the song by Jim Reeves which makes up the soundtrack (it might be worth noting that the music for the other two episodes is *Love is blue* and *Blue moon*).

Less evident here is the search for the pasta by the actress, and its consequent desirability. Even though the episode is simple, it is entertaining and it returns, rather more indirectly than in the past, to the theme of pasta linked to physical efficiency, linking this to a healthy pleasure in living (the bionic man who shows his appreciation by showing the dead hand gesture to the pretty female scientist who gives him the pasta).

After the launch of the *Viva il blu* campaign, which had a powerful impact in terms of communication but not on the market, in 1996, 1997 and 1998 the emphasis continued to be placed, though more episodically, on the incomparable nature of Barilla with respect to the cheaper competition, with a number of spots

Barilla pasta: "Chat Line - Farfalle", 2000 [ASB, BAR I Re, 2000/1]

Agency: Young & Rubicam

Creative director: Salvo Scibilia, Fabrizio Granata

Art director: Fabrizio Granata

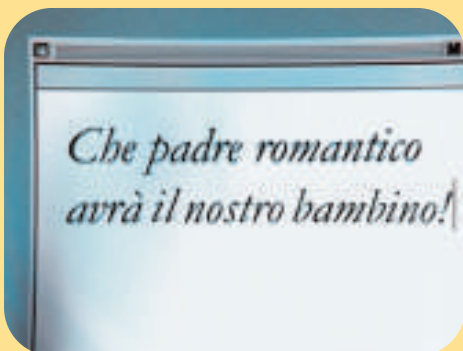
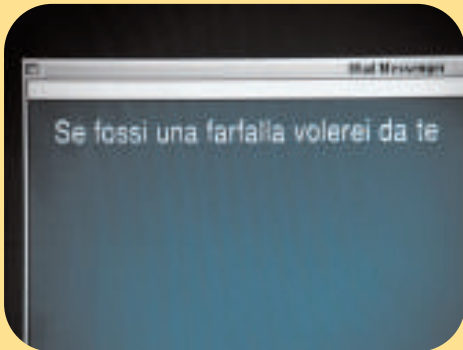
Director: Barry Myers

Director of photography: Dante Spinotti

Production: Film Master

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Gregory Fitoussi, Lucie Jeanne



based on comparisons with different brands (the one with the woman coming out from the shower is repeated, as well as the boy who praises his mother's sauce, but the importance of the right choice of pasta is not mentioned).

Alternating with these, other spots, apparently not centring on the comparison, but placing the emphasis on the fact that Barilla pasta does not overcook, which implies the use of high quality raw materials, which is a plus point over those from the hard discount stores, included "*At the Table with the Mayor*"²⁵ in 1996. Directed by Daniele Luchetti and featuring Marco Messeri, the film recreates a scene from a Italian-style comedy, where a speech by the mayor of a town leads to the risk of overcooking the pasta (claim, *A flavour that's always al dente*), and a more traditional episode entitled "*Little girl – The poem*" (1997)²⁶, which returns to the theme of the family, with the girl who has to recite a poem to her mother she has been taught by her father, but which she suddenly interrupts with a "buon appetito" when she sees the pasta appear (and this time, in the same atmosphere of *Where there's Barilla there's home*, we have *Pleasure always al dente*).

To rediscover the old claim in tribute to the domesticity of the pleasure of pasta in a campaign of high productive value, we had to wait until 1999, the year in which the big Barilla stories resumed. In spots that at times lasted for 60 seconds, the homecoming stories returned. This time, in some cases the homecomings were merely symbolic and the domestic hearth took the exclusive form of the pasta, eaten in far-off places where it is however possible to recreate the family atmosphere.

This was the case with "*Tuffi*" [Dives]²⁷, set in the swimming pool of the Munich Olympic Village, where the young Italian diving team finds energy, happiness and team spirit when their coach gets the cook to prepare Barilla pasta for them.

Then there is "*Tokyo*"²⁸ (with beautiful photography by Dante Spinotti), where we see a trip to Japan by an elderly couple to visit their son, married to a local girl. There, to their amazement, they find Barilla pasta on the table. The tension of the moments just before the competition, in one case, and the difficulty of creating

a domestic atmosphere in a setting that is so different from the one you are used to, where the very concept of home is different from our own, are the negative factors that the pasta succeeds in overcoming. *Hymn* by Vangelis is abandoned, and this time the feelings are conveyed in silence, while the claim is introduced with original *Barilla '99* music, composed by Andrea Griminelli and Roberto Molinelli (> IV, page 57).

In 2000, two new episodes are introduced in which distance is a barrier to the need for the warmth of home. A reference to modern life, but at the same time to traditional values, is "*Chat line*"²⁹, in which a young couple (the initial split screen tells us that they are living apart, him in London while she is in Rome) talk to each other by computer, while they are both preparing a dish of *Barilla farfalle*.

And it is at the culmination of the romantic exchange of tender words, taking place in parallel to the stages in the preparation of the pasta, that she reminds him of the imminent birth of their child.

"*Family reunion*"³⁰ is a kind of multiple story where each member of the family, living abroad either for work or study purposes, receive a *rigatone* or a *farfalla* in an envelope through the post. This is the signal that a family reunion in the parents' house is about to take place, where the whole family will converge to rediscover a family spirit that distance has done nothing to diminish.

Ten years of communication, then, ten years of reinforcement of the brand image. If we are to believe the annual league tables of the brands best known to television viewers, the objective has been well and truly achieved.

But what is truly admirable, apart from the constantly excellent level of the commercials produced, is the ability to keep the Barilla values compact in the course of time in spite of the arrival of new and powerful communication opportunities, critical market factors, a fundamental change in lifestyles and, as a consequence, in the perception of the product.

Changing skin while staying the same, in other words, growing.

This is the story we all know, eternal as life itself, which Barilla with its spots has been telling for many years.

Barilla pasta: "Family reunion", 2000 [ASB, BAR I Re, 2000/3]

Agency: Young & Rubicam

Creative director: Salvo Scibilia, Fabrizio Granata

Art director: Fabrizio Granata

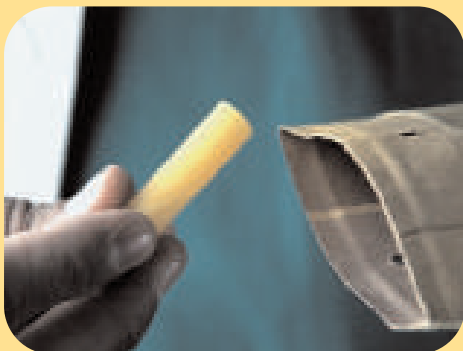
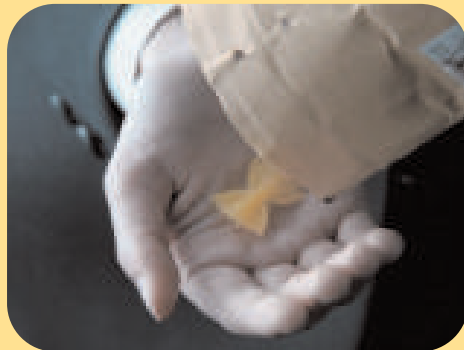
Director: Barry Myers

Director of photography: Dante Spinotti

Production: Film Master

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Jean Philippe Saclier (engineer), Isabelle Montoya (daughter),
Philippe Cariou (doctor), Brigitte Schoumann (mother),
Christian Toma (father)



Barilla: one hundred and twenty five years of advertising and communication

Barilla pasta: "Hide and seek", 2001 [ASB, BAR I Re, 2001/1]

Agency: Young & Rubicam

Creative director: Salvo Scibilia, Fabrizio Granata

Art director: Fabrizio Granata

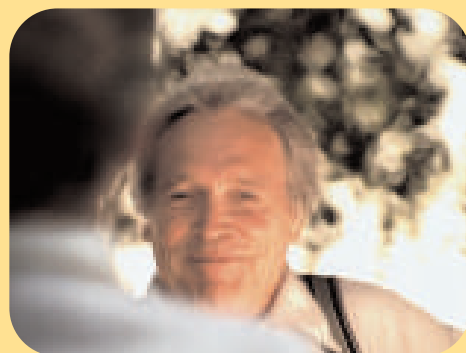
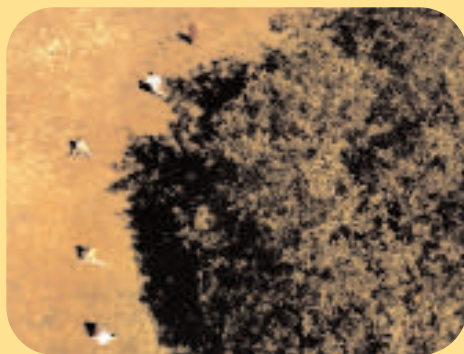
Director: Barry Myers

Director of photography: Alan Almond

Production: Film Master

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Daniel Keough (grandfather),
Geneva Simmons (grandmother)



Barilla pasta: "A sea of love", 2002 [ASB, BAR I Re, 2002/3]

Agency: Young & Rubicam

Creative director: Salvo Scibilia, Fabrizio Granata

Art director: Fabrizio Granata

Director: Alessandro d'Alari

Director of photography: Michel Abramowitz

Production: BRW & Partners

Music: Barilla '99, Roberto Molinelli and Andrea Griminelli

Starring: Pascal Mottier (him), Viera Schottertova (her),
Giulia Chiazza, Loris Ciappa (children)



Barilla: one hundred and twenty five years of advertising and communication

Barilla pasta: "Tagliatelle emiliane", 2001 [ASB, BAR I Re, 2001/8]

Agency: Young & Rubicam

Creative director: Salvo Scibilia, Fabrizio Granata

Art director: Fabrizio Granata

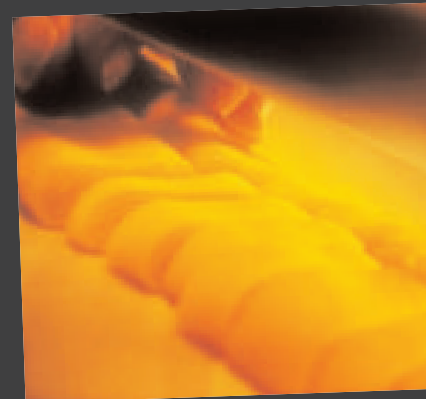
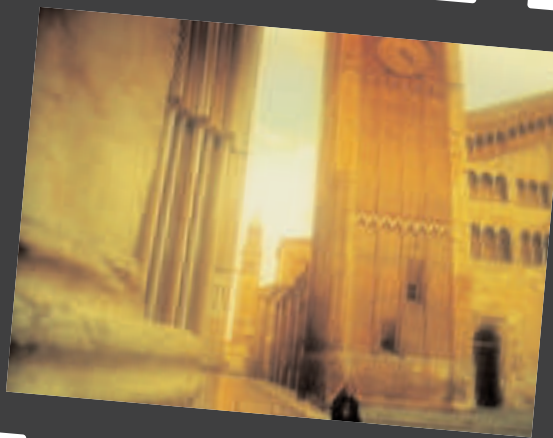
Director: outside: Bill Ferrik, inside: Vittorio Sacco

Director of photography: Enzo Fumagalli, Vittorio Sacco

Production: Motion Picture House

Music: Amami Alfredo, prelude to Act I of La Traviata,
by Giuseppe Verdi

Starring: Paula Garcia (tagliatelle), Sophia Malmqvist (lasagne),
Rita Giannoccoli (rezdora)





Notes

- ¹ See the film "Fusillo" 60" ASB, BAR I Re, 1988/17. There are also 50" and 45" versions.
- ² See the film "Kitten" ASB, BAR I Re, 1986/8.
- ³ See the film "Adoption" 60" ASB, BAR I Re, 1990/2-4.
- ⁴ As with many other spots, there are three versions of this "Moscow", ASB, BAR I Re, 1989/1, directed by Michalkov and broadcast in 1989, lasting 60", 50" and 45" respectively, as well as a 120" version for the cinema.
- ⁵ See the film "Fisherman - Golden lake" 45" ASB, BAR I Re, 1990/9.
- ⁶ See the film "Emiliane - Wedding" ASB, BAR I Re, 1991/1-2.
- ⁷ See the film "Emiliane - Bowls" ASB, BAR I Re, 1991/3-4. Three

other episodes, with a cycle trip along the banks of the Po river [ASB, BAR I Re, 1991/9], a boat trip on a river [ASB, BAR I Re, 1991/10] and a tour of a market [ASB, BAR I Re, 1991/8] were never broadcast.

- ⁸ See the "Emiliane" film with Alberto Tomba, ASB, BAR I Re, 1992/1-2.
- ⁹ See the "007" film with Alberto Tomba, ASB, BAR I Re, 1992/4.
- ¹⁰ See the "D'ora in poi sauce" films, ASB, BAR I Re, 1989/18-23.
- ¹¹ See note 9.
- ¹² See the "Simple Mediterranean flavours" film, ASB, BAR I Re, 1992/5-7.
- ¹³ See the "Spaceship" film, ASB, BAR I Re, 1993/9.
- ¹⁴ See the "Selezione oro - Farfalle" film, ASB, BAR I Re, 1996/4-6.
- ¹⁵ See the "Shower test" film, ASB, BAR I Re, 1996/2.
- ¹⁶ See the "Emiliane with prawns test" film, ASB, BAR I Re, 1996/3.
- ¹⁷ See the "Mum's sauce" film, ASB, BAR I Re, 1997/3.
- ¹⁸ See the "Barilla tortellini" film, ASB, BAR I Re, 1997/1-2.
- ¹⁹ See the "Points of view - Coach - Durum wheat" series of films, ASB, BAR I Re, 1994/3-6.
- ²⁰ See the "Points of view - And celebrate when you want to - Emiliane" series of films, ASB, BAR I Re, 1994/7-9.
- ²¹ See the "Viva il blu - White Christmas sung by Zucchero Fornaciari" film, ASB, BAR I Re, 1994/12.
- ²² See the "Viva il blu - Aeroplane" film, ASB, BAR I Re, 1994/11.
- ²³ See the "Viva il blu - Asia with Cindy Crawford" film, ASB, BAR I Re, 1995/1-2.
- ²⁴ See the "Viva il blu - Blue boy with Alberto Tomba" film, ASB, BAR I Re, 1995/3.
- ²⁵ See the "At the table with the Mayor" film, ASB, BAR I Re, 1996/1.
- ²⁶ See the "Little girl" film, ASB, BAR I Re, 1997/8.
- ²⁷ See the "Where there's Barilla there's home - Dives" film, ASB, BAR I Re, 1999/2-4.
- ²⁸ See the "Where there's Barilla there's home - Tokyo" film, ASB, BAR I Re, 1999/5-7.
- ²⁹ See the "Where there's Barilla there's home - Chat line" film, ASB, BAR I Re, 2001/1-2.
- ³⁰ See the "Where there's Barilla there's home - Reunion" film, ASB, BAR I Re, 2001/3-6.

“The work goes on. Since 1877”

LARA AMPOLLINI

Ninety seconds at the cinema. Sixty in the shorter TV version. An eternity in the hysterical round of television commercials. In the Barilla film that celebrates the company's 125th anniversary¹ «you don't see as much as a pasta spiral». It appears to have been precisely this that intrigued Barilla when it was written. No brief had ever been so unusual, with the Barilla brothers wanting to present a gift to their consumers. A film on the eternal value of work, set out in the country, with no products, mills or houses. Just a man in a wheat field.

We have seen it and we have asked ourselves what it was all about. The reaper hacking away amidst a carpet of grain. His kind, wise face, while he gets covered in sweat. A glance at the motionless field and a sip from the bottle, almost as if to take heart. Then, the noises that seem to grow from deep inside the ears of wheat. A frown in intense close-up. A group of horsemen emerging from nowhere thunder past him. He waits until they pass, leaning on his scythe. A jet roars through the sky. On the land, in the distance, a black foam is expanding. It is announced by the cry of a falcon, and the horde arrives like a tempest. The farmer picks up a stone. There are lots of warriors this time, and they are also armed. They pass amid cries and racket, but at least they pass. The farmer's face breaks out into a smile, the sky becomes blue again. The stone is slid along the blade of the scythe. In the field, where there is no trace of devastation, the calm noise of falling ears of wheat resumes. “The work goes on. Since 1877”. Directed by Wim Wenders, screenplay by Alessandro Baricco.

Yes, we have seen something definitely different. A film that obeys none of the rules of advertising. Nothing to demonstrate, nobody to convince, no product to sell. None of the rhetorical gestures that advertising people use incessantly to drive home their messages.

Only the celebration of a value that has nothing to do with all the other stuff – strategies, market, production. Generally speaking, this is not done. Such a free rein is not granted. There is too much fear not to get the very most out of every single, precious second of advertising, of leaving too much space to viewers' minds allowed to wander. It is best to explain, step by step, how much better a powder washes (and it is off and washing shirt cuffs), how light a cheese is (and off leap entire herds of housewife-gazelles).

Here, on the other hand, something is shown but nothing is explained.

The director was Wim Wenders, and when has Wim Wenders ever explained anything? He does not do that even when he makes a documentary. Just look at the fine pictures. That is where all the meaning lies, in the lines that guide the eyes, the colours that dazzle them. All the substance, the raw material in the films of Wenders are in the moulding of the visible. This means that his landscapes are players every bit as important as the actors, on the wake of an extreme layer of romanticism. Man and nature playing together. History and nature in conflict. The Barilla spot and its two leading players, the farmer and the wheat field. One reaps, and the other offers itself up in all its generous infinity. The landscape works together with the farmer, and both of them are indifferent to everything else. Having salvaged the working relationship between man and nature, the sense of conflict between men begins to fade. And it is work, the fatigue that man has always applied himself to, to bind the earth on which he lives to himself. It does not matter or when. The hi-tech bottle and the stone to sharpen the scythe, the jet and the falcon, the ancient helmets and the kalashnikov. What era are we in? And work is the bridge that links the past, present and future. *Until the end of the world* is the title of the film most packed full of questions on the ultimate meaning of our lives (if there can be one more packed full of questions than the others), directed by Wenders. And all his travels, in his life and in his films, have been searches for that boundary line. Escape routes to get away from the trap of time and space and enter into an inner, infinite dimension. The farmer is not going

A tribute to 125 years of work and the generations that followed each other to 'make' Barilla. In 2002, to celebrate this important anniversary, Guido, Luca and Paolo Barilla asked the great German director Wim Wenders to direct a truly special film, with screenplay by Alessandro Baricco. This led to the creation of a fresco in major proportions, with the rhythm of poetry – below, a scene from the film – based on the constant, rhythmic work of a reaper [ASB BAR I Re, 2002/1-2].

anywhere, he is fixed to the spot, immobile. But he has already travelled, to get where he is now, in the field. That vast, splendid golden plain whose only limit is that line where it touches the blue, sealing the frontiers of a world in the horizon-moment of for ever. We are in the dimension without dimensions where Wenders has always dispersed his characters. Those that arrive in it save themselves from the trap of the real, the corrupt carcasses of the cities. Above all, those who arrive in it truly see. They may be children or artists, or simply men alone. People who know how to cross the screens of a false life, made up of objects and attitudes. Beyond all that, a single, limitless frontier, a promise of freedom. The crisis of contemporary man that goes back to the hero of the West. Alone, before his horizon. For a long time, Wenders dreamed of America. He has been there for quite a bit of time too, in the myth of the pioneer who tirelessly adapts nature with the strength of his arms. The extremely long shots, flooded with light. The skies in cinemascope. And the expression of the man who embraces them. We see the man from the back, intent on his work, alone, in the two initial and

final frames. It is known as a circular structure. The symbolic reference to a cyclic nature and the cyclic work linked to it, like the unchanging nature of a value, is absolutely clear. But with the exception of these two frames at either side, what guides our vision are the eyes of the man who is reaping the wheat. It is through what he looks at that our awareness of the world closed in the film proceeds. A drop that contains the reflection of all the world around. What matters beneath the small yet boundless face of that world is what we discover through his gaze and his actions. The subjective-objectives of Wenders, the eyes through which his cinema moves, are not parentheses inside a tale told by an implicit, hidden narrator. Rather, they are the foundations of the world represented, that is born and lives through those eyes.

We have to become reapers ourselves to understand what wheat means. Experience the fear set off by the attack of the barbarians and then find the reassuring weight of the scythe in our hands to feel that we form a part of an unstoppable whole, too. No longer consumers and producers, then, but people at work.

Notes

¹ See the film “125 years of work”, directed by Wim Wenders [ASB BAR I Re, 2002/1]. Story on the following pages.





Barilla: "125 years of work", 2002 [ASB, BAR I Re, 2002/1]

Creative director: Wim Wenders

Art director: Wim Wenders

Copywriter: Alessandro Baricco

Director: Wim Wenders

Director of photography: Phedon Papamichael

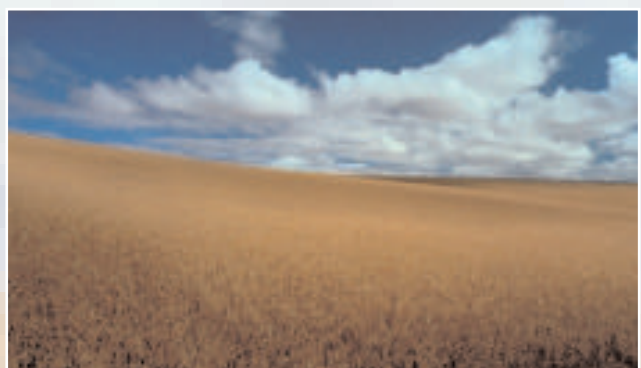
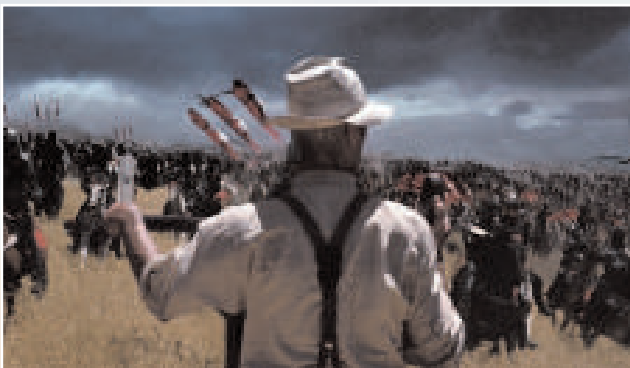
Production company: BRW & Partners

Music: David Darling

Starring: Gabriel Briand

Editing: Timo Frische

Location: Dassiesfontein Farmstall, Kleinmond, South Africa



“125 years of work”

The story of the film The screenplay

WIM WENDERS

Outside, daytime. An immense wheat field. The profile is moved by the curves of the hills. The wheat is tall, ripe. Swaying on a gentle breeze. Only sounds of nature.

A man, standing, on the edge of the wheat field. A scythe in his hand. Dressed like a peasant. Modern, but a peasant.

He looks ahead, as if to measure the enormity of the wheat field and the task that awaits him.

But he does it in absolute calm. Wisely.

The man starts to reap. The movement is methodical, regular, tranquil.

All we hear is the sound of the blade as it cuts the wheat.

The man opens up a path in the great field.

We hear a noise in the distance, impossible to decipher. The man raises his head.

He sees a group of horsemen approaching at a gallop, in the middle of the field. He stays calm. He stops reaping, raises himself up and looks on.

A group of seven or eight horsemen (men and women of different races) approach at a gallop, cutting the huge wheat field in two.

It is a spectacular sight. The harnesses of the horses and the costumes of the riders are fantastic, a mixture of barbarism, medieval, super-technology and science fiction. Although they're made up with the greatest care and elaboration, they are unarmed and show no

reference to specific ethnic groups. The horses run wild.

The riders, crouching over their horses, constantly look behind them, suggesting that they are being chased by someone.

The group passes the peasant at a distance of about twenty metres, without even noticing him.

The peasant sees them pass by. He remains unmoved. Instinctively, he looks to see who the pursuers might be.

A cloud of dust rises from the top of the hill. A huge group of people on horseback emerges from this, rushing down the hill, in the midst of the wheat, in pursuit of the fugitives.

Hundreds of riders, a spectacular horde. They look like the fugitives, but there are also strange machines among them, travelling houses, imaginary animals, absurd means of conveyance.

The noise is overpowering. At high speed, they cross the wheat field and disappear into the distance, behind the fugitives.

The man sees them disappear over the horizon. Silence returns. The man looks in front of him.

He takes a few steps forward and looks at the wheat field, ahead of him.

In the field, the ripe wheat sways on a light wind. It is as if nothing had happened, just as it had been before.

The man smiles.

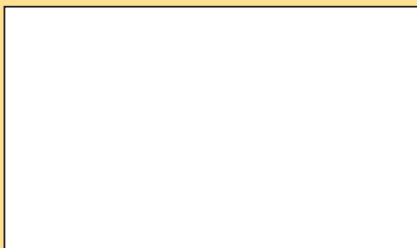
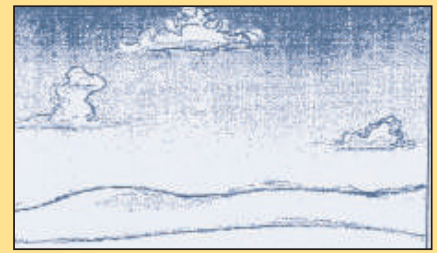
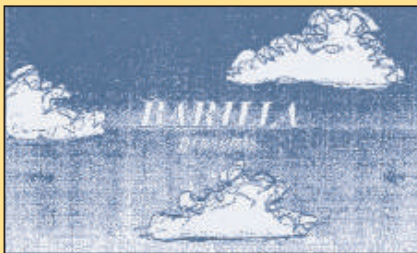
He raises the scythe and gets back to work. Methodical, patient, unstoppable.

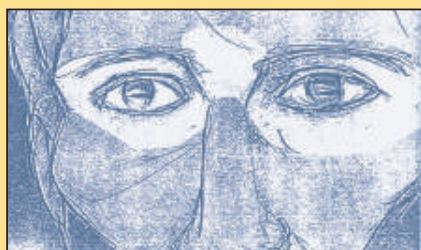
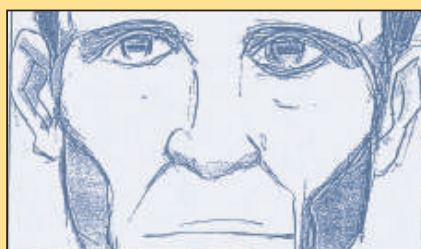
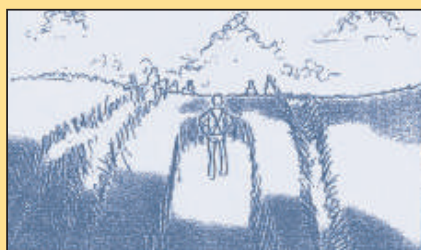
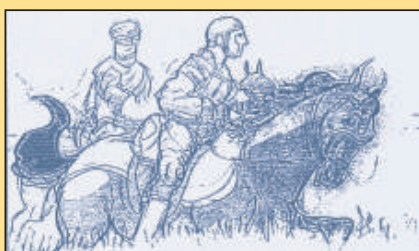
The only sound is that made by the scythe.

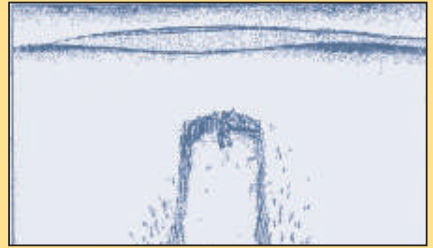
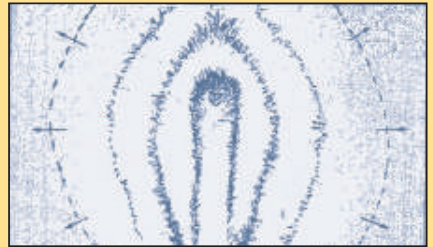
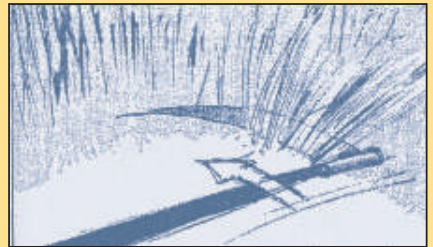
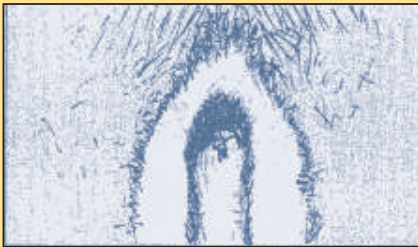
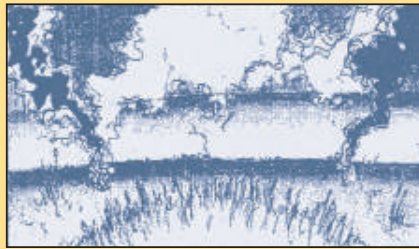
The field from above, with the man at work, cutting another path through the wheat.

The Barilla logo appears.

This page and those that follow show the story board of the Barilla 125th anniversary film, drawn by Wim Wenders on the basis of the screenplay by Alessandro Baricco.







A fundamental stage in the history of Barilla packaging took place in the mid-eighties when, in harmony with the new pasta relaunch campaign by Young & Rubicam, Vittorio Mancini redesigned the classic blue box, inserting the product icon in the fork, ready to be eaten, to stimulate the appetite. The white flap, initially rounded and now square, also contains the image of the pasta shape, in profile and section, the identification number and cooking time, now printed more clearly. Within the evolution in tone with the passing time the blue background that distinguishes the brand remained constant. Below, Barilla durum wheat pasta packs from 1985, in the standard version and with the window for the southern Italian markets. Facing page, above, the launch of the new pack in a photograph by Chris Broadbent that is clearly inspired by Caravaggio [ASB, BAR I Rh, 1985/3]. Below, the packs for the Ideal formats from 1987, with their yellow ribbon.

Appetizing in a box **Barilla packaging in the nineties**

VALERIA BUCCHETTI

A fundamental stage in the evolution of pasta packaging was the important redesign operation that took place in the mid-eighties. The review of the image may be interpreted as the natural development of the previous operations, whose structure remains. This can be seen from two different angles¹.

While the presentation of pasta, in the version designed by Carboni, initially involved a texture obtained from the shapes of the pasta, then, in the decade that followed, went on to a view of the preparation and the moment of cooking of the product, then to its presentation after being drained, and therefore ready for the sauce, the 1985 version became even more incisive as a result of the symbolism adopted.

The quality is now summarised in a single forkful, already seasoned. The pasta is thus addressed towards the observer, on the basis of the rules of gestures connected with giving. A fork that takes on the function of a pointer towards the onlooker and becomes a direct invitation to taste, from which it is difficult to turn away.

The image of the fork is a powerful one, in fact, due to the visual impact it creates by presenting itself as an isolated element that perceptively breaks away from the blue background, and due to the sensory effect it

brings about.

The actions involved in preparing the food are understood intuitively. It is no longer necessary to show them, they are understood, included in the final act, and the receiver in this way takes part in the concluding moment.

A kind of apex of the tale is created, in which the product is effectively able to manifest its attributes and qualities, of which the small quantity seen is a messenger. The fork, shown in this way, is an element loaded with tension, whose appearance contains the gesture, implies the presence of the individual, of a person, outside the visual frame, who is carrying out the action. Consequently, the presence of a being.

While the central image of the pack increases the seductive function, in this way accentuating the role of the visual, the image as a whole is redesigned in such a way that its single components perform even more precise and distinct roles.

The scroll, already present in the first version, also increases its specific tasks². In order to do this, it becomes more essential, loses its curved lines to take on sharp edges that give greater rigour and stronger adherence to the languages of the contemporary world. The lettering also changes, to take the form of a rounded type, without grace but at the same time sufficiently designed to be able to express quality and attention to detail.

The informative function is declared through the way the graphics are laid out. Alongside the primary infor-





mation, we now see the product in real dimensions. A plane view of this is presented, and it is also seen in section where necessary, using the visual codes of technical drawing, whose purpose is, as we know, to provide a relief of the object to give precise, objective indications of its characteristics, dimensions, and so on. This is a form of presentation in contrast to that of the fork, whose role is to communicate not just with the vision but with the taste and smell as well³.

The graphic layout obtained means that the pack is more incisive and responds to the rules of what is known as 'brief communication'. By means of its synthetic nature, the image is adapted to a faster glance, in line with the evolution of the semantic context at the level of communication, and a more general reduction of the exploitation times, in line with the transformation of the buying method and the huge growth of visual competition on the shelves.

The conception of this generation of packs, based on a systemic logic and the attribution of precise communicate functions to each element, has made it easy to adapt the image to the different references. From time to time, the base layout is integrated with signs and messages suited to the communication of the specific nature of the product, bearing witness to the process of evolution to which the product and its packaging are subject, and therefore confirming itself as being an 'open system', useful for the introduction of new types capable of backing up the transformations of the product and responding to the company dynamics⁴.

Starting from the same composition structure, the various graphic layouts that make up the range have been created, from the wholewheat type, for which the base

colour of the pack veered towards brown and a material texture was introduced, to the *Fresche fantasie*, where green dominates with its implications of refrigeration and the cooking of summer, and the *Esclusivi* or *the ideal shape for* (such as the *orecchiette* pack, for preparation with turnip greens), product niches within the production for which the introduction of a ribbon scroll and special lettering is enough to bring about the divergence from the normal with respect to the base pack.

Giving up the image

In the nineties, especially in the first half of the decade, new types of distribution dynamics emerged which



Opposite, some studies by Giò Rossi from 1996 for the new durum wheat pasta line – both short and long past – with the spacious central window and a restyling of the brand name, which is now more prominent [ASB, Nf, 1996]. Below, a pack for the Fantasie, with velvet-effect blue background and shafts of light.



had a consistent influence on the selection of brand products and their image.

These were the years when the wave of the hard discount distribution system arrived in Italy and the private labels – the brands marketed directly by the distribution chains – found space to expand⁵. These innovations were connected to the evolution of consumer behaviour, new needs and new purchasing logic. In this context, the perception of the goods changed and the central factor of the price, information on the contents and a desire for concrete facts became the priority parameters for the choice. As far as product image is concerned, such attitudes meant more attention to the essential and greater rigour, almost as if to move away from the universe of appearances.

In the most extreme cases, the product image came to be experienced as a mystification of reality, as a tool at the service of fascination and, consequently, as a

superfluous investment that had on the end an economic consumer.

This new vision of the goods which, for a certain period of time, appeared to unhinge many points of reference in the conception of the communicative system of the products, which in Italy has been shown to be merely a moment of transition, helped transform the attitude of the consumer and the principles upon which he made his choices in the direction of greater sensitivity. A new form of attention to the contents emerged and there was a shift of interest towards a more specifically informative dimension.

While the eighties brought us the packaging of exclusives, now the search had altered towards the information content of the product, laying the foundations for the emergence of a new image.

The Barilla pasta box was transformed, giving up the imagery it had developed over the course of time in favour of a more austere look.

We lost the photographic image, and therefore any other seductive elements. No more signs hinted at the appetising nature of the product, there were no concessions to pleasure or the aesthetic dimension.

The elements of the composition were reduced to the essential, and the perceptive weights also varied. The brand name was presented in the foreground, and the other elements were organised around it. We therefore lost the white scroll in which the information appeared. The brand name – modified and slightly deformed to take on a rounder shape – signalled the presence of the product and, superimposed on the window, by its very position emphasised its function as a marker in the most archaic sense of the term⁶. The product name is shifted to the background, below the window, and seems to want to confirm what we see through this, enabling us to correctly name the format.

The only concession in the layout of the graphic signs is the introduction of a frieze in the upper part to frame the declaration 'special mixture of durum wheat'. The visualisation of the product is direct. The window enables us to see the product without any communicative filter acting as an intermediary.





The composition structure therefore appears to be responding to the transformation of the period, putting itself forward as a precise declaration of the essential, high quality nature of the product. Quality guaranteed by the brand is a powerful element of the communication, its central point, indeed. The true guarantee. We already know all the rest, and it has become superfluous.

Generally speaking, the information on the pack is treated with little emphasis, and is all geared towards reassuring or facilitating the consumer. The nutritional information is set out in the usual table, with which the consumer is already familiar, while the preparation instructions (which are in any case absolutely consolidated) are geared towards getting the best out of the product, while space is made for a number of pictograms to remind the consumer of the correct way to dispose of the pack, as protection of the environment, showing that Barilla also plays its part in this. The consumer is therefore advised to flatten the pack after use, to take up less space in the waste containers for the specific type of material, to enable it to be recycled more easily.

Alongside this change of image (designed by Giò Rossi), we can also see a change in the structure of the box. With a view to reducing costs and using less material, in line with the conception typical of the decade, the structure of the pack is redesigned and rationalised to eliminate waste. The empty space inside the pack is eliminated through a review of the entire packing process, starting with the filler machines, to obtain reduced volume⁷. This transformation is a sign of a mentality that is becoming ever more attentive to the overall management of the goods system and showing increased sensitivity towards environmental policy. The reduction operation did in fact have positive repercussions on the entire process, as it brought about the optimisation of the secondary packaging (the packaging for transport), which was able to contain more items. Consequently, it became possible to transport a larger quantity of packages in a single vehicle, leading to an overall reduction and a saving at economic level.

If this change is calculated in relation to a single pack, which is only a few centimetres long, we can see that it is an important move, because at the level of communication it shows that the decision has been made to go against the dominating logic of size impression, a kind of competition based on millimetres of difference between competing packs, with a view to guaranteeing greater visibility on the shelf.

However, alongside the rigour of this pack, the *Selezione oro* [Gold selection] line was designed in 1996. The structural principles described here were adhered to for this as well, while in this case it was decided to present the product on the basis of the promise expressed by the name of the product itself.

Selezione oro is what is defined as a top quality product and, as such, has to respond to expressive codes shared by top of the range products.

If we look at the design proposals presented by the various agencies involved, we can obtain an idea of the communicative centre of gravity and the priority content that the packaging has to express.

Each proposal is in fact the declination and variation on an expressive level of a concept that we could sum up with the terms 'quality-exclusive'. The visual language plays on elements that emblematically hint at the notion of *élite* – the friezes, cornices, lettering (in which we can identify a certain affectedness), the golden corners that act as crowns, but the colours also imply a noble image. The tone of the blue, which has to anchor itself to the company tradition, is presented in more or less regal versions, to the point of taking a more delicate, rather celestial intensity.

Everything, then, in the final version designed by Giò Rossi tends to produce an effect of meaning connected with prestige and luxury⁸, expressions perhaps not entirely coherent with the language of the company, which in the past decided to communicate its quality through quite different codes, but which in this period recognises the needed to steer the image of the products in two opposite directions. On the one hand, then, there is the essential and the practical and objective view of the base line, and on the other the refined quality of the top of the range.

The Barilla durum wheat pasta pack designed by Giò Rossi in 1996, below, compared with the new blue box by Vittorio Mancini, facing page, designed in 2000. The pack achieves a new balance, containing such rational elements as the window, now in a new size, and the name of the shape, which is more clearly presented, alongside emotional aspects, with the reintroduction of the forkful of product. The brand name, winner in the struggle against the hard discount stores, can now return to its normal proportions. The inevitable blue, which had been flat, is now shaded to give depth and outline to the forkful, in a way that you can almost taste it.

The point of balance

As if to close a period of slow transformations, the latest redesign operation, carried out in 2000 by Vittorio Mancini, may be interpreted as a kind of squaring of the circle. In other words, the pack appears to have been redesigned with a view to reaching a new point of balance, precisely through the coexistence of those elements that had appeared in the previous versions and which are recognised today as essential to construct the communicative capacity of the product.

In the course of the years, we have gone from the description of the contents to the presentation of the method of preparation, and from there to the forkful of product, more strongly weighted towards the persuasive and synaesthetic, then to the rigour and rhetoric of 'speaking the language of facts' from the 1995 pack, to arrive today at a synthesis of several of these elements. The point of balance is reached by taking the window from the previous version, which emphasises the direct visibility of the product, and extrapolating and inserting the forkful from the 1985 version.

The new pack is therefore the result of a search for balance between, we could say, the union of the rational, objective element that is the window, which puts the consumer and the content into direct contact with each other, and an element of the presentation loaded with evocative capacity and able to speak to our senses.

Image as an appeal and a vision of the real, without mediation between them, in this way enter into a resonance with each other to build up a new Barilla image. An image that, overall, precisely due to the way in which the graphics have been laid out and each single element has been treated, may be defined as strongly assertive. The layout is very concise, and the various graphic signs, reduced to the essential, are none other than the equivalent at the visual level of what we call a well articulated discourse when we refer to the spoken word.

The elements are organised from the top to the bottom in this order: brand name, format name, cooking time, window, visuals, although at perceptive level the order of reading sees the prevalence of the brand name in the

first instance, followed by the fork and immediately afterwards the format name with the window.

The only concession to the current trends in the area of graphic treatment is in the shading around the photographic image, which is reminiscent on the one hand of the lights on a film set, bull's eye type lighting, the spot that highlights the leading player by isolating it. On the other, this shading is a salute to the spirit of the times, the effects and processing that image design software makes it possible to obtain very easily. The shading is a sign of sharing the contemporary modes of expression, in much the same way as the underlining beneath the fork – obtained once again by a shading effect – a graphic design expedient used to bring about the rhetorical detachment⁹, the isolation of the subject with a view to offering it up to the eyes of the observer.

With this redesign operation, the brand returned to its proportions of the past. The lettering used for the nam-



ing of the product has less impact than the previous version, it is lighter, and at expressive level seems more restrained and controlled – it is a character without an extremely strong personality – all in block capitals with the initial letter slightly larger than the others, to obtain a more legible effect and greater contrast between the wording and the background.

On the back, after a period of silence, the recipe has been reintroduced. In spite of the changes that have taken place in the course of the years, this continues to have a service content that the consumer appreciates.

Alongside this packaging there is another line, again from Mancini, for the marketing of the specialities, those pasta shapes that may be linked to a 'creative' recipe or a 'regional' one. The image of these products is structured on the basis of certain features that define the base line, with the exception of the window, which is eliminated here as its presence would have denoted a product intended to be a speciality as 'everyday'. The layout has the Barilla brand name and the product name in highly traditional lettering, communicating something classical and carefully prepared, a scroll containing the name of the line, the name of the item itself, presented to emphasise the type of format, and a picture of a plate of pasta, seasoned and garnished and ready to be taken to the table.

All this brings about a tranquillising effect in a climate of the essential. The empty spaces are read, there's no sensation of overcrowding or the desire to saturate the field with information. The final effect that's brought about is one of 'rarefied attention', capable of transferring a dimension of classic quality and unostentatious care, without neglecting the allusions of luxury through the presence of threading (the gold thread around the plate), the shading beneath the letters (which are actually an up-to-date variation on a number of concepts already used in the past, with the 'exclusives' for example) and light effects that recall the gold in the product name.

While in the base pack we find only a hint at special effects, here the graphic processing is developed in the direction of greater design virtuosity. The shading is a dynamic element that is transformed into a focus of at-



tention, presented as a movement of smoke rising up from the plate to host the image of the single item.

This is actually a highly conventional pack which has little to say on the level of design innovation, and which it would be difficult to regard as an emblematic





testimony to an era, as was the case for example with the packaging designed by Carboni in the fifties. Rather, this is a solution whose syntax is correct and which, having nothing new to capture the consumer's attention and hold it, tells the story of its contents in a predictable tone.

The back of both packs contains the now inevitable reference to the web site, useful to reinforce the communicative circuit and create a direct link between the consumer and the company. What the pack mentions can now be taken up and examined in greater depth on the pages of the site, everything from information on the company to the on-line recipe cards.

The internet reference is not just a link to the site. It is something that involves the problems surrounding the evolution of the product image, which today, with its packaging, has to hold its own not only in the traditional media, but in the virtual ones as well.

When on-line, the products are no longer involved in an extreme visual comparison, side by side, as it is the case on the shelves of a supermarket. In the supermarket web sites, for example, the image functions as a memory aid, and it is the data with their organisation on the page that take on a new relevance and become elements of comparison, to the point of being parame-

ters in the formation of a hierarchy. The product schedules are consulted, the lists of contents are read, you run through nutritional tables, in other words, you find yourself facing a new form of access to information. The product schedule is a sign of the deeper level of consultation and represents a method of extrapolating the data from the context, isolating the information required from the background noise. In the virtual environment, our relationship with the product changes, we are no longer in the realm of visual supremacy, governed by the rules of visual merchandising, and the communicative capacity of the packaging seems to lose its significance. On the net, this is presented merely as the result of a process, as an icon that appears in response to a consultation route, no longer as the essential element in a phase of appeal¹⁰.

Egg pasta

In the course of the years, the packaging for egg pasta has taken a parallel route to that of the durum wheat product. The graphic choices that form the identity of the egg line are identical, and we go from the presentation of raw pasta nests – alongside image-icons of eggs in section, with the yolk showing – to the scene of the preparation and cooking processes, to move on subsequently to a more synthetic narrative and, by the early nineties, arrive at a graphic layout organised around an image of a fork presenting the product already seasoned, following the same process as that for the durum wheat product.

The graphic structure, based on the burgundy cornice, is perhaps the most notable factor, the clearest change in the history of these products. With this, the intention of organising a format is expressed, a system of coordinated line image, rigorous and acting as a signal, as a result of which the choice of colour decisively presents the autonomous identity of the egg product with respect to the 'blue' one, as well as the intention of creating two distinct, unequivocal chromatic strains on the shelves.

The packing for *Le Emiliane* is distinguished by the



The special format packs – facing page – show the product cooked in a recipe in 2000. The completely redesigned rear – below – contains gastronomic information and a recipe idea. The photographs on this page show the evolution of the egg pasta line. Below, the 1985 cellophane packs. Right, the new format designed by Landor Associates in 1992, with burgundy background and the new name, Le Emiliane. In 1996, Giò Rossi reintroduced the bright, sunny, yellow background – below – and abandoned cellophane for Pasta di Parma, the line for the international market. On the basis of this experience, Vittorio Mancini adopted cardboard for the Italian egg pasta line too in 2002 – right – with its distinctive bright yellow background, coordinated in styling terms with the durum wheat pasta pack.



way in which the elements are stratified. The window is placed on the scroll, which in turn is located on the background of the photographic scene, while this is framed by the cornice to define the front of the pack as a whole.

But a significant graphic element in this construction is the presence of the edges, the right angles that contain the overall vision by forming cornices and mini-frames, marking off the different areas and bringing about a highly rigorous image that, however, produces a cold communication.

The formal geometrical movement gives the sensation of a controlled, detached identity, slightly haughty, without the effective capacity to enter into a relationship with the user, the opposite of what we would call a friendly language today.

The latest redesign operation involved a further drastic

change in a direction that seems to signal a kind of restoration. The window has been expanded to offer maximum visibility to the product, and the presentation of the egg is in the foreground – previously it had only been mentioned as «specific» beneath the product name – and shown opened up, with the emphasis of its features to load the value of the content at the level of communication. The burgundy colour is abandoned in favour of a dominant solar tone. The yellow becomes an inundation of light that perceptively mixes with the content, the yellow of home made pasta, or better, industrially made pasta which claims to be as good as the home made variety typical of the tradition of Emilia (as the brand name states).

Overall, if we extend the analysis to the back, with its contents and rhetorical forms (take, for example, the lettering used to explain the reasons why the



These pages show some photographs of the 2000 Collection produced for Christmas 1999 and New Year 2000 by Young & Rubicam, along with the press and poster campaign of 1999 (> III, pp. 154-155), in the form of boxed advertising, designed exclusively for the company's gifts for the occasion.

Here, the pasta, the only yellow on a black and white background, becomes the element that transforms the scene, the idea that sparks off movements and actions frozen by the photography [ASB, BAR I Na, 1999].



product is so good, very similar to characters written by hand, as in a traditional notepad used for scribbling down recipes), the idea transmitted is that of simplicity, and is so spontaneous in the way it is organised that it makes you think this is the only possible way it could be done.

The impression is of a genuine, sincere, above all reassuring statement. The image, with absolutely no innovative content at expressive level, is made up of a tried and tested visual system that looks as if it's always been this way.

Packaging for the collectors

Packaging, which has always borne witness to the crucial phases in a company's history, as well as those of our society, is also taking part in the change of millennium. With the Two Thousand Collection (designed for Christmas 1999 – New Year 2000 by Young & Rubicam), the intention was to create a product image suitable for celebrating the event and acting as a gift at the same time. The design produced for the occasion falls into a very interesting area of communication, which we could design as boxed advertising¹¹.

The communication through packaging design has been thoroughly compared with the various ways of narrating the contents with varying modulations which, as we know, tend to favour the presentation of the content, in the form of a portrait of the object in its different expressions. In other words, through the possible constructions of the scene that guarantee the enhancement of the product by showing its best profile. Alongside these forms of narration, however, we can see emerging certain isolated voices, within which we can recognise another method. These are solutions in which the narration takes its origins from the product, but without having this as the only player on the scene, in extreme cases even going so far as to leave it out altogether. These are images that offer stories *around* the product, the intention of whose visual make-up is to operate on an emotional level first and foremost.

The experience through which we arrive at the product

in this way passes through the experience of another protagonist. The method involves telling brief tales or, through emotive participation, narrating the subject of the communication itself. The most effective expressive response for the image obtained in this way is photography, due to its components of truthfulness and testimony, as well as its evocative power to direct the emotions. Emotions that in this case are addressed starting from the selection of the genre – from photos taken from the family album, in which we find snaps taken with an instant camera, photos taken by a hidden lens, and wedding photographs. In this case, the packs start from the photographic image, which produces the overall sense of the communication, and upon which the Barilla trade mark is superimposed, to bear witness to the truthfulness of the tale, together with the name of the collection, rigorously presented in italic lettering capable of transmitting the celebratory atmosphere and, as it is useful for a pack containing pasta, the definition of the shape inside.

The pasta is an element of the scene, a catalyst of the attention for the consumer, but above all the element that sparks off the action that forms the basis of the meaning of the scene itself, and which takes part in the moment of intimacy portrayed by the eye of the camera. And this is emphasised through the treatment of the image, which is in black and white, a notion borrowed from the press campaign that was taking place at the same time.

Everything is transformed into Barilla blue, in a completely blue context where the only contrasting and outstanding element, which is this way becomes a true prima donna, is the pasta itself. Reproduced in its natural colours – it is actually a brighter yellow than the normal, to help it stand out – it becomes the centre of attention, the player who controls the play.

It is the single item that at times is used as an expedient for the game, a game of balance when it is held up between the noses of two kids facing each other, the protagonist of a tactile experience for a babe in arms, a shower of confetti at a wedding or a tool of the imagination which enables an absorbed little girl to write down her dreams and fantasies.



These are all themes that place the pasta at the centre of the affections, describing it as a familiar element belonging to humanity and to the sphere of a game for two players.

These are narrative methods that lead to the linguistic universe of advertising communication and, starting from there, go on to contaminate the graphic layout of the packaging to the point of transforming it into packaging as a poster, in this way scaling down the method of sticking up the bill and taking it off the street. The way the image is managed in time can also take on the traditional rhythms of an advertising campaign, making the updates of the product image and packaging more frequent so that, in this way, the pack becomes a bearer of tales that are able to change as time goes on. In certain ways, methods such as this weaken the direct relation with the contents, which, precisely for the reason that they are shown on the pack, give this a value as a means of information, rather than a narrative dimension of the experience. In other words, we move away from the illusion of realism connected to the content itself, to its raw material and its qualities, to the link with its origins, to delegate the telling of a story and episodes through which the product can be loaded with illusory emotions to a series of images in frames.

The 2002 pack

A further change to the packaging for the durum wheat pasta took place in 2002. This was a refreshing operation, an update of the image responding to that obligatory cycle of verification, the uninterrupted monitoring of the state of the signs in circulation, which lays down that the product image has to be constantly altered.

The changes made form part of a line of continuity of image, forming a thread that traces out the course of the years. These are detail operations that take the form of minor upgrades with a view to emphasising and enhancing the pre-existing graphic elements, with only one exception in terms of importance – the

elimination of the window.

The direct display of the product has been subject to rethinks on various occasions. Various methods have arisen around this notion, including the fork image, followed by the coexistence of the window and the visual, and then, with this operation, a view of the product alone.

The functional value attributed to the direct visibility of the pasta, as a means of checking the quality and the physical features of the shape, is backed up by the guarantee transferred from the logo, the greater authority acquired from the name of the shape and the form image. The overall system on the front of the pack is developed in such a way as to avoid altering the balance inherited from the previous pack and, above all, to keep the mental image of the product unchanged.

The graphic touches make you think of the work of a make-up artist who highlights the finest features of his subject with his brush. This is what happens here, starting from the trade mark, which is made more contemporary by means of a three dimensional process based on the use of light and shadow to bring about a volume effect on the basis of languages of digital image processing systems. In this way, the trade mark stands out to the eye and emerges from the layout in a clearer manner. The work on the forkful of product, which today can be regarded as an icon of the product, also moves in this direction. Action is taken on the level of presentation, on the object precisely as an icon, the detail quality of the image and the pose.

To reinforce the appetizing effect and emphasise the gastronomic content, more details are added, and the technique of hyper-realism is exploited to the maximum with the new digital forms of touching up a photograph. The physical essence of the fork as a tool is made perceptible, but above all the meticulous arrangement of the pasta, sauce and herbs on the prongs is given significant attention, to give them greater composure in the eye of the camera.

The new pack reinforces every side of the box and their communicative functions. The sides and back are given the task of setting up a dialogue with the consumer on the themes of nutrition.

In 2002, to help publicise Barilla's 125th anniversary, the packs took on the appearance of the advertising pages for a season. The success of the 2000 Collection suggested the development of six new subjects, coordinated with an important poster campaign using photographs by Dick Vogel, in which the pasta is the cue that sets off moments from family life. In the meantime, Vittorio Mancini designed the new pack – facing page – which was launched at the end of the year.

There are three strong elements in this: the brand name, now three dimensional and shot through with light, as we have now become used to seeing thanks to the virtual world of the worldwide web (and which also gives a nod to the 'like enamelled tin' trade mark of 1934), the name of the shape clearly on display and the forkful of pasta, deeper and more orderly, illuminated with a circle of light to make it the true leading player in the presentation [ASB, BAR I Na, 2002].



With the *Living well* formula, the brand dispenses suggestions and supplies information as well as presenting new recipes lined up with the dietetic principles proposed. It's in these areas that the nutritional table finds a space, for example. Everything is expressed through a clear graphic composition with a powerful impact, whose end result is a communication in an emphatic tone dominated by well spaced lettering, bold type, highlighting and chromatic alternations that saturate the space.

The image review also involves some of the information on the service – such as the environmental aspects – with a view to creating sensitivity in the consumer towards more careful behaviour.

The recyclable and correct waste disposal symbols become more central in the new graphic layout. The pictograms are shaded and chromatically processed to

make the communication more effective. In the same way, the reference to the web site – which creates a circuit of connections among the different stages of the brand communication – is expressed in three dimensional language, in this way alluding to the 'keyboard graphics' style which was typical of the earlier phases of the internet.

The new pack obtained through this redesign process is aimed at updating the product image and maintaining a strong link with contemporary life.

It's precisely for this reason that it becomes an important rhetorical key for the formulation of a declaration of attention and sensitivity towards languages in continuous transformation, and consequently an indirect way of informing the consumer of the brand's commitment to guaranteeing the modernity of the product as a whole.



Notes

¹ See vol. II, pp. 229-231.

² See BUCCHETTI Valeria, "L'involucro comunicante", in *Lineagrafica*, no. 3, May 1992.

³ See PIGNOTTI Lamberto, "Mangiare con gli occhi", in *Lineagrafica*, no. 6, December 1990.

⁴ See BETTETINI Gianfranco, *Semiotica della comunicazione d'impresa*. Milan, Bompiani, 1993.

⁵ See the special edition of *L'occhio del ciclone, Le marche commerciali – Private Labels*. Milan, Young & Rubicam, 1993.

⁶ See ANCESCHI Giovanni, "Aderire all'emblema e imprimere il

marchio", in *Il Piccolo Hans*, no. 40, October-December 1983.

⁷ See Prevention Dossier, *Quaderni Conai*, no. 2, September 2001.

⁸ For the notion of luxury, see ABRUZZESE Alberto, *Archeologie dell'immaginario*. Naples, Liguori Editore, 1988, p. 54.

⁹ For the notion of rhetorical detachment, see ANCESCHI Giovanni, *L'oggetto della raffigurazione*. Milan, Etas Libri, 1992, p. 59.

¹⁰ See BUCCHETTI Valeria, "La rete della spesa", in *Lineagrafica*, no. 336, November-December 2001.

¹¹ See BUCCHETTI Valeria, "Advertising Packaging", in *Lineagrafica*, no. 333, May-June 2001.

The economy, Europe and globalisation

ANTONIO CALABRÒ

The major seasons of history often do not pay much attention to the calendar. The twentieth century, a 'brief century' according to Eric J. Hobsbawm, started in 1914 with the First World War, and ended ahead of its time in 1989, with the collapse of the Berlin Wall and the start of the irreversible crisis of the Soviet Union and the communist empire of Eastern Europe. Another great historian, Carlo M. Cipolla, placed the end of the post-war period in that same 1989, the long period of tension and conflict that started in the Second World War and continued in an alternation of events into the cold war, with tensions eased by force of arms, an equilibrium based on terror. Certainly, in 1989 the idea of the bipolar balance between USA and USSR that had covered a good half of the century disappeared. And the nineties saw the opening of a new season in history, uncertain but fascinating, full of new notions and distinguished by a search for a new balance, better and fairer coexistence among the various countries of the world.

The nineties were also the years of Europe. These began a little late, in 1992, with the signing of the Treaty of Maastricht, aimed at greater economic integration and the start-up of the process that would lead to the single currency in 1998, the foundation of the European Central Bank and, in 2002, the real unification of currencies, with the physical circulation of a single unit, the euro, carried in the pockets of the inhabitants of eleven nations. Yes, 2002. Already in the new century and the new millennium. And it was necessary to face up in an original way to a phenomenon that was by no means new, but that had taken on special dimensions and significance in the nineties: globalisation and the prospective of a solid, intense, overwhelming yet unbalanced economic growth.

The end of the bipolar balance and block diplomacy, with the consequent crisis in traditional international politics (and with it the internal crisis in the single nation states), the extraordinary expansion of information and commu-



nication technology through the web, the opening up of the financial and commercial markets, the application of scientific discoveries to the economy, the unprecedented spread of information and knowledge, all speeded up a series of processes already in incubation during the eighties and changed the layouts and powers of the world.

Globalisation and the net economy seemed unstoppable and full of values that were entirely positive, up to the point where they became a kind of ideology. The economy underwent an expansion in weight and value terms that had been unknown in recent eras. Endless analyses took place on new directions, new worlds, new frontiers, the 'revolutions'. But at times the emphasis was excessive and misplaced.

The political and social processes were much more complex than the outlines and simplifications of poor journalism. And the September 11 crisis, the act of international terrorism against the Twin Towers and the Pentagon in the USA, reminded everybody that it was precisely within the world of globalisation and the net economy that there were major questions to be faced up to, problems of security to resolve, socio-economic unbalances that had to be put right. A requirement already put forward by the most farsighted political scientists, economists and politicians in the nineties was reassessed – the idea of the governance of globalisation, with values and rules to be adopted to get the best out of the processes of the global economy and markets, while at the same time dealing with the biggest and most intolerable of the socio-economic unbalances. And the



The collapse of the Berlin Wall in 1989 was the end of an era – opposite, a photograph by Olympia-Reuters from 1 November 1999 on the tenth anniversary of the event – and opened the doors to European integration.

The world economy, which depends on oil for its energy – oil wells in the Middle East, left – finally started carrying out credible experiments into new sources of renewable energy, from wind to hydrogen.

political and social players found themselves committed in an original way to a dual challenge, those of development and fairness, in search of synergies, hypotheses for convergent interventions, on the basis of the keys of sustainability in the course of time and in the single country systems, and the quality of the development itself.

The path towards the ideal globalisation is, to sum it up, an imperfect journey. But it is also indispensable. And it has to be taken with political, economic, cultural and ethical tools that have still to be perfected (never as in the closing years of the nineties and the start of this troubled twenty first century there has been so much talk of the ethics of business, economy and companies, in an attempt to reconcile value and values).

For the companies themselves, new questions were raised. The cultural instrumentation of capital was updated, with an analysis of its terms with regard to human, cultural, environmental and social capital, alongside the traditional physical and financial dimensions. Problems had to be tackled that were linked to a phase in development that couldn't be limited to simple economic growth, but had to be built up on the basis of richer and more complex parameters of balance and increase (and innovative redistribution) of wealth. To the traditional strategies of foreign expansion (export trade), new internationalisation strategies were added, in a situation where more open and closer together markets laid down decisions of a very different nature from those of the past. The rooting of multinationals, the conquering of space that was global (as was the case on the more competitive markets) and local at the same time, to make the most of the origins of the company and its primary identity, but also to take into account the specific features of the single markets to be defended and conquered.

In this process, the Europe of the Euro has a special weight, and the European companies have their strategic space on centre stage.

But what is it that this Europe truly has? In brief, it is a leading player on the economic scene, fully aware of the need to reinforce its role as an international political actor, but still without the desire, determination and breadth of planning. Europe, then, right in the middle of

a long, difficult journey towards a destination that, after the single currency (the economic agreements, from Maastricht to Lisbon), also sees the sword in use (foreign policy and common military strategies), and above all the sceptre (the common policies, supranational sovereignty coordinated with the single national sovereignties, a unitary power not only of address but, above all, of driving force). Until this journey has been completed, the very dimensions of the economic union will remain weak. And there is also the aggravating factor that we find in all the complex historic events, sooner or later stagnation leads to backwardness. The Europe of the Euro – which has been an extraordinary political and economic success up to now – needs to grow. Otherwise, in the medium term, the Euro will lose weight and value. And the European economy will not develop as it should and could.

The construction of the common Europe has been the result of a slow, difficult process, the inevitable outcome of mediation and compromise. But it is also shown a strong desire to overcome uncertainty and hindrance, from the drive of the 'founding fathers' in the fifties up to the courageous decisions of Kohl, Mitterand, Brandt, Delors and others like them, the current European Commission in Brussels, chaired by Romano Prodi and the neo-Europeanism of Tony Blair's UK. The Treaty of Maastricht was an example of this – an indication of a very precise direction, with its own times, conditions and parameters. And powerful pressure on the states to clean up their balance sheets and build up solid bases for the common currency. The 'stability and development pact' was signed in Maastricht in a year, 1992, that was to turn out to be one of the most turbulent and unstable of the recent exchange rate history, from the end of summer onwards, with the severe crises of the lira (the tempest and devaluation of September) and the pound, to the extent that both currencies withdrew from the EMS. But it was precisely that moment of fragility that served as a lesson to all. The attacks on the weaker currencies sooner or later have repercussions on the stronger ones, and the European economies, already partially interlinked, have a lot to lose in conditions of weak bonds, while they have a lot

The globalisation of the economies continued to make progress, partly as a result of the developments in information and telecommunications technology, which speeded up business transactions and contacts.

The internet, a formidable tool capable of bringing about new business growth, expanded everywhere – the net economy, below – and made a contribution to the dialogue between different countries and cultures.

The culture clash reared its head again, however, thanks to international terrorism – facing page, firefighters amidst the rubble of the World Trade Centre in New York, photographed by Mike Segor – with one of the most explosive attacks in history on 11 September 2001, which led to an escalation in violence that has still to be resolved.



to gain with the reinforcement of integration. The political intuition turned out to be correct, sustained by a very strong political drive by France and Germany, with this latter having recently started up the difficult but essential process of integrating East and West. And progress was made, already looking towards the East and the Mediterranean, partly thanks to the growing political and economic weight of the most recent members of the EU, such as Spain and Portugal.

The entire history of the nineties in Europe, then, is a history of unity. The capital, goods and human markets were opened up as a result of the Schengen Treaty on the freedom of movement, the unifying weight of the Commission was reinforced, the economies and public accounting systems behaved as they were supposed to and the Euro and Central European Bank were launched, with their strength and autonomy in monetary policy creating the political economy of Europe. The companies were playing in more open spaces, with the European market coming to resemble a huge internal market more and more.

The launch of the Euro on 1 January 2002 and its physical circulation in the hands of the citizens of eleven countries further reinforced the process. But, outside the institutional framework and the political, economic and monetary conditions, this 'open, common market' was still a long way from being these things, as well as efficient, transparent and competitive.

The unification of the currencies was not accompanied by an equally effective synthesis of rules and operating conditions on the domestic markets. The privatisation of

the public companies had made considerable progress in Italy, for example (finally freeing the economy to a great extent from the restrictions of political intervention and various practices based on favouritism and state aid), and continued in the UK, where the operation had started in the eighties, but the process was only partial and imperfect in France and Germany. And the liberalisation of the markets, especially in such strategic areas as energy, telecommunications and transport, was struggling more or less everywhere. In some countries, the decision was taken to place the emphasis on a number of solid, well protected 'national examples' – at times in monopoly situations, such as the French energy market – which expanded into markets that were only slightly more open (into Italy, for example, in the energy sector), but which continued to defend their exclusive positions in their own countries. In short, Europe as a truly open market still needed to take quite a few steps forward. And for a truly efficient antitrust system there were other sectors under the control of the euro-bureaucracy that were unable to support the dynamic and free development of the economy.

Ten years after the Treaty of Maastricht and the start-up of the convergence, Europe had finally understood the importance of balanced economies and the balance sheets of the states, even though attempts were made to adapt the accounting rigidity of the 'parameters' to the flexibility of the economic cycles, and on the basis of the two keywords of the agreement (development and stability) and tried to put the emphasis on the themes of economic growth, sustainable development and support for an international recovery that has to be a powerful driving force in the most important European countries. The later agreements, starting with Lisbon and going on to all the more recent meetings of the nineties and the first years of the new century, have placed great emphasis on the conditions necessary for the recovery and the reforms that will be necessary for greater integration of the economies and to face up to international competition in a more effective way. We need markets that are more open, integrated and flexible, from capital to labour, constant innovation, research and training, less burdensome welfare systems which are at the same time fairer, the long-term

cleaning up of public balance sheets, more lightweight fiscal systems that operate in favour of the expansion of business, and so on. Obviously, challenges of this kind are complex, but they have to be faced up to if the process of reform is to go ahead in a balanced manner. In many European countries, the process has already started, but it remains slow, partial and incomplete, below the requirements of the companies and the new players on the labour market and in the professions. The companies have grown. And in Italy too, during the nineties, in spite of all the restrictions and obstacles, the best of them have shown that they are able to stand up to the international competition. The progressive breaking down of the barriers to expansion and the extension of the markets have led to considerable improvements in dynamism in Italy, especially in areas rich in innovative spirit, enterprise and production capacity (from the central and Adriatic regions to more or less everywhere in the north east, extending as far down as certain areas of the south). And no matter how difficult the international expansion of companies with little state support has been – the country's foreign policy has never paid much attention to the economy – with not much help from the banking and financial system, there have been some successes. Some industrial companies in sectors at the cutting edge of technology have been defined as 'pocket multinationals', to underline their dynamic expansion. And there have been solid conquests of new spaces and markets by companies operating in the traditional Italian areas as well, thanks to the quality and excellence of the products. The problem is that, when it all boils down, the successful international companies are unusual, exemplary cases, no matter how many of them there may be. While the system in Italy as a whole continues to suffer from a real crisis of competitiveness, which has to be put right as soon as possible.

Outside Italy, growth and innovation, the efficient running of open markets and the good deployment of resources are themes that have some relevance in virtually all the European countries, and which are connected to the future of the European Union as a whole. Slower and more awkward than the USA, less aggressive than the new manufacturing countries but at the same time much more solid and complex than them, Europe needs



do face up to the challenge of development in the first decade of the twenty first century.

This challenge also has institutional aspects, such as the reforms required to combine political and democratic representation and the effectiveness of governance, as the Convention specifies, political problems linked to the expansion towards other member states from 2004 onwards, currency requirements (the ability of the Euro to cope with a relationship that finds it more or less in a state of parity with the dollar), and a number of fundamental economic matters, such as the reinforcement of the companies on the European and international markets. This is a challenge that Europe, the nation states and the companies, including the smaller ones operating at medium quality levels, are able to meet. The end of the phase of Euro-euphoria with the affirmation of a critical, reflective and pragmatic European awareness could in itself provide political fuel for the road ahead. It is possible to be rigorous and develop at the same time. If we look back on history, we can see that this was the precise challenge laid down by the Treaty of Maastricht ten years ago, which, up to a certain point, has already been taken up and overcome with a certain success. If we really want it, the rest will come.

*Within a context of substantial reduction in advertising investments in Europe, which is regarded as a 'mature' market, the Italian-style message is being put across with some care in the area of food, as the elements of pleasure and quality this conveys is highly appreciated. Below, the French campaign for Carapelli olive oil of 2002. Facing page, the French advert for San Pellegrino mineral water and, right, the advert for Lu biscuits, 2002. On the basis of the untranslatable expression *al dente*, this refers to the lifestyle – real or presumed – of the Italians.*

Advertising communication in Europe

Evolution and difficulties

EDOARDO TEODORO BRIOSCHI

The world advertising market

Whatever the sources, classic advertising at world level showed a significant drop in 2001¹ (more than 5%) (table 1, trend of investments: the world) after a period of increases that lasted from 1990 to 2000, and the forecasts speak of a decisive recovery only in 2003 and 2004².

Leaving aside the undoubted influence of the attack on the Twin Towers, which is more psychological than economical, this is a phenomenon that can be explained in terms of both countries and sectors.

First and foremost, the reduction in advertising investments is linked to the fact that the use of advertising, in terms of resources deployed, drops in the mature markets (starting from Australia and the USA, then going on to involve the five main European countries³) and grows in the emerging economies, such as Indonesia and China, but also certain European countries, like Poland and Portugal.

The reduction in advertising investments has also been strongly influenced by the fewer resources set aside for that purpose by such driving sectors as telecommunications, distribution, finance and the motor industry, with drops of as much as 25% over the previous year in telecommunications and the financial sector.

In terms of both development and decrease, this trend was substantially repeated at European level, even though the drop in 2001 was 4.1% with respect to the previous year.

In any case, Europe lost some of its share in the international advertising market, which fell from the 32% of 1990 to 27% in 2001, even though four European countries – Germany, the UK, France and Italy – are in the third to sixth places in the world league table after the USA (which accounts for no less than 42% of the world's spending on advertising) and Japan, with its market share of 12%.

The reduction in European advertising spending affected the four most important vehicles of classic advertising, television (–7.4%), radio (–5.6%), the press (–6.6% in the daily newspapers and –2.8% in periodicals) and posters (–0.3%). Only the cinema (+0.4%) remained untouched by the crisis.



Tav. 1

Trend degli investimenti: il mondo



Tav. 2

I top 10 in Europa



With regard to the driving sectors of European advertising spending, food and drinks perform a particularly significant role (food always occupies one of the three leading places in the big five European countries), alongside sectors such as telecommunications, finance and insurance, cars and toiletries (table 2 – the top 10 in Europe).

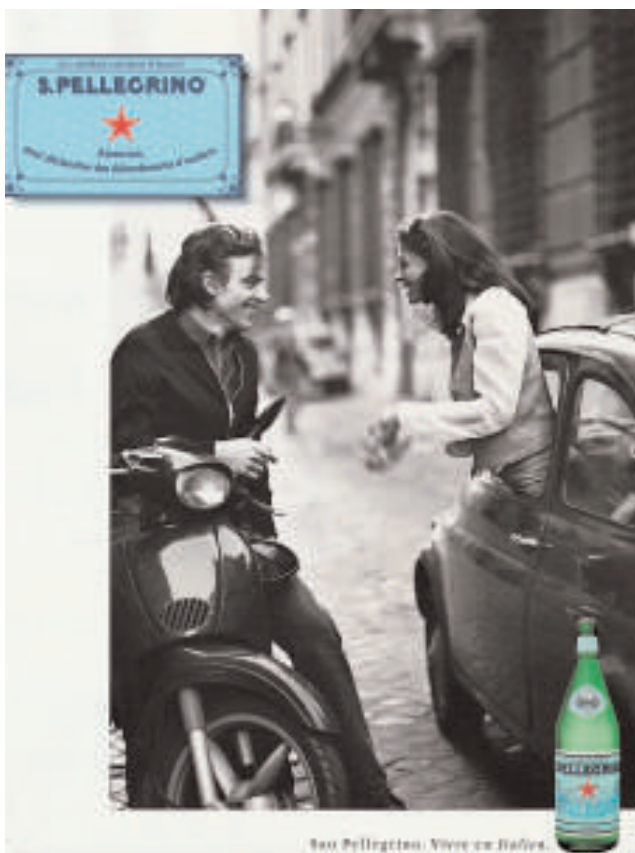
With regard to the non-classical means of European advertising, starting with direct response advertising and the development of the tools at its disposal⁴, according to the Fedim market research survey the fundamental medium of direct advertising is the postal service, followed by interactive television and the telephone.

The survey correctly stated that the new media will work and be applied to a greater extent only if the consumers approach them and make use of them both

as sources of information and as purchasing channels. In spite of the years spent on the significant research project mentioned above, resistance to technology in general still exists, even though this appears to vary significantly from one country to another, as clearly emerged from the Euro RSCG market survey of 2001 (see table 3).

The use of the internet as a purchasing channel is still a long way from being uniform throughout Europe. Obviously, the younger sections of the public are more prepared to use the new systems, such as mobile phones, than their elders.

This gives food manufacturers the opportunity to make use of promotional initiatives by means of telephone companies, with a view to setting up major databases to be used in their communication and sales operations.



The brand is an essential element in European advertising communication. At times it can be the absolute protagonist of the message – facing page, the UK Mars campaign, 2002 – and at times, as in the UK campaign for Main Street Bistro, right, it evokes situations and cultures regarded as more sophisticated and credible.

Among the most recent examples that could be of relevance to Europe, we should mention the competition organised by Nestlé in the Philippines through the Globe Telecom short messaging services (SMS), carried out with a view to subsequently apply a two year marketing plan geared directly towards consumers through mobile phones, including advertising initiatives run with the agreement of the consumers themselves (permission-based SMS advertising)⁵.

On a more long term basis, the possibility of applying the technology currently being developed to televi-

sion advertising by companies operating in the satellite TV and broadband sectors would enable the users to broadcast different versions of their messages to specific segments of the public (niche advertising), or even to single individuals.

The food scenario

Up to now, we have referred to the resources set aside for the advertising market, whose use appears justi-

Table 3
Attitudes to technology

Technology has made my life more interesting

Country	Value (%)
UK	66
France	62
Germany	75
Italy	52
Netherlands	62
Total for Europe	64

Source: Euro RSCG, 2001

Technology has made my life more stressful

Country	Value (%)
UK	41
France	41
Germany	32
Italy	20
Netherlands	35,6
Total for Europe	38

Source: Euro RSCG, 2001

Technology has improved my social life

Country	Value (%)
UK	30,5
France	26
Germany	25
Italy	16
Netherlands	22,5
Total for Europe	25

Source: Euro RSCG, 2001

Table 4 – Use of internet for purchases

I have bought goods on line

Country	Value (%)
UK	89,5
France	62
Germany	39
Italy	44
Netherlands	72
Total for Europe	60

Source: Euro RSCG, 2001

I have used online banking

Country	Value (%)
UK	75
France	54
Germany	46
Italy	40
Netherlands	64
Total for Europe	55

Source: Euro RSCG, 2001

I have looked for a product on the net

Country	Value (%)
UK	87
France	87
Germany	89
Italy	60
Netherlands	84
Total for Europe	77

Source: Euro RSCG, 2001



fied and indeed rational only if their transformation into strategies and consequently advertising campaigns is founded on the awareness of the food culture of Europe and the dynamics that this brings about.

This is an awareness that each company, starting from the biggest, will have to be able to make use of on the basis of the general objectives it has to pursue and the strength of its brands.

A highly relevant starting point with regard to European food culture is provided by market research carried out by Eurisko-RISC⁶.

Five factors were identified which appear capable of governing the food buying behaviour of European consumers, as follows:

FACTOR	CONSENSUS OF INTERVIEWEES IN %
<i>Pleasure</i>	71
<i>Quality</i>	68
<i>Health</i>	44
<i>Tradition</i>	44
<i>Innovation</i>	30

Among these, the central factor is undoubtedly pleasure, a pleasure in which the multi-sensory nature is accentuated (therefore involving the sight and smell as well as the sense of taste) together with the quality

aspect (which means that the pleasure is of a sophisticated nature and does not involve just stuffing yourself).

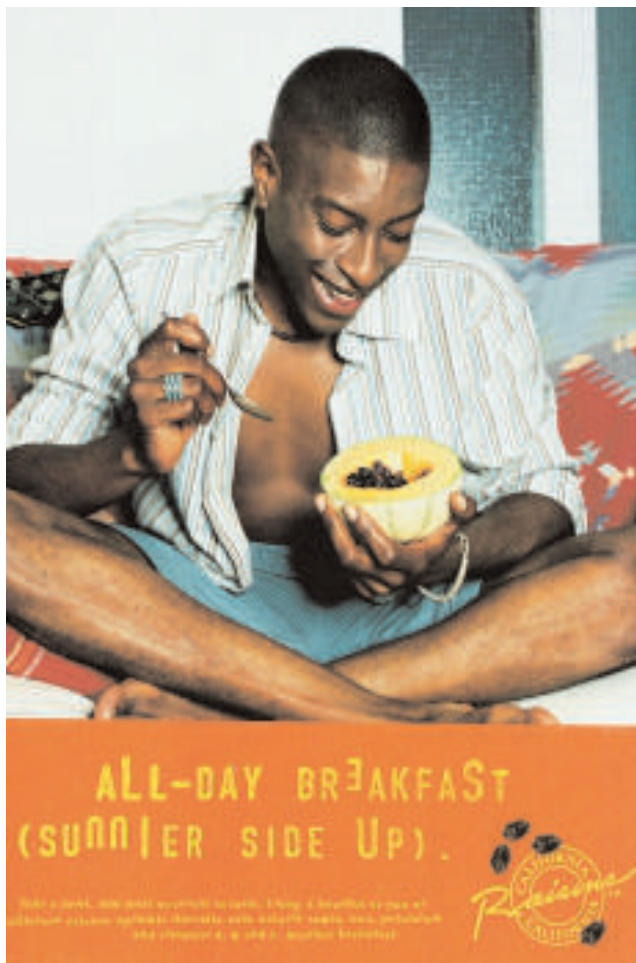
This pleasure is further enriched by non-material factors specifically connected to the family getting round the table, inviting friends to lunch or dinner and gastronomic exploration and experimentation.

Pleasure appears in any case to be a reference value in the area of food, and is likely to remain so in the medium to long term.

Alongside pleasure, a fundamental role is played by quality, which also implies the willingness to pay a higher price for products that are better in a number of different but related ways (products which are natural, with particular reference to biological products, whose origins are guaranteed and which are fresh).

Health is becoming increasingly linked to quality food, and an evolved approach to this factor is a dietary model that places the emphasis on the consumption of good produce, such as fruit and vegetables, with the reduction of risky products, such as fats, sugars and so on.

Finally, tradition appears to be more valued in the Mediterranean countries than in northern Europe, and especially by modern consumers (well educated and with good spending power), who regard the exploration and rediscovery of culinary traditions as a



At European level, a determining role in the effectiveness of an advertising campaign is played by creativity, at times combined with a subtle dose of irony – left, the UK press campaign for California Raisins and, facing page, the Italian Esselunga poster, both from 2002 – as a tool to highlight the intrinsic features of a product.

cultural and sensory adventure. It should also be noted that the tradition factor does not clash with innovation, as this latter is prevalently understood in terms of service rather than product, in the sense of ease of tracing and storing the items, more convenient packs, new methods of delivery, more information and additional places and occasions for consumption (cinemas, fast food restaurants, shopping centres, and so on).

Obviously, the knowledge and acceptance of the Mediterranean diet, with its combination of quality and health factors, is rapidly becoming more significant, and this also involves the acceptance and availability of Italian food, in which quality is seen as being combined with pleasure.

The relevance of the country image – in this case, the Italian origins of the product – is such that some foreign advertising campaigns for Italian products directly and effectively refer to the origins⁷ (such as the French campaign for Carapelli in 2002, see page 210), as is the case for other countries in other sectors, such as France for wines or Switzerland for cheese and chocolate.

A number of other campaigns (the French campaign for San Pellegrino in 2002, see page 211) refer to the effective or presumed Italian way of life, while ex-

pressions taken from the Italian language are also used by branded products from other countries (the French campaign for Lu, see page 211), partly due to the international renown of Italian cuisine.

In any case, the advertising communication of companies and brands in Europe is increasingly geared towards a more careful and aware consumer, who is also involved in several or all of the factors and values to which the communication appeals. Substantially speaking, the consumer is becoming more and more difficult to identify, reach and convince, especially if he or she is young.

While it is true to say that Italian food has been subject to a constant reassessment in Europe, and indeed in the world in general, over the last 2 or 3 decades, it is also the case that it finds itself under continuing attacks which do not even spare the products with protected status, such as Parma ham⁸.

In 1997, Asda, the third biggest distribution chain in the UK after Tesco and Sainsbury, sold what it defined as 'extra special Parma ham', no doubt on the basis of a rationalisation connected with the fact that the pigs that Parma ham is made from originated from Yorkshire. And as we know, in spite of the vigorous intervention of the producers' consortium, which also ran an intense promotion and lobbying campaign, the problem is by no means resolved.

Particularly interesting in marketing and promotional terms is the recent alliance between the Parma ham and parmesan cheese consortia, which also involves another product whose name is protected, the French Comte cheese from the Jura region, for the purposes of a common marketing campaign in the USA under the label and slogan Three European Originals, with a budget in the region of three million dollars.

To return to Europe, we should not forget that up to now the European Union has given protected status to the names of around 500 products, including meat, cheeses and products of vegetable origin, and all of these could be targets for shameless strategies on the part of more or less direct competitors.



The role of the company and brand name in communication

Due to these attitudes to food on the part of the consumers and the consequent evolution of buying behaviour and lifestyle as a whole, a fundamental role in communication is performed by the image of the leading companies and their brands.

At times, the brand becomes the absolute protagonist of the message (the UK campaign for Mars of 2002, see page 213). At other times, the brand refers to another cuisine or catering structure regarded as being more sophisticated (the UK campaign for Main Street Bistro of 2002, see page 213).

In some cases, the message introduces the habits of other countries regarded as more modern (the UK campaign for California Raisins of 2002, see page 214).

The brand and the complex of positive notions that it

encapsulates and the beneficial influences it is able to exert – creating the concept of brand equity – undoubtedly forms a significant part of the advertising communication in Europe (the Italian campaign by Esselunga in 2002, opposite).

A further demonstration of this can be seen from the recent campaigns by Knorr for a powdered soup, Kraft for a savoury snack, Muller for yoghurt and Nestlé for breakfast cereals, all shown on page 217.

I have spoken of brands, but to focus more clearly on the notion we have to refer to the brands as a complex, which differ in their nature (they can be industrial or commercial, which, from another angle, takes us into the fundamental theme of the relationships between industry and distribution), even within the same company or group.

Let's take Nestlé, for example, which operates in around ten sectors, most of which related to food.

In the ice cream sector alone, the recent takeover of control of an American producer, Dreyer's Grand Ice Cream, with a view to acquiring greater market share will lead the same company to a position where the number of brand names it has to handle will rise from five to eleven.

But this is only a partial aspect of a competition strategy against Unilever, which, admittedly by means of its highly diversified divisions, handles at least 400 brands.

In this sense, we should make the point that the question of brands regards the company more directly than the consumer, but it is to this latter that the company has to send the message of its brand identity, in a way that adds to rather than damages the images of the other brands marketed by the same company or group.

Among other factors raised in this brief account, we should not forget that a brand has to be correctly handled in space – think global, act local¹⁰ – as well as time in terms of communication.

In addition to the complex problems posed by a brand name or a series of brand names from the same com-

The subject of health – below, the 2002 Italian message from the Pfizer Foundation – and the natural origins and quality of the products – facing page, frames from adverts by Knorr, Kraft, Muller and Nestle – attracts the close attention of the European consumer and promotes consensus and loyalty to a brand.



pany or group, we also have to consider the equally complex and related notion of the company's social responsibility¹¹.

Even though this theme regards any operator, irrespective of the sector in which it works, its size or the

breadth of its market, it directly involves the market leaders in these various sectors. These are companies to which the public in general and the consumer in particular immediately refer when they consider the sectors in question.

As far as social responsibility is concerned, provided the company has considered this question and taken effective direct or indirect action with regard to it, the communication plays an extremely significant role.

In the case of the food sector (or indeed, though in a different sense, pharmaceuticals, see the Pfizer Foundation campaign in Italy in 2002, opposite), the area of health, which we have already referred to, is capable of arousing great attention and promoting growing approval of and loyalty to the company. To take but one example from many, we need merely to consider the problem of obesity and the damage this causes to the individual. According to the OECD (the Organisation for Economic Cooperation and Development), this is a phenomenon that is dangerously and rapidly on the increase in both the developed and the developing countries, irrespective of the differing values and cultures that exist from one country to another.

The link between company image and brand image does in any case appear to be a very complex matter. Irrespective of the specific individual situations, however, the contribution of creativity is of a significant, even determining, nature.



Notes

¹ Nielsen, Media Research, Seminar IAA, *The International Advertising Market - What Dynamics, What Future?*, presented by P. Durante, Milan, 31 May 2002.

As we know, classical advertising involves five media: press, radio, television, cinema and street advertising.

² Zenith Optimedia Group, 2002.

³ Germany, the UK, France, Italy and Spain.

⁴ Fedim, "Direct Marketing in Europe: How European Advertising and Media Companies and Agencies See Direct Marketing", in *International Journal of Advertising*, 1996, 15, pp. 314 ff.

⁵ PRYSTAY C., "Nestlé Rings Up Filipinos' Phones in Messaging Games", in *The Wall Street Journal Europe*, 27 June 2002, p. A7.

⁶ Eurisko-RISC Food Monitor 1997-1999, research presented during an Eurisko seminar held on 23 February 2000 in Milan: ANSELM P., *Food in Europe, fundamental logic and evolutionary trends*.

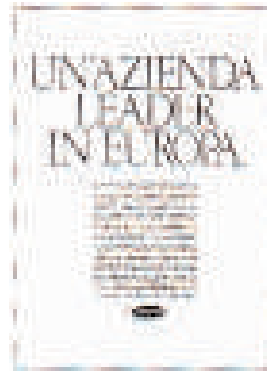
⁷ Contrary to this trend is a feature probably typical of Italian advertising – the frequent use of the entrepreneur (from Rana to Amadori) as a guarantor of the quality of his company's products.

⁸ The terms of the attack were eloquently described in the article "Parma Fights for its Culinary Rights", in *The Wall Street Journal Europe*, 4 June 2002, pp. A1 and A4.

⁹ This concept has been examined in greater depth by - among others - AACKER D., *Brand Equity: Managing the Value of the Brand*. Milan, Franco Angeli, 1997, and VICARI S. - ADAMS P., *Brand Equity: the Generating Potential of Loyalty*. Milan, Egea, 1995.

¹⁰ Of fundamental importance in this sense is MOOIJ M.K. - KEEGAN W.J., *Advertising Worldwide*. New York, Prentice Hall, 1991.

¹¹ By way of an introduction, see BRIOSCHI E.T., *Elementi di economia e tecnica della pubblicità*, vol. I, 2 reprint. Milan, Vita e Pensiero, 1995, pp. 445 ff.



Barilla had exported to America and France from the beginning of the century, but it was only in the seventies and eighties that it underwent strong expansion in Europe as a whole. Left, a company message for the Italian dailies from Y&R published in 1987 [ASB, BAR I Ra, 1987]. Facing page, the 1983 poster by TBWA, made up of a variety of pasta shapes, designed to broadcast a refined, high level image of Italian pasta [ASB, BAR F Rc, 1983/I].

European communication

Barilla and the international market

MARIO ROSSELLO

Strategies are the result of the culture and at times rather romantic vision that people have of the future. In the case of Pietro Barilla's company, the fundamental vision was that of the international nature of the business that drove him to analyse the industrial behaviour and machinery of Germany, made him sensitive to the signs of professionalism and technology that were coming from the USA, encouraged the company to travel, get to know and be open to the signals coming in from the outside to a society that was still a little closed in on itself and provincial, in a country that had exported creativity and beauty for centuries but had plunged into a rather grey phase, dependent on the major industrial nations that relegated it to a secondary role.

And the prudence with which the internationalisation projects were regarded in the seventies, the recommendation to make the company strong in Italy before getting involved beyond its borders, derived from a hope that did not want to be disappointed, the conviction that the important projects had to be pursued with strength, preparation and a good probability of success.

The European strategy began with the definition of the organisation and the people, with the project placed in the hands of a united group, a dedicated force with significant autonomy and decision making powers, with an agility greater than the one of the structures dedicated to the home market and excellent reporting capacity in the initial stages above all, when the specific weight of the business was entirely marginal.

The European strategy is a vision of the potential of the product and brand. We have frequently read about

and discussed globalisation, thinking global and acting local, adapting the product and having meticulous respect for the original product, single or multiple communication.

Before venturing into this territory, the strategy arose from the conviction that a product is able to satisfy the requirements of groups of consumers in a very large area, and that many, possibly all, European consumers (and from Europe to the rest of the West and the whole world) will be able to understand the advantages of a balanced diet, intelligent gastronomy, a convivial atmosphere that represents the pleasure and security of food, and that there is a brand that has values particularly adapted to the personification, representation and defence of such values.

It was the way the vision arose that shored up and justified an internationalisation project on the basis of which the strategy originated.

Barilla's European strategy emerged in a context of highly contrasting cultures and distribution situations, with a desire to inform the other Europeans that pasta can be health and art, culture, the pleasure of the table, elegance and technology. And that a committed company capable of offering a good service to the major supermarket chains, among other operators, was ready to defend the invention of a more sophisticated, elegant, richer and authoritative occasion for eating, in a way that would attract the supermarkets and quickly bring about the popularity of the product.

You could say that some products are global by definition, due to their simplicity, adaptability, capacity to express broadly shared values. Furthermore when it comes to pasta, we have to consider the popularity of Italian food throughout the world, the huge spread of pasta to most countries of the world, even though with highly variable per capita consumption rates. In actual fact, the globalisation of the markets is nearly always associated with the strength of brands that have believed in the authenticity of their values, that have been able to move out in concentric circles like a stone thrown into the water, associating these values with the capacity for communication and organisational strength, to transform a vision into a strategy.



A strategy that developed from the initial years of exploration and the setting up of the first bases in France, Sweden, Switzerland and England, following the segmentation channels in the world of the Italian specialists, with the first experiences of pricing, positioning and structuring of the assortment in the major chains with their famous names. But the most significant strategy was built on loyalty to the product, the number one in the giant Italian pasta market, with quality, packaging, price and values that made it a new category of product, alongside the existing assortments, which were a little sad, banal, destined to be used as nothing more than accompaniments. A new product supported by the authority of a major brand name. This strategy was applied from the

eighties onwards, with a progressive thrust in the markets of northern Europe (France, Germany, Switzerland and Belgium) firstly, followed by southern Europe (Spain and Greece), and gradually built up structures and communication, testimonials, consumer services (in the form of nutritional information, recipes, importance for sporting activities, and so on), while retaining the relatively aristocratic personality of the brand, which to some extent comes with the pride of being the leader.

In the nineties, this strategy led to the completion of the distribution situation, and the reinforcement of the communication to speed up the construction of the European identity that would finish off the first major circle in the construction of a global brand.

The Italian “number one” goes to Europe (1978-1993)

ULI WIESENDANGER

Pasta is certainly an Italian speciality, but the rest of Europe also loves it and consumes it in great quantities.

Mr. Panzani from Marseilles launched his pasta in France some time ago by pretending to be an Italian and exploiting to the maximum that perfect mixture of a Franco-Italian, Don Camillo, with the smile and appetite of Fernandel. God himself, representing pasta as a kind of anticipation of paradise, was often invoked, and this made the brand loved by the French and enabled it to dominate their market.

Then Spain woke up, freeing itself from the chains of its *ancien régime*. The Spaniards ate pasta known as Gallo, symbolised by an animal, that was in line with the national pride. It seemed clear that Gallo dominated the Spanish pasta market.

A German, Mr. Birkel, dominated the market in Germany. He also stood for the values of the South, the south of Germany – good quality, eggs, the countryside, the family and its big celebrations. He went on launching a second brand, known as *Hochzeitsglocken*, or wedding bells. And, as he was a nice man who worked a lot, his German neighbours put their trust in him and everything went well, he controlled the market.

The Dutch, Belgians and Swiss also love pasta, but without any complications linked to pride or their own brands. At the time, the British remained faithful to their fish and chips and did not show much interest.

The Swedes were open to new ideas, and ready to be seduced by the Italian number one, which was ready to give everybody a shake and obtain its first success in the country that was furthest off, coldest but most open to the heat, quality and invention of the Italians. But



how to convince the French that Barilla pasta was superior to what they already knew, aware of the fact that the French had already well and truly forgotten that when it came to cooking they owed everything to the Romans first and the Florentines later and were not to be told what to do?

Barilla hit them where they were most vulnerable, with elegance. Barilla came from an Italy that was very different from the idea the French generally had of it. Barilla based its operation on quality, and entered this landscape of *tagliatelle* making it beautiful, interesting, prestigious and even entertaining, creating a new surprise with familiar products every day.

The other Europeans were only too happy to follow. But, in truth, it was in France that it all started. Or rather, in Parma, with the *raison d'être* of the products created by the Barilla family, based on the highest possible quality for a genuine, simple product. Variety in the shapes, a wealth of recipes, ingredients that went beyond the imaginable.

There was the desire to stimulate a joy in every customer who bought the company's pasta every day, and every day in a different way.

“Anybody that touches my product has to put white gloves on first”, said Pietro Barilla to the advertising agency TBWA, commissioned with carrying out the order and expressing the vocation to the existing and potential future customers outside Italy, starting with the country that was the most sure of itself in terms of cooking and the table – France. What France was to think of Barilla would go on to be taken up by the other European countries surrounding it, followed by

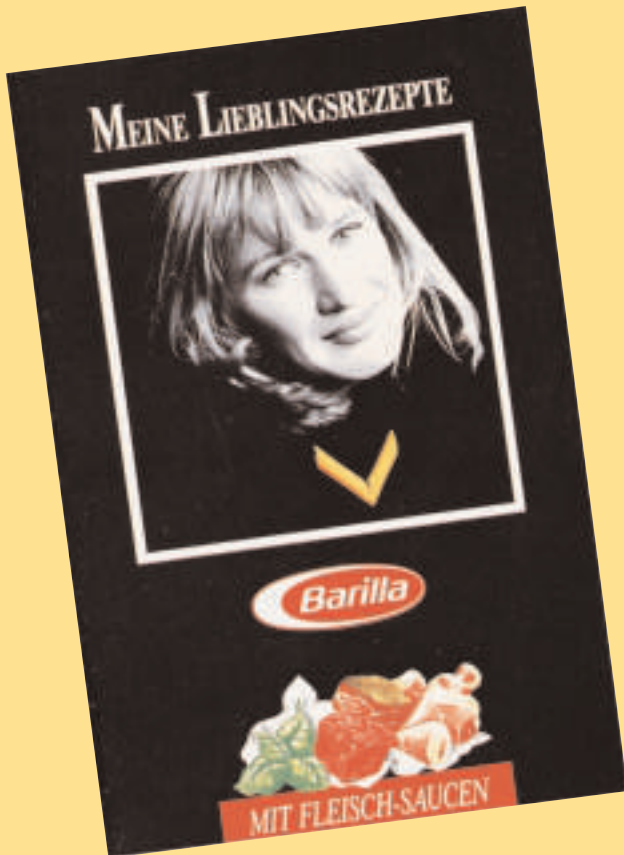
Barilla France was set up in 1979 to market Barilla products in that country. Facing page, the plate on the Paris head office in Rue Royale.

This page, left, the three messages from TBWA, the agency that handled the budget for more than a decade, up to 1993, that appeared in the periodicals in 1979 in double page format, combining the appetizing factor with refinement and graphic rigour. Below, the Barilla Collection in its 1987 edition, which played on the names and shapes of the pasta in an ironic manner [ASB, BAR F Ra, 1979, 1987].



the British, the Americans and the Japanese. The first step was in 1979, when Barilla presented itself officially in France for the first time, as if it was launching a collection of high fashion or jewellery. All the varieties of pasta were put on show as if they were in the most prestigious shop window, in a black case like Bulgari or Bellini, in the magazine that

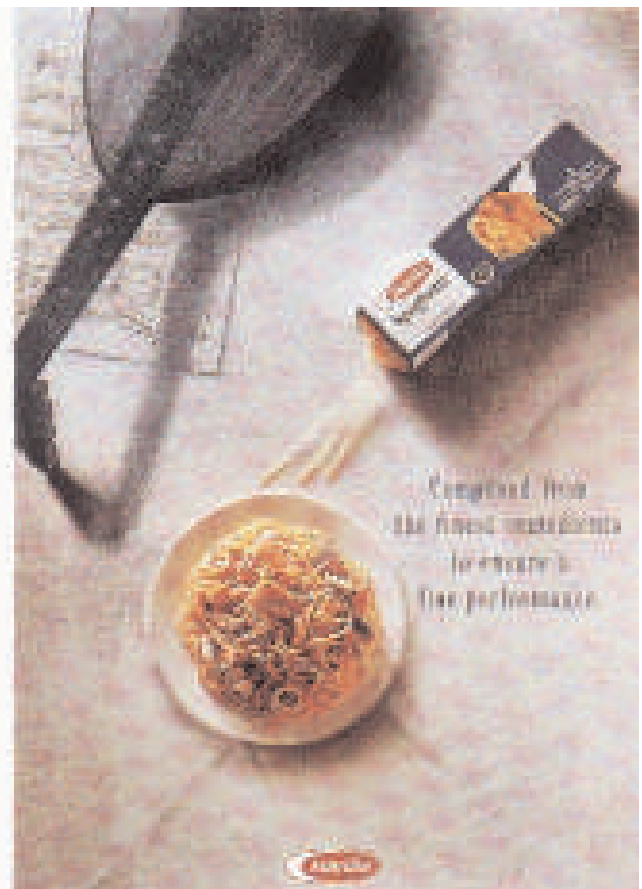
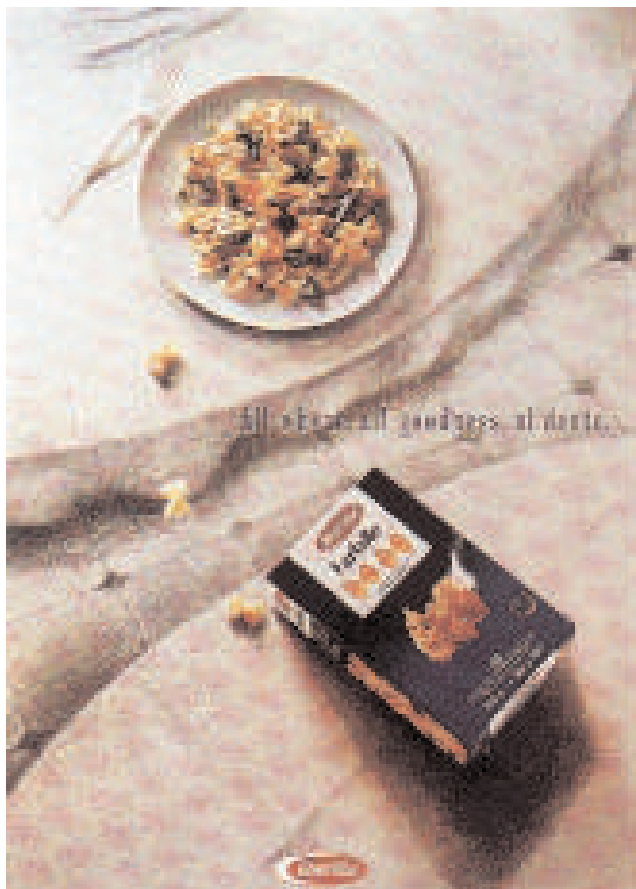
formed opinions, the *Express*. Three double pages, in quick succession. Nothing of this kind had ever been done for a food product before! Three genuine collections, valued and appreciated by the public and the distribution sector, which understood the tone, by the competition, that overestimated the advertising budget invested and underes-



For the promotion of its pasta in Germany, Barilla obtained the assistance of the famous international tennis player Steffi Graf, who contributed her fascination and charm to the TBWA 1991 campaign, with three TV commercials, press messages, postcards and recipes, above, in which the single shapes were transformed into jewels of cuisine. There was a new campaign in 1994 – left – featuring lighthearted, ironic scenes from everyday life [ASB, BAR D P 69-72; Ra 1994, Rm 3-5].

Another famous tennis player, the Swede Stefan Edberg, showed his humorous, relaxed side in the series of press announcements produced for Barilla by TBWA and a film broadcast in his country in 1992 [ASB, BAR S Ra, 1992]. The strategy of the major testimonials and high level communication brought about increasing consensus for Barilla in the difficult European markets.





timated the strength of this new idea from Italy, which had nothing to do with the well consolidated caricature of Italian cooking in the European mind, of moustachioed cooks, mothers with broad smiles and a panorama of the Bay of Naples.

This first Barilla campaign was different, and it launched an Italy more reminiscent of the Renaissance than Rimini. An Italy where quality, class and generosity cancelled out the postcard caricature.

It was important to emphasise this difference right from the start, because the Italian leader in pasta will always be regarded as the ambassador of its country. Certainly, this was a responsibility it was prepared to accept, but it also had to cancel out the mistaken notions and emphasise the true values, the ones that inspired its country. Imagination, for example. Right from its first appearance in Europe, Barilla advertising was always backed up by this

Italian virtue par excellence – imagination. To obtain the maximum from the minimum, by surprise. To make meals that never fail to surprise from something as simple as pasta.

The success of this first operation increased sales and the margins, and three years later, in 1983, this made a more sizeable advertising budget available.

A new and by no means negligible talent, Jean Pierre Roux, produced the TBWA idea. The encounter between a beautiful Italy and the 'representative' of the Barilla collections behind the fascinating walls of an old Venetian mansion ended with an invitation: «Stay, I'm making Barilla pasta!». Four years later, the market share had increased by 4% and Barilla had become the third biggest brand on the French market.

A new film carried on the story of the collection. This time, in Venice once again, the 'Barilla jewels' had been stolen from the hotel. Followed by an escape over

Barilla is also present in the UK – facing page, two posters from 1988, with their ironic treatment of the theme of painting [ASB, BAR GB Rc, 1988] – Japan, below [ASB, BAR J Rc, 1982], where the housewives are mad about the Colosseum and Italian pasta, and Greece, right and below, where the maritime or Mediterranean theme of the collection was proposed in the press announcements, together with a romantic dinner for two [ASB, BAR GR P, 1992; Rc, 1991; Rm, 2].



Tagliatelle de Barilla. Dénouement dans l'eau bouillante.



Choisissez parmi une collection de 44 pâtes traditionnelles.



Pipe Rigate de Barilla. Il a la spécialité de se rouler dans le parmesan.



Choisissez parmi une collection de 44 pâtes traditionnelles.




Farfalle de Barilla. Cuit il reste toujours habillé.




Choisissez parmi une collection de 44 pâtes traditionnelles.



Tortellini de Barilla. Sans blague c'est une farce.



Choisissez parmi une collection de 44 pâtes traditionnelles.



In France the 1987 communication strategy involved double page messages in the press featuring the entire Barilla Collection, facing page (> III, page 221), followed by single pages – opposite [ASB, BAR F Ra, 1987] – in which the single shapes were displayed like exhibits in a museum, alongside a picture of a mouth watering recipe.

the rooftops of the city. The public paid attention and the sales continued to rise. Two years later, in 1990, the collection had its moment of glory. This time it reached the museum, and the Barilla pasta shell was able to play the role that its predecessor had carried out previously, in an archaeological find from many million years ago. Each of the three films was accompanied and backed up by a series of messages in the periodicals. First the collection, then the single shapes and finally the *farfalle*, shells and tagliatelle were exhibited in the museum.

At this time, the niche was completely full, and with the same message the market shares in France, Germany, Spain, Greece, Switzerland, Benelux and Sweden had reached a minimum of 4% (20% in Sweden!). The brand was ready to break out of the niche. It had distinguished itself from its domestic competitors, taken on a certain prestige and become number one, not just in Italy, but also in the Italian segment of every European country, where its share was increasing by 10% every year. It was the only driving force of all the Italian pasta brands, and it wanted to go further. It was now in a position where it could plunge into the ocean of European markets and become the reference brand or, more simply, the dominant one.

The decision was therefore taken in 1991 to take advantage of the opportunity in an even more spectacular way. The brand was the best known in its segment, was on sale everywhere in Europe, and now wanted to consolidate its position in a consistent manner.

This was the point when the Barilla family associated itself with the best known and most respected celebrities in the three most important countries, which was to bring the company into the hearts of the French, Germans and Spanish, later to be followed by the Swedes, Swiss, British and Greeks.

It was Steffi Graf who opened up this second phase in the conquest of Europe. TBWA brought about a transformation and showed how this efficient young tennis player could, under the influence (or perhaps the charm) of Barilla, become a representative of the change that took place each time the company makes a move in Germany. The pasta turned out to

be something truly special, simple meals became celebrations and the young girls, able to express their imagination and exert their fascination, became much prettier. Which was exactly what happened to Steffi.

With three films and three messages in two years, the market share rose from 3% to 6%.

In France, the persistence of TBWA and the prestige of Guido Barilla were to convince the most important figure from French cinema to get involved in advertising for the first time in his career. Gerard Depardieu starred in two films, one directed by Ridley Scott and the other by David Lynch.

The Italian imagination was expressed in the most generous ways and, without saying a word – it was the heart that spoke – the actor showed that when you prepare Barilla pasta you can express everything – good manners, imagination, warmth, as if Barilla donated every moment of the day with a touch of nobility and spontaneous kindness.

In Spain, Plácido Domingo contributed his personality and charisma and showed how he was inspired by the Italian generosity and imagination. After it had been broadcast only five times, the Spanish public judged the spot as the best of summer 1993.

Stefan Edberg also appeared in a Barilla press campaign. For him, preparing Barilla pasta meant recovering the humorous and relaxed side of a Swede who had been regarded as a little too serious.

The fifteen years of Barilla advertising in Europe have seen a constant evolution, in which each new stage has developed without contrasting with the one that went before it. This continuity is the specific feature of a family company that has always had a vision of the future that is measured in terms of generations, like the consumers that buy its products, even though it has also had to concern itself with the short term situation. Tradition and experience have made it keenly aware of the fact that quality in both the products and the advertising is something the consumers are able to assess in Europe every day. This is the only argument that will attract them in the future, like friends of the family.

The strategies of Barilla communication in Europe and throughout the world (1994-2002)

MARIAGRAZIA VILLA

Up to 1995, pasta was advertised in the European countries and beyond as a choice product designed for the most refined palates. From 1995 to 1998, the campaigns focused on the quality of the product and its performance in an attempt to make it more popular. Later, the Italian and gastronomic nature of the product was emphasised together with the prestige of the brand.

1994 was the year “dedicated to project the Barilla of tomorrow as a more international industrial group”¹, which was what effectively took place. The company reinforced its leadership on the Italian market and the brand achieved important positions abroad, with the setting up of a series of strategic operations geared towards the long term. The results speak for themselves. In Europe and the rest of the world, pasta sales underwent an increase of 9.2% over the previous year, and Barilla confirmed its position as the leading European brand name in the sector, with a share of 22.5%.

The advertising campaign was in the creative, experienced hands of TBWA, and continued to follow the strategy of famous testimonials. Three more 30 second films with Steffi Graf, entitled “*Tennis*”, were made in Germany in 1994. These were less sophisticated and more likeable than the previous ones. In one of them, the German tennis champion hit a tennis ball from the living room to the kitchen to switch off the gas while she was talking to a friend on the phone, in another she used a racquet to drain the pasta and in the third, after breaking her serving dish, she put the pasta in her Wim-

bledon trophy (> III, page 259).

At the same time, the sponsoring of two world skiing champions, Alberto Tomba and Silvio Fauner, made a contribution to a significant increase in the fame of the Barilla brand throughout the world.

In 1995, TBWA withdrew as official advertising agency for Barilla products on the foreign markets, to be replaced by Grey Advertising.

The reason why the company made this move was explained as follows: “The decision to entrust a single agency with the task of advertising will enable the Barilla Group to focus its efforts more strongly on the globalisation of its marketing operations and make them more consistent”².

The company continued its international expansion process with new agreements in Brazil, South Africa, the USA and Poland, and achieved significant consolidation, especially in Sweden, Germany and Switzerland. The sales of pasta and sauces abroad achieved an overall increase of 19% with respect to 1994.

On the American market, a radio campaign was launched in September 1994 which achieved considerable success and contributed to a major increase in brand awareness.

A number of very famous DJs, including Howard Stern, informally mentioned Barilla pasta during their shows to pass over to the public a precise series of bullet points on the product, such as the fact that Barilla was the number one pasta in Italy and had the special feature of always staying *al dente*.

The secret of these radio jingles lay in the way the DJs were free to interpret the advertising in their own special styles, by reminding their listeners, for example, that *Barilla rhymes with gorilla*. Maybe it was precisely because the message was entrusted to the invention and skill of the various personalities that it grabbed the attention of the American consumers.

The following year, the company “identified three macro-areas of communication, even though these are interrelated: Italy with its specific features, certain countries in which Barilla is already consolidated in terms of consumption, such as France, Germany, Greece and other Mediterranean countries, and the

In France, the TBWA press campaigns of 2001 took up the theme of Collection (> III, page 221) and combine it with sensual elegance. Through the magical photography of Matthew Rolston, this led to four intriguing examples of female seduction, seasoned with the new Barilla sauces [ASB, BAR F Ra, 1991].



markets in which pasta consumption and awareness of the Barilla brand have to be reinforced, such as Japan, the USA and the South American countries”³.

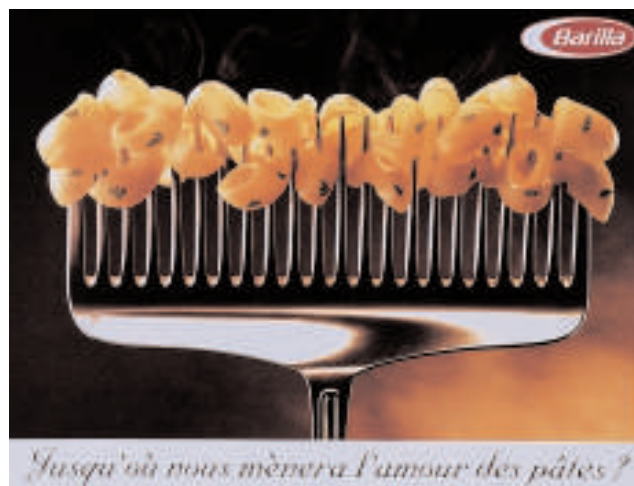
In this way, the communication strategy in foreign countries changed as a consequence of the change of agency and in line with what was happening on the Italian market. The messages began to emphasise the qual-

ity of the product and its performance by comparison with its competitors, and the idea that Barilla is *authentically Italian* was put across.

While in the film “*Le Coursier*”, produced for the French market, there was a return to the message that Barilla was the Italians’ favourite pasta, but without going into detail with regard to its special features, in Ger-

"How far will love for pasta take us?". Eclectic pasta colanders and king-size forks for the French campaign – below – by DDB in 1997 [ASB, BAR F Ra, 1997].

Facing page, the Mexican press campaign of 1997, "Only a woman can transform a pasta spiral into a delight" [ASB BAR MEX Ra, 1996].



many the new objective was homed in on with the TV film *Boy*, in which a boy reluctantly eats a sad plate of pasta that is all glued together, until all of a sudden his father has the brilliant idea of cooking Barilla pasta, the authentic Italian product, for all the family, at which point a smile returns to the lad's face.

At international level, the volumes increased by 26% in 1996 and the business volumes grew considerably in the USA, where Barilla pasta became the leading imported brand. The message on the American market concentrated on the strong points of the product, which could be summed up in the expression *al dente*, indicating the correct consistency of the product after cooking, and its differences from the competing brands.

The first film broadcast in the USA in 1996 was entitled *Breaking away*, and showed a scene from everyday life. A girl on her return from Italy invites her parents to lunch, where she cooks pasta Italian style, and her mother sustains that *pasta is pasta*, in other words, to her they all taste the same. But, on tasting Barilla pasta, she has to admit that its performance is excellent, because the difference is *al dente*.

It is specifically this ability of the product to remain *always firm, yet tender*, that forms the basis of the next film, entitled *Al dente is why*. The structure of the film is taken from slices of Italian life, stolen from everyday routine and told in a lively, eloquent language, with spontaneous quips, real people, full of vitality, filmed in the restaurant, at the supermarket, in the kitchen and

on the streets. The TV camera stops in front of the young and the not so young, men and women. All of them, as if in reply to a question that in actual fact is not asked, say that Barilla is *perfect* because it is *al dente*.

To advertise the sauces, which up to 1995 were handled under licence by the Campbell Soup Company, the group used the film "*Museum*", a simple, colourful lightning visit to an Italian museum, where figures from famous paintings pass each other smoking bowls of pasta seasoned with generous spoonfuls of Barilla sauce.

Also in Europe, the message concentrated on the statement of the product's superiority, in parallel to what was happening in Italy with the campaign whose claim was *A flavour always al dente*. In Germany, the "*Parken*" spot showed a competition between a husband and wife to find out who is best at cooking pasta, and this is won by the husband, who uses Barilla. In France, Gérard Depardieu was once again the testimonial for the company, coming to the rescue of a neighbour whose family are coming to lunch by cooking her a tasty dish of Barilla spaghetti.

To back up the television campaign, a press campaign was launched at international level which underlined that *not all pasta is the same*, showing a plate of tired spaghetti and another in which the pasta is cooked as it should be, with comments in the various language. The other pastas tend to overcook, while Barilla always remains *al dente*, because *it's prepared only*

with the finest durum wheat flour. That's why it's number one in Italy.

The key event in the company's communication strategy, however, was the internationalisation of the spot *Al dente is why*. "The themes of product quality – including its cooking resistance – consumption in good company, gastronomic value, and the image of an Italian made product are all elements of communication that can be effectively used with consumers of different nationalities"⁴. This film, the group's first international one, was broadcast in 1996 after translation into the various local languages, in many countries other than the USA, including Mexico, Greece, Poland, Sweden and Turkey. In 1997, it was also broadcast in France and Germany, in 1998 in Brazil and Japan and in 1999 in Australia. "On the basis of the market at which it's aimed, *Al dente is why* brought about a change, in the sense that it promoted one aspect of the message more than others. You don't go to a country you don't know with a message ready made. You carry out preliminary research into the consumers to find out what matters for them at advertising level, and to find out whether the film you have ready could work. If you identify any critical elements, you modify the film and then you test it out again as part of your work in progress, up to the point where you have the final version of the message that goes on the air"⁵.

For the American market, two further versions of *Al dente is why* were produced in the two years that followed, based on the same format and strategy. These were *The Italian way*, set in Rome and advertising the Barilla sauces, and *Italians' loves*, which listed pasta among the things the Italian people love. For both versions, the claim is *Barilla: Italy's number one pasta*.

An objective statement and a guarantee for the consumer. Barilla is the number one pasta in Italy and, consequently, what it says is worthy of being trusted. The concept of Italianness is linked to that of quality: if this is the favourite pasta of the Italians, who are the world's greatest experts on the subject, the quality of the product has to be high.

With these three spots from the *Al dente is why* series, Barilla did not only contribute to gastronomic culture,



but also to the culture of living. The people that appear in the film are carefree and lively and they communicate a sense of joy and lightness. They demonstrate the pleasure of being in the company of others through good food, which is felt as the element that gathers them together, a moment of sharing and wellbeing, whether in the family or with friends or colleagues.

1997 was the year in which Barilla laid down its foreign bases for a solid internationalisation by means of strong commercial investments, making the pasta business more global than ever and confirming the consensus of the Mediterranean diet throughout the world. The existing production structures in Italy and abroad were reinforced and product lines that best responded to the requirements of consumers in the various countries were identified. The group's Research & Development division therefore launched new pasta shapes, typically

Below, in a sky speckled with mini-pasta shapes, shines the sky of Barilla, in a press message for Turkey in 1997 [ASB, BAR TR Ra, 1997].

Love for Italy in the eighties and love for pasta in the nineties - facing page: "The Italians don't love pasta, they love Barilla!" - were the main themes of the Barilla campaign in Japan, which presents famous buildings and monuments to link the flavour of pasta with the beauties of Italy [ASB, BAR J Ra, 1980-2000].



Barilla but adapted to the needs of the local markets. The volumes sold abroad increased by 52%. In Europe, the market shares improved and in the USA the market continued to grow, representing an important strategic axis, to the point where the company decided to invest in the construction of a pasta factory with connected mill at Ames, in Iowa. "Our objective is to be one of the biggest food producing companies in the world"⁶.

The advertising investments continued, especially in the USA, where radio and TV communication brought about an increase in brand awareness (research carried out by specialist companies showed that no less than 70% of Americans were now aware of Barilla pasta).

In the meantime, the company's leadership position on the Italian market was consolidated, enabling the group to continue in its strategy of internationalisation, which "remains one of our priorities", as the chairman, Guido Barilla, wrote.

In 1998, the sales achieved abroad increased by 11%

over the previous year and, on the American market in particular, the development of Barilla was of a determining nature, partly as a result of the opening of the new factory in Ames, which took place in direct, live satellite connection with the twin plant in Foggia on 16 June 1999.

Among the emerging countries, the most significant volumes were achieved in Japan, Australia, the Middle East and Brazil.

"The positive results of 1998 were the award for three years of intense commitment on the part of the entire organisation. The 1995-98 three year period was a fundamental stage in the development of the company. The reorganisation of the group has enabled us to reinforce our leadership position in Italy and, at the same time, to set up a decisive process of internationalisation"⁸.

The marketing elements that contributed to greater brand penetration, in addition to the television and press campaigns and the promotional activities, were the reinforcement of the distribution and sales network, the optimisation of the operating set-up at the service of the customer, the process of integration between the local production structures and head office and the introduction of new pasta shapes.

Such as in the Scandinavian countries, where the introduction of the *Macaronetti* in 1997, a new shape designed to cook quickly, increased the Barilla market share by 15%.

The press campaign launched in the far eastern countries was another interesting example. Highly refined, it presented couples of good-looking lovers, well dressed and particularly chic, sharing a kiss 'with a strand of spaghetti', with the headline, *The Italians don't love pasta, they love Barilla*, as if to say that the brand has even greater value than the product.

In 1999, the idea of a market without frontiers exploded, and all its potential could immediately be perceived. "In Europe, growth is widespread, the USA is becoming an increasingly important reference market and in the rest of the world we're developing brand penetration"⁹.

Outside the home market, the sales of pasta and the sauces were at 40%. In the USA, the volumes had



grown by 7% and Barilla, the only brand that covered the whole country, was confirmed as category leader, while on the sauce market, which was much bigger than that for pasta, the share reached 4%.

Also in Europe, good performance levels were achieved, with a 4% increase in overall volumes, as well as in the rest of the world, especially in Australia, where the increase was 70% with respect to 1998.

In France, the last film featuring Depardieu as testimonial was made, while a film originally made for Germany was adapted to the American market. This was *Pasta at Giovanni's*, in which a chef of Italian origins appreciates the quality of Barilla pasta, because, *Barilla: Italian for pasta made perfect*.

Immediately afterwards, a new film was made specifically for the USA, following the three from the *Al dente is why* campaign. We no longer saw slices of Italian life, but an Italo-American chef, Paul Bartolotta from La Spiaggia, the famous restaurant on Michigan Av-



enue, Chicago, who explains why he prefers Barilla pasta straight from his kitchen, putting forward the argument and its supporting evidence eloquently and with the authority of a professional. Why is Barilla always perfect? Because it cooks *al dente*, in all its shapes, it is always good, and it goes perfectly with every sauce.

This was a style of communication based on a product demonstration, making use of a 'reachable' person who can convey the message to everybody. He is the chef in a good restaurant, not the personal cook to dukes and princesses. And in addition, the message put across is that Barilla can enable any consumer to prepare a different pasta dish every day, in this way making them creative.

Or to become a little Italian, in other words. Isn't creativity a typically Italian value, one of the aspects of their personality for which the Italians are well known everywhere?

The Young & Rubicam press message (art director Aldo Coppola) plays with pasta shapes to announce the sponsoring of the Simpsons cartoon series by Barilla Mexico in 2001 [ASB, BAR MEX Ra, 2001].



2000 opened with Barilla as the leading brand in the pasta and ready sauce markets of Italy and the rest of the world. The company mission, as expressed by the brothers Guido, Luca and Paolo Barilla, was evolving. From “offering a contribution to human health through nutritionally balanced products of superior quality”, the company had moved on to a mission similar in its concept, but in which the spread of the products at international level was the priority. “Our mission is to spread around the world food products recognised by the consumer as excellent in taste and of superior quality, which contribute to a nutritionally balanced diet”. In times when the brand was no longer able to impose its strategy models, the group repeats the point that “the rules are laid down by global scenarios of enormous complexity”¹⁰, “the possibility to become the reference brand in the pasta market for the consumers of the entire world”¹¹.

In this way, the speeding up of international development continued, with the reinforcement of the leadership position in the USA, where, in December 2000, Barilla pasta reached its highest monthly sales level in the history of Barilla America Inc. (13% up over the same period for 1999). On the European markets as well, Barilla products grew, with a volume increase of 3%, while growth in the markets of the rest of the world was 9%.

On the threshold of the third millennium, the communication strategy remained unchanged, and continued

to gear itself to the consumers of Barilla pasta abroad. The target consisted of evolved people, with high socio-economic position and good education, the so-called Italy lovers, who were to be found in every country, across the board. It was precisely on the basis of specific market research operations, that brought this fact to light, that the decision was taken to launch a single message that would reach the consumers of all the countries.

In the TV film “*Paris-Venice*”, launched in 2000 and broadcast in France, Greece and Sweden (> III, page 257), the characteristics of pasta’s image as attractive, modern, trendy and Italian made use of the concept of *al dente*, but this was a more emotive campaign than those structured around the demonstration of the product’s performance.

The Italian nature of the products remained the axis of the group’s communication strategies, but this was an Italianness that moved with the times, that created trends and culture. While the *Al dente is why* campaign was aimed at all the food buyers of the world, this time the target was undoubtedly people who loved Italy, travelled, went to Italian restaurants and had a high level lifestyle.

This strategy, adopted for the European market, helped increase the perceived value of the brand and product. “During the 1995-98 period, Barilla underwent maximum expansion on the international markets, and this brought about a certain simplification in the product communication, as can also be clearly seen from the packaging formats. Consequently, the company decided that it was necessary to change the communication strategy in Europe, with a view to reinforcing the Italian authenticity of the pasta and the brand in a modern and classy manner”¹².

In 2000, the Barilla packaging and logo also evolved, with the logo becoming graphically more refined. The pack is the ‘silent salesman’, one of the most important tools to present a product and a company to the consumer.

In the following year, with the further speeding up of international development and the 10% increase in volumes sold on the foreign markets with respect to the

Again in 2001, the Mulino Bianco biscuits arrived in France, where they are sold under the name *Passioni Italiane*. Along with the sweet flavour of pastry, the present views of famous Italian cities in the “Wink” campaign by the Testa agency [ASB, BAR F Ra, 1991].



previous year, the Barilla group launched a new spot destined to become international, but this time to advertise the sauces.

The campaign, which was started up in Italy in the summer of 2000 with two versions, to which another two were to be added the following year, was translated and broadcast in three countries in 2001 – Germany, Switzerland and Australia. In the various films, a chef appears who acts as an ambassador for the Mediterranean tradition. In this global communication, the cook is not a testimonial, but a chef who takes his inspiration from Barilla pasta to prepare a sauce with care and fantasy, starting from fresh, high quality ingredients. The payoff is, *Barilla sauces: born out of a hundred years of love for pasta*. One of the strong points of this campaign is its ability to bring the sauces, with their much shorter history than the pasta on the international markets, closer to the core business, the mother of all the products, that is, the pasta.

The format of “*Sauces*”, with music that is well known



all over the world – Mozart’s *The marriage of Figaro* – a well measured text level that avoids all excesses, easy to translate, with images of gastronomy and a good combination with pasta, was correctly judged suitable to become international.

The sauces were also a potentially global product. The recipes differ slightly for some countries, but 60% of this product is identical throughout the world. And the sauces are particularly appreciated abroad, consumed even more than pasta in some countries (USA) or to the same extent (Australia). And that is not all – the sauces present even stronger gastronomic and Mediterranean values than the pasta itself, if we think of such ingredients as tomatoes, olive oil, vegetables, basil and other typically Italian flavours. In addition, these are products that transmit a higher percentage of know-how than pasta. They make it known right from the start that there is a company with valid recipes that knows how to select the best ingredients and put them together with skill.

In the meantime, the reinforcement of the leadership

Further references to Italian taste and art – below [ASB, BAR BR Ra, 1997] – in the recipe booklet for Brazil from 1997. Facing page, a few messages from the international press campaign “Paradox” of 2001, whose headline plays on the absurdity of a food paradox to reinforce the Italian nature of pasta [ASB, BAR USA/D/F Ra 2001]. Above, the three base messages and, below, two adaptations for France and Germany.

position in the USA continued. Here, Barilla confirmed that it was brand leader in the pasta market with a share of 13%, while its 4% position in the sauce market remained substantially stable.

The company has an international communication campaign that covers both its pasta and its sauces. The “*Al dente is why*” film, with its various linguistic adaptations, is being broadcast in Europe and beyond, and in the meantime a new press campaign, “*Paradox*”, plays on the headline of the absurdity of a food paradox to reinforce the Italian nature of pasta (for example, *If you wanted the best paella, would you go for an English one?*), and has the pay off, *Where there’s Barilla there’s Italy*, the international version of *Where there’s Barilla there’s home* for the Italian market, altered in the various languages, to become *Barilla, l’Italie c’est là* in French, and *Onde tem Barilla, tem Italia*, in Portuguese.

In other words, if you want the best of Italian pasta, you have to choose Barilla. The concept expressed by this new campaign, which was launched in Turkey, the UK, Sweden, Spain, Norway, Switzerland, Brazil and Australia, perfectly reflects the company’s ambition, which is to make Barilla more and more the point of reference in the world of the best of Italy and its cuisine. Due to the situations represented, the occasions for consumption selected, and the figures the consumers can identify themselves with, the new spots for the European markets maintain a high level style, distinctly superior to the average. In America, on the other hand, the communication continues to bring Barilla closer to the people, making pasta a more universal, everyday product, not a sophisticated special occasion dish.

In 2001, two new spots were made for the American market, “*Tortelloni*”, very similar to “*Cookery school*”, which was broadcast in Italy the same year, and “*Pasta dressing*”, to advertise the Barilla sauces.

The new group objective was to act in such a way that the communication would have become increasingly global. “Our communication strategy is based on two areas of intervention only, to which two separate, but related, types of language apply: Italy, which remains a market to itself, and all the rest of the world, where



both North and South America, as well as all the other countries, have made gigantic leaps forward in recent years at the level of product awareness. It’s no longer necessary to inform the consumer about what pasta is and Barilla quality”¹³. The consumer can now be captured by the heart, not just the palate, in Hong Kong just as in New York.

[illegible][illegible][illegible][illegible]

Wenn Sie nach dem klassischen Nasi Goreng suchen, würden Sie dann ein finnisches wählen?

Barilla
SPAGHETTI nr. 5
COTTURA 10 MINUTI

500g e

Wie Barilla ist, da ist Italien.

Spaghetti Barilla sind Skulpturen. Zart und leicht, aber mit einer festen Struktur. Sie sind so gemacht, dass sie die Sauce perfekt aufnehmen und halten. Das ist das Geheimnis der Barilla-Spaghetti. Sie sind so gemacht, dass sie die Sauce perfekt aufnehmen und halten. Das ist das Geheimnis der Barilla-Spaghetti.

Notes

¹ BARILLA GROUP, *Report on the Company Balance Sheet*, 1994, page 7.

² BARILLA GROUP, *Report on the Company Balance Sheet*, 1995, page 29.

³ From an interview with Marcello Manici, Advertising Manager, at the Barilla head office in Pedrignano, near Parma, on 23 July 2001.

⁴ BARILLA GROUP, *Report on the Company Balance Sheet*, 1996, pp. 13-14.

⁵ From an interview with Marco Bonati, Export & Business Development Manager, at the Barilla head office in Pedrignano, near Parma, on 16 July 2001.

⁶ BARILLA GROUP, *Report on the Company Balance Sheet*, 1997, page 6.

⁷ BARILLA GROUP, *Report on the Company Balance Sheet*, 1998, page 5.

⁸ BARILLA GROUP, *Report on the Company Balance Sheet*, 1998, page 5.

⁹ BARILLA GROUP, *Report on the Company Balance Sheet*, 1999, page 5.

¹⁰ BARILLA GROUP, *Report on the Company Balance Sheet*, 2000, page 5.

¹¹ BARILLA GROUP, *Report on the Company Balance Sheet*, 2000, page 5.

¹² From an interview with Nicola Ghelfi, Global Marketing Director of the Pasta Business Unit, at the Barilla head office in Pedrignano, near Parma, on 21 September 2001.

¹³ From an interview with Marcello Manici, Advertising Manager, at the Barilla head office in Pedrignano, near Parma, on 23 July 2001.

Opposite and on the following pages, views of the construction of the Barilla plant in Ames, Iowa. The model, right, shows the plant layout, close to the railway line and a major trunk road, and equipped with a mill (at the left of the picture), production lines (centre) and huge finished product warehouses (right) [ASB, BAR I A Gb, 38].

The discovery of America

MARIAGRAZIA VILLA

Before the official arrival

The USA have always been one of the objectives of the Barilla Group's expansion policies, even though the strategies adopted varied in the course of the years. The US market is so big that it cannot be neglected or underestimated.

Exports of Barilla pasta to the US market started as far back as the fifties, continuing a flow that began with the Italian emigrants. As in Europe, ethnic – or traditional – shops developed, owned by Italians who imported the various brands of pasta from their home country.

The local market, on the other hand, was more limited in both quantity and quality terms, with regard to the type of product or range of shapes on offer. There were, in fact, only two significant shapes, spaghetti, normally cooked with meatballs, and cut macaroni or elbows, depending on the area where they were sold, often prepared with melted cheddar cheese, known as mac and cheese in the USA. To these two shapes, a third was often added, known as short cut spaghetti.

There are also special forms of short egg pasta, which are highly popular in central Europe, such as Spätzle in Germany and pates d'Alsace in France, which were taken to America by Dutch immigrants. There is even a brand of these, Penn Dutch.

In the USA, the non-Italian local consumer has also the possibility to buy ready cooked pasta (products which obviously are not acceptable to the ethnic consumer), such as the complete set of macaroni cheese, which is a dish of elbows to be placed in the oven, or the canned pasta produced by big companies with important brands and widespread distribution, such as Campbell's, in which once again we find the elbows, short cut spaghetti and macaroni hoops (these latter destined for children above all), as well as *ravioli*, where the sauce is prevalent in proportion to the pasta, contrary to

the Italian way, in which there is always more pasta than sauce.

Disembarking in America

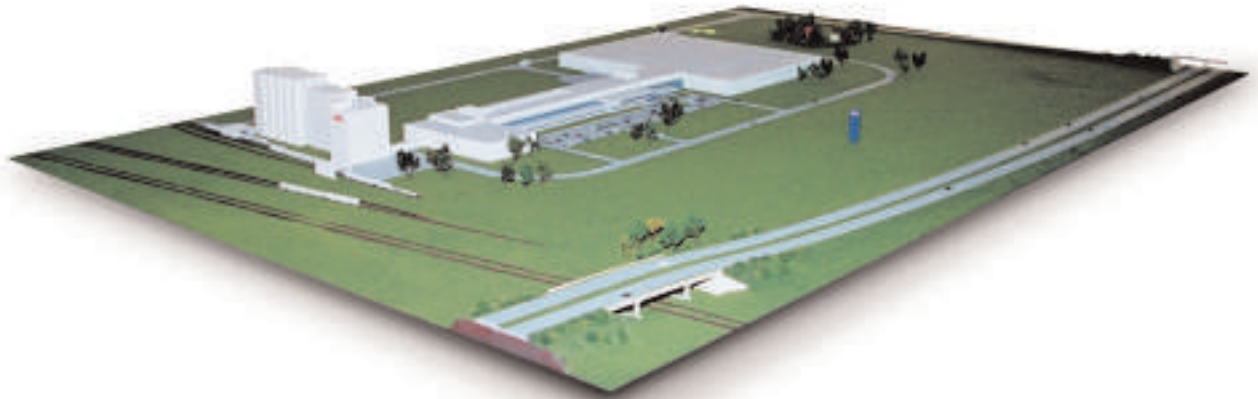
At the end of 1992, the Barilla Group decided to send a resident area manager to the USA, to speed up the growth of the company's turnover on the American market, but without setting up a company there or investing too many financial resources. "The mandate was clear: don't get too economically involved and repay all the investments through the increase in turnover"¹.

The company already had a broker/agent on the US market. This was MRA (Management Resources of America).

In February 1993, a Barilla manager moved to the USA, where he initially had an office inside the structure of MRA, which is half an hour by train from Manhattan, in Norwalk, Connecticut.

The objective was to visit Barilla's customers more frequently. At the time, these were the Italian-American importers, known as special distributors, who sold in the restaurant segment – where the company had been present with a network of distributors since 1979 – and in the speciality stores, such as the various Balducci, De Luca and Agata & Valentina, while attempting to find new importers in the main markets and in new geographical areas. However this first move into the American market began to be encouraging in its results right from the start, to the benefit of the intention to bring about "greater acceleration of international growth"². In 1993, the turnover was in the region of 3 billion lire, a growth of around 80% over the previous year's figure. The company set up its subsidiary Barilla America Incorporation in June 1994.

At the start of 1994, Barilla decided to start testing its entry into the world of major distribution. "The company objective wasn't so much to continue growing in a profitable manner in the catering area, but to enter the world of the consumer"³. In this way, Barilla pasta began to be sold in the supermarkets of the New York



area. The first chain tried out was Grand Union, followed by Shoprite. Unfortunately the first problems were emerging. The products were not rotating on the shelves, which meant they were not being sold.

Another problem to be dealt with was the lack of brand awareness. Nobody had heard of the company. "The Americans even find it difficult to pronounce the name Barilla, and you regularly have to spell it for them!"⁷⁴. So Barilla invested in the first supermarket chain by referencing six items in a single sales outlet. After the initial month, the experiments were turning out to be a success, as they had got the marketing mix right, with the design of new packaging, press advertorials and radio advertising.

The first step was to change the pack, which was not working. First and foremost, because it did not have a window. American consumers are accustomed to see the product, otherwise they are unable to understand what *farfalle* or *rigatoni* are, or to see how big they are and what they look like. And they become deformed. Importing boxes of pasta from Italy and placing them in the American distribution system, which is less delicate than the Italian and European equivalent, make them dented. So while the packs of the competitors remained in perfect condition, those of Barilla did not.

An operation was therefore carried out on the pack, with the window inserted, the cardboard reinforced by comparison with the standard company version, a review of the graphic appearance with a view to making the wording more legible, the introduction of a short

history of Barilla, a table containing nutritional information (which had only just become a legal requirement), a recipe and a guarantee of authenticity (100% durum wheat, Italy's no. 1 pasta).

The new pack first saw the light of day between the end of 1994 and the start of 1995. "It's one of the success factors. The box doesn't get crushed, it's good to look at, it communicates a series of useful pieces of information to the consumer and the pasta shapes inside are visible"⁷⁵.

The second step was to commit to targeted marketing initiatives, which were not too costly and were above all capable of creating culture. The operation began with a couponing campaign, with small coupons on the packs that stimulated the motivation to buy. At that time, Barilla pasta cost \$ 1.39 no matter what the shape (contrary to the competitors, who priced their products differently in accordance with the shape). The objective was to get the consumers into the world of Barilla, inviting them to try not only spaghetti and elbows, but the new shapes as well. The Americans particularly like *farfalle*, for example, which they see as trendy and appealing.

The next step was to publish three advertorials in the *New York Times*. The first revolved around the fact that there are regulations in Italy that lay down the standards and quality of pasta, which is not the case in America, where anybody is free to produce pasta as they like. The second emphasised the quality of durum wheat that Barilla used and the avoidance of pesticides



in the cultivation of the raw materials, and the third regarded the control exerted by the company on every stage of the production process.

To check the legibility of these articles, a free phone number, 1-800-9 was included, with the promise that anyone who called would be sent a small recipe booklet. The Norwalk office was literally bombarded with phone calls! "This confirms that creating culture on the product is the right route to take"⁶. Later, Barilla tried to reap the benefits of the growing success of its products in the world of catering (with a mean annual growth rate in the region of 50%), by using this for advertising purposes. It was on this basis that the idea to have the *New York Times* advertorials published every Friday, the day when the newspaper printed its restaurant reviews, emerged.

This is how it was decided to advertise Barilla pasta: *What do great chefs in Italy and New York have in common? Barilla pasta.* And the list of restaurants that used the product was published, with the names changing every week, after creating a database of around 300 restaurants. At the start, 5 outlets were indicated, then 10, and finally 15 at a time, with the result that there was a kind of competition among the restaurant owners in the city to use Barilla pasta and in so doing to end up in the newspaper.

But the most significant element, the true success factor, took shape in September 1995. "It was the famous six week radio advertising campaign that was the leap ahead in quality terms that resolved the problems"⁸.

On the New York market, already highly competitive (the first in the USA in terms of pasta consumption, due to the large number of Italian immigrants who live there, with the consequent development of an Italian food culture), Barilla was already the 58th brand out of a total of more than a hundred in the mid-nineties. In only six weeks, it was going on to become the second of all the brands, with a share of 12%, and the absolute leader in the Italian segment. And all this with an investment of only \$ 300,000.

"The strategic decision was to focus all our energies on the New York market, using a claim taken from a famous Frank Sinatra song, *If you can make it in New*

York, you can make it anywhere"⁹. In this way, the company, working with a small advertising agency, thought up a more innovative message that would have had greater impact than the press campaign in the newspapers (which was now published not only in the *New York Times*, but also in *New Yorker* and the *New York Magazine*) and make use of a medium other than television, as the economic resources for the production of an advertising film were not available. Radio was the ideal solution!

But once the medium had been selected, there was still a lot to think about. By making pre-recorded ads, there was the risk of becoming lost in the sea of so many others, which meant that it was necessary to come up with something else, so as not to pass unnoticed. The idea therefore emerged to make use of the best DJs on the 6 to 8 in the morning slots of the five main New York radio stations, out of the total of twelve.

They were told all about Barilla and given the chance to taste it. "In no circumstances they can talk about our products without trying them out and enjoying them first. They have to understand the difference between our pasta and that of the competition, which gets overcooked and becomes a kind of mush. The Americans think pasta is pasta, just another commodity, with no difference between one and all the others"¹⁰. But they were going to change their minds, because the DJs immediately became enthusiastic over Barilla.

The company provided them with a series of key points, which explained why Barilla was different from all the other types of pasta on the market, and asked each DJ to talk about the product live, in an improvised manner. This advertising intuition turned out to be correct, and luck certainly lent a hand, but it was not possible to repeat this experiment.

In 1995 the idea was passed on to the biggest agency in the USA, which was to deal with the group's advertising on the foreign markets from this point onwards – Grey Advertising. The objective was to spread the business model throughout the country.

But there are around 1800 radio stations in the USA, and not all the DJs are as valid as those first ones selected by Barilla. An attempt was made, however, to

On 13 October 1997 – symbolically just after Columbus Day – the first stone of the new Barilla plant in the USA was laid. Thanks to hectic activity – the facing page shows the entrance to the site and an aerial view of the excavations for the foundations, to the right, the warehouse, already with its roof, beneath the snow – it was to start production with the first pasta line only eleven months later [ASB, BAR I Aa, 1997/15; 1998/12].



pre-record the spots to imitate those that had been most successful, but even though they selected the best DJs in each area, the powerful impact of the past in terms of an increase in brand awareness did not take place. The message became impersonal, and lost its immediacy and spontaneity. At this point, it became necessary to launch a TV campaign, something that officially came about in 1996, with the first significant spot on US TV, “*Al dente is why*”, which concentrated on the quality of Barilla pasta.

On 15 August 1995 the work that had been done was presented. With only twelve people, the rather pioneering structure of Norwalk had succeeded in turning over 40 billion lire, always reinvesting the profits, and in the three years that followed the figure reached 100 billion lire. “But the new executive director, who was used to major economic structures, aimed higher and suggested the setting up of a plan that would enable the company to achieve a turnover of at least 1000 billions”¹¹. In this way, another phase on the American market began, with another type of business. The profitable niche strategy geared towards making Barilla the leader on the local markets was abandoned. This would have involved selecting the markets to aim at in the north east, San Francisco and the west coast, Chicago and Florida, with a low investment localised distribution approach. The company decided to pursue a mass market strategy, with high investments and national distribution in the short term as the objective. “The mandate was to recruit all the people we needed and complete the distribution process throughout the USA within three or four months at the most”¹². At the end of the year, the decision was taken to move the administrative and commercial headquarters of Barilla America Inc. from Norwalk to the Chicago, Illinois, area. Behind the thinking was the notion to stop being a company from the north east and become seen as a national enterprise, and to do this, it was necessary to move to the centre of the country. After a brief period of research to find the best location, in spring 1997 the company transferred to Lincolnshire, to the north of Chicago. The new management team was set up at this precise time, with nearly forty people recruited. “We had a to-

tal staff of 72, from 65 different companies, as well as 4 expatriates. It was the tower of Babylon. Everybody had their own training and professional background. Time and commitment were needed to coordinate what everybody was doing, but the adventure turned out to be a fascinating one”¹³.

The Chicago era opened up the second phase of Barilla’s expansion on the American market, from an international company to a multinational one.

The conquest of the American market

One of the reasons why the Barilla Group had succeeded in conquering America in such a short space of time was the adoption of communication strategies capable of aiming at the interests of the US consumers quickly and effectively, spreading a culture that bound together Italy, pasta and the Barilla brand name.

In 1996, the company was still based at Norwalk and a dozen people worked for it. “The structure is still at the embryonic stage, it’s just a start-up at this point”¹⁴. Barilla’s market shares were less than 4% and concentrated on the north east coast, from New Jersey to New England. The positioning of the business was relatively precise, on the basis of authentic Italian pasta, and was backed up by advertising communication that was not run on the basis of traditional methods. At this time, in fact, the brand communication in its area of positioning was mainly based on the sponsorship of radio programmes, as we have seen.

As a result of the marketing operations carried out, brand awareness underwent significant development, even though it still remained below 20% at national level and around 50% locally. “The positioning is in any case a precise one and correct as a concept, geared towards young, trendsetting adults”¹⁵.

In those years, “the structure of the American pasta business was similar to its Italian equivalent of the fifties, before Barilla took on importance at national level, which was brought about with the expansion into the centre and south of the country in the seventies”¹⁶. It was a highly regional business. We have to re-



member that the USA is a market made up of 52 different markets in terms of pasta consumption. The situation had been similar in Italy, with much higher consumption of pasta in the south than in the north. In the New York zone, average pasta consumption is in the region of 18-20 kg per year, while in the mid-west, for example, the figure is 6 kg.

There's also a directly proportional relationship between the levels of consumption and the number of shapes bought. The Americans who eat a lot of pasta are interested in seeking out different shapes, while those that eat it only occasionally tend to select only spaghetti and elbows. "These two shapes are the driving structure of pasta consumption throughout the USA, but as new shapes are added, such as typically Italian short pasta such as *penne* and *rigatoni* in the north east, consumption increases geometrically"¹⁷.

The American markets are extremely segmented, and each zone has its own leader. There is not a single pasta brand leader in more than two or three markets, or which even has a presence in more than ten. This is because the pasta business in the USA has developed above all through the Italian immigrants, who set up their local pasta factories. "The situation is reasonably similar to what we still have today in the south of Italy, where you'll find a certain brand of pasta rather than another in the area where you happen to find yourself, together with the national brands such as Barilla"¹⁸.

Unlike Italy, however, in the USA each pasta shape has a different price. Spaghetti cost less, because it is more widely consumed, while the short and speciality pastas are more expensive. Right from the start, though, Barilla entered the American market on the basis of Italian principles, meaning that the cost of the pasta was not determined by its shape, with the exception of the more expensive egg pasta. Clearly, this factor facilitated the consumption of the speciality products. Many Americans got to know Barilla precisely because they found new shapes at a convenient price under this brand name. For some shapes, such as spaghetti, Barilla occupies the premium segment of the market, while for others it costs the same or even less than the local brand, and we also have to consider that the company provides

consumers with a broad range of shapes and very high quality levels, by comparison with the American average.

The dominant vision was clear – Barilla can and has to become the leading pasta brand in the USA. Not just the market leader in New York, but the pasta with the highest sales in every state in the union¹⁹.

The first notion was geographic expansion, which meant starting to distribute Barilla pasta throughout the USA, starting from New York. The second was to increase brand awareness, by backing it up on every local market on which it was launched.

And so, the brand began to expand, to the point where awareness of it at national level was around 70% within three years. After only a year and a half, a good level of distribution was achieved, covering 84-85% of American territory, which probably accounts for 90-95% of pasta consumption in the country.

What did advertising contribute to all this? From 1996 onwards the aim of the advertising was to convince consumers that the Italian authenticity of Barilla pasta creates a difference in quality terms, which the consumer is able to see, smell and taste. This was because the national reality was the notion that 'pasta is pasta'. There is a consolidated consumer belief among the Americans that there is very little difference between one pasta and another, as a result of which they tend to buy the product substantially on the basis of what it costs.

"The objective of the communication strategy was to have the consumer perceive that not all pastas are the same, because Barilla never gets it wrong. As the product really is superior to the others, partly because it's made with durum wheat flour, it's able to put up with all kinds of stress during its preparation"²⁰.

The "*Al dente is why*" campaign worked on this precise fundamental principle. *Our favourite pasta in Italy is Barilla. What makes it no. 1? It's al dente. What's al dente? It's pasta that comes out perfectly every time, firm but tender*²¹. In this message, the product is compared with its competition, with a view to concentrating on the distinguishing feature of Barilla pasta, the fact that it is always *al dente* – a concept that the Amer-



On 16 June 1999, during a ceremony broadcast live by satellite link, the twin plants of Ames – the facing page shows a view of the complex and the photograph on the left shows the entrance with the flags flying in the wind [ASB, BAR I Aa, 1999/20] – and Foggia were officially opened in the presence of Guido and Paolo Barilla respectively (> III, page 139).

ican consumer is unconsciously aware of, even if the specific meaning of the words are unknown to him – as a principle of well made pasta.

With the *Al dente is why* copy strategy, the conquest of the American market began, and it was also backed up by radio sponsorship operations with local DJs.

The investment on the American market was with no doubt the biggest ever made by the Barilla Group in its history, from every point of view, and the marketing costs in terms of promotion and communication were significant. But the company understood right from the beginning that the support costs in the single markets are not always recovered by the results obtained, because the market potentials mean that getting back the advertising costs through sales is relatively complex when the shares remain limited. This is a key aspect – where, how and what to invest in? This brought about a review of the fundamental principle on American expansion, which was ‘wherever, at any cost’, in the sense of entering all the American markets with power and money because the results will pay back the investments. In actual fact, a growth of this kind is not so easy.

“There’s an expression in the mid-west: What have you done for me lately? It’s extremely difficult to tell people what Barilla is in markets where the consumers have no sensitivity to the product, and quite often not even curiosity helps, unlike Los Angeles or Miami, where there have always been Italians and pasta belongs to the local culture. In the mid-west and north west, most immigrants are from central Europe, where no culture of pasta exists, and this means that it’s by no means easy to conquer significant positions in these markets. It’s what we call the hole in the biscuit, because all the coastal regions of the US coastal areas have more positive reactions than the central regions, where the shares were to become significant only six years after the launch of Barilla at national level”²³.

In September 1997, a communication campaign was launched which moved Barilla decisively towards the theme of Italianness, emphasising how pasta, love and life are combined together. *Italians’ loves*, the second version of *Al dente is why*, ideally linked what the Ital-

ians like best – love and living well – with their love for pasta. The favourite pasta of the Italians is Barilla because it is *always al dente*. This TV message also contained a tag on the sauces (sustaining a product in advertising is always a costly business, and supporting two would be even more of a burden).

“The dilemma that we have to face up to is that of the critical mass necessary to make ourselves visible on the American market, which is rather large no matter what the product. In the USA, the major brands spend \$ 100 million a year on advertising, because the business and the market are enormous and we have to reach a relevant threshold of visibility. Beneath that threshold, you have to optimise your communication investments, you have to understand where, how and how much to spend, otherwise whatever you do will only be a drop in the ocean”²⁴.

The decision to design and build the Ames plant, which was to have “a production capacity of 100,000 tons a year and cover the requirements of the US market”²⁵, with an investment of more than 200 billion lire, was based on the wish to tackle the difficult financial situation in which Barilla found itself in the USA. Even though 1997 closed with a doubling of the volumes sold and a turnover of nearly 200 billion lire, the company had to handle the increase in duties on the product imports, expansion at national level (at this time, the distribution of a single item throughout the American market cost \$ 2 million), advertising, promotions and the transfer of the structure from New York to Chicago. But the reason that drove the company to consider the possibility of building a pasta factory in the USA was also based on the statement that “if we want to cover the demand on the American market today, the group just doesn’t have the production capacity to do this”²⁶.

The plant was to be built in Iowa, precisely due to the fact that the brand had to become national. The location had to be central and correct from the logistical viewpoint, equidistant from the main US pasta markets and well served by the road and rail networks. This is an area where the main crop is maize, with a strong agricultural and food industry tradition (its state university is the most famous agricultural college in the USA). In

addition, the workforce was well educated and the zone was in a period of powerful expansion.

The foundation stone of the pasta factory was laid on 13 October 1997, symbolically just after the national Columbus Day holiday. The complex was to be officially opened on 16 June 1999, at the same time as the Foggia plant. “A twinning between hundreds of people, separated by the ocean but united by the same commitment and the same culture, as well as the same professional training”²⁷. In the year when the new production structure was started up, with the first pasta line up and running in September 1998, the turnover on the American market underwent a significant increase, equivalent to 247 billion lire (+21% with respect to 1997), while the market share reached 9%.

At the time when the company started to consider the plant, it reflected on the positioning achieved by authentic Italian pasta, a concept not dissimilar from that of authentic Italian quality, of which the American consumer is aware. From September 1998, something changed – Barilla started to produce pasta in the heart of the USA. How was the product to succeed in remaining authentic Italian pasta? The question was a complex one in terms of marketing and had to be handled with care.

A number of trainees at the Northwestern University of Chicago were asked to carry out a study in the form of an analysis to find out what experience there was in the USA of products typically of non-American origins, to find out what happened at the time when it was decided to produce these in the States.

Various sectors were taken into consideration, not just the food industry. There is a famous Japanese soy sauce, produced in Wisconsin, which is the leading seller in the USA. And Mercedes cars, made in Kentucky, not Germany, did not lose any market share. On the other hand, it emerged that other products disappeared when they started to be made in the USA. Through this research project, Barilla understood that those who had failed had offered an inferior quality product, which meant that the product made in the USA was different from the original one that the consumers were used to. Or else they focused on the information to the effect



that the product was made in the USA.

The fundamental lesson was learned from the Japanese. They are almost obsessed with product quality and, before selling on the US market, they tested it out on Japanese consumers of the brand in Japan. This was what Barilla did with its pasta. “The various shapes made at Ames will be regularly sent to Italy before being put on sale to have them tasted by Italian consumers, in a comparison with the equivalent produced in Italy”²⁸. The pasta produced at Ames is excellent, and gives nothing away to the Italian product. Barilla attempted to guarantee a product of very high quality right from the start-up phase, because this is a delicate moment for the brand, its transition from Italian to US production. Whatever goes before can have a negative influence on a product that is not perfect.

At the same time as the Ames plant was being built, the one in Foggia was also being set up, on the basis of the twinning plan principle. The concept is a simple one – take the same design, the same machinery and the same technology, with a view to building two identical structures (the only difference is that the Ames plant has its own mill). Factory experts were also called to the USA from Italy to assist their American colleagues, who were in turn sent to Italy for a six month training period, to learn how pasta is made. This exchange of professional experiences was to become a part of all the communication to the American press.

The other guideline was provided by the Mercedes experience. “It doesn’t matter where it’s made. What

Two views of the Ames complex – left, the silos and, right, the pasta production lines – with a total area of 566,000 square metres, 35,000 of which are under cover, a milling capacity of 400 tons a day and annual productivity of 100,000 tons of pasta, with a workforce of 100.



does matter is that it's a Mercedes"²⁹ was the German company's market assumption. Barilla applied the same principle. "It's not important where the pasta is made. As it's made by Barilla, it's authentically Italian pasta, because Barilla knows how to make pasta". In the message, the decision was taken to tell a story, in which the chef of a restaurant appears for the first time. He cooks for his customers using only Barilla pasta because he knows that it is only with this product that he can achieve the results he wants. The film is entitled *Pasta at Giovanni's*, and it was made in 1999. "From the focus on communication, the principal of authentic Italian pasta disappeared, because we neither want to nor are we able to deceive the consumers. It doesn't form part of the philosophy of our company. The principle we emphasise is Barilla: Italian for pasta made perfect. The message received becomes the quality of the product, not the place of production"³⁰.

The communication strategy was transferred from Grey Advertising of New York to the Young & Rubicam agency in September 1998, and continued with the idea of the chef. For the tactical support on the radio, the company came up with a new idea – to leave the world of the DJs and refer to locally famous chefs. One of these is Paul Bortolotta, the best Italian chef in Chicago, who has an extremely popular restaurant on Michigan Avenue, La Spiaggia. Chef Bortolotta is not just highly skilled in the kitchen, he is also an excellent communicator, spontaneous and appealing. He does the radio ads for Barilla, including one with his father which is truly exhilarating. The campaign turned out to be a real success, partly because it presents the figure of the expert who guarantees that, even though he knows how to cook really well, it is Barilla pasta that can make any pasta dish excellent, and the same message was later to be put across on TV. Again built around the figure of the cook, but this time interpreted in a more humorous manner, was the TV campaign launched in 2001 to introduce Barilla filled pasta. This was the "*Tortelloni*" spot, similar to the Italian "*Cookery school*".

In September 1999, Barilla America became market

leader at national level, with a share equivalent to 10%, even though it did not achieve market leadership in any of the 52 local markets. On the threshold of the third millennium, the turnover achieved a further increase of 17%, reaching 299 billion lire, the sales volumes increased by 2% and the market share rose to 11%, confirming Barilla's place as market leader. In 2001, the company's leadership was further reinforced, confirming the brand leader position with a share of 13%.

Barilla went into the American market with an approach that was completely different from what it was expected, and surprised its competitors. "None of the competing companies has a real marketing strategy. Pasta is treated as a commodity with low added value, and the only way it's supported is with promotional activities. The focus is on a rock bottom price and, with three packs of spaghetti sold for \$ 1 rather than the 99 cents for one pack of Barilla, they have undoubted advantages. However, Barilla creates a brand equity and respect for and confidence in quality that can't stand up to comparison"³¹.

In brief, Barilla carries out traditional marketing activities and follows a precise strategy that the other American producers are unable to understand. The company has a firm conviction and an unshakeable will for expansion on the American market by building up a strong pasta business, and knows that it is fundamentally important to have a strategy and follow it up coherently. The USA is a platform that has to be faced up to in a rigorous manner, leaving nothing to chance.

The competitors have a quarterly vision of the business, while Barilla follows a long term plan. It is prepared to invest over a period of years if it believes that this is the only way to succeed in entering such a broad ranging and complex market as the American one. "I believe this is the real success factor – the solid desire to make it, irrespective of any difficulty or short term consideration. The idea is to make Barilla a household brand, a familiar product in the homes of the Americans, and we're succeeding in it"³².

After laying the foundations, Barilla America Inc. is



not something that is going to go away, but rather to undergo further expansion, perhaps with new products. There are not many Italian companies that have succeeded in forging out a stable position for themselves in the States, apart from those belonging to the world of fashion. In recent years, Barilla is the only new brand in the USA among those that did not exist and launched themselves from nowhere.

Apart from the professional aspects, Barilla has always tried to transmit its history, industrial conception and spirit to the people that work for the company in America. "In the USA, there are no enterprises like Barilla. They're all multinationals quoted on the stock exchange, whose principles are different from ours. They don't have a soul, an equity, a body of values, a precise image and an owner behind them, like Barilla does. It's impossible to explain to the Americans that our company doesn't reason only in terms of profits, but also in terms of brand value. Indeed, when faced with a choice we always go for the second of these, because we know that what will have most value is in the long terms"³³.

The sauce affair

When the company started expanding on the US pasta market in the mid-nineties, the Barilla sauces already existed, but they were produced and marketed by the Campbell Soup Company.

Campbell put forward its proposal to Barilla in 1994. A competitor, Unilever, had just launched a sauce in the premium segment, known as Five Brothers, and the US multinational needed an authentically Italian sauce to be launched in the upper price band of the market.

The idea that was put to Barilla America Inc. was to draw up a licensing contract. The company carefully assessed the proposal and agreed to entrust the sauce business to Campbell (the contract was signed in December 1994), which acquired the right to use the Barilla brand name on the product, paying the company a royalty and committing itself to achieve a

market share of 3-5%.

During the following year, a series of tests was carried out on American consumers, to find out whether the Barilla sauces met with their approval. The response was not entirely positive. The product didn't fully satisfy their requirements, either in terms of the recipe or the format. It was therefore decided to adjust the range of the six sauces on the US market and relaunch them.

In August 1995, the sauces had a market share of 4%, and reached 80% of national distribution, partly thanks to Campbell's gigantic distribution structure, but in June 1996, the sauces came to be handled by Barilla once again. "At the time when we were committing ourselves to build up a certain brand image, we couldn't have a situation in which a part of this was handled by another company"³⁴.

With the new management, the market share of the sauces initially dropped to 3.5%, but then in the years to come went on to settle at 4%, with a business worth around 50 billion lire. This is a difficult market, in which the group finds itself competing with giants. The competitors are brand names with turnovers of \$ 400 million dollars that invest 10% of this in advertising. Barilla has a turnover of \$ 20 million.

The business is not particularly strong. In the sauce market, the company is the fifth biggest brand in a market with five brands plus countless local manufacturers, with a premium positioning and a higher quality level than that of its competitors, but not significantly so.

From 1996 onwards, more varieties of sauces were launched in addition to the first six, once again taking into account the needs of the American consumers, in line with one of the fundamental principles of the expansion strategy laid down: to introduce our main brands to the most important markets in the world with products – adapted where necessary to local tastes and customs – which will always have the characteristics of an authentic Italian brand³⁵.

At the same time, a marketing strategy coherent with that for the pasta was developed, which makes the point that the sauces are not made in Italy, but in the USA, us-

Facing page, two more interiors of the Barilla America Ames plant, showing the packing lines [ASB, BAR I Aa, 1999/20].
Right, a view of the continuous vacuum kneading machines that operate in the Ames plant [ASB, BAR I Aa, 1999/20].



ing the recipes typical of the Italian tradition.

At the level of communication, the campaign entitled “*The Italian way*” followed this appeal to Italianness, underlining a typical aspect of the Italian people – at least as far as the perception of them abroad is concerned – the tendency to get involved in a discussion on everything.

In the spot, filmed at Campo de’ Fiori in Rome during the multicoloured market that is set up in the square, groups of Italians discuss what it is that makes Barilla sauces so good. Some say it is the olive oil, others the aromatic garlic, but they all agree that the Barilla pasta sauces are the only ones prepared in the Italian way. The communication activity for the sauces is highly limited, in any case, because the business is unable to sustain investments in this direction. In 2001, this was done for the “*Pasta dressing*” spot, but what is normally done to communicate the product is insert a few tags in the advertising for the pasta, and they are mentioned every so often on the radio.

The sauces make a contribution to the business, certainly, but the position they occupy is rather fragile. “Unlike the pasta, where there’s no national competi-

tor, here we find ourselves up against major food companies, such as Unilever, Campbell and Borden”³⁶.

The evolution involves adopting a precise segmentation strategy and designing innovative products, such as the sauces with a white base and, above all, dressings for pasta salads, as this is a very popular way of eating pasta in the summer in the USA. There are no specific seasonings. People just used salad dressings, which are based on vinegar and not really right for pasta.

Tests are being carried out on some markets, and the pasta salad sauces should give Barilla a personality within the world of sauces, enabling it to emerge from anonymity.

“It’s the only road we can take. We have to think about major changes, integrating the traditional red sauce segment, which is already dominated by such powerful companies”³⁷.

Notes

¹ From a conversation with Gianluigi Zenti, Executive Director of Barilla Professional, at the Barilla plant in Pedrignano, near Parma, on 10 September 2001.

² BARILLA GROUP, Report on the Company Balance Sheet, 1993, page 7.

^{3,4,5,6} From a conversation with Gianluigi Zenti, Executive Director of Barilla Professional, at the Barilla plant in Pedrignano, near Parma, on 10 September 2001.

⁷ (Already in English – TN).

⁸ From a conversation with Gianluigi Zenti, Executive Director of Barilla Professional, at the Barilla plant in Pedrignano, near Parma, on 10th September 2001.

⁹ (Already in English – TN).

^{10,11,12} From a conversation with Gianluigi Zenti, Executive Director of Barilla Professional, at the Barilla plant in Pedrignano, near Parma, on 10 September 2001.

¹³ From a conversation with Stefano Battioni, International Director of Barilla Bakery Business Development, at the Barilla plant in Pedrignano, near Parma, on 4 September 2001.

^{14,15,16,17,18,19,20} From a conversation with Gianluigi Zenti, Executive Director of Barilla Professional, at the Barilla plant in Pedrignano, near Parma, on 10 September 2001.

²¹ (Already in English – TN).

²² (Already in English – TN).

^{23,24} From a conversation with Stefano Battioni, International Director of Barilla Bakery Business Development, at the Barilla plant in Pedrignano, near Parma, on 4 September 2001.

²⁵ BARILLA GROUP, Report on the Company Balance Sheet, 1997, page 24.

²⁶ From *Gente Barilla*, House Organ of the Barilla Group, no. 19, 1997, page 1.

²⁷ From *Gente Barilla*, House Organ of the Barilla Group, no. 28, 1999, pp. 4-5.

²⁸ From a conversation with Stefano Battioni, International Director of Barilla Bakery Business Development, at the Barilla plant in Pedrignano, near Parma, on 4 September 2001.

²⁹ (Already in English – TN).

^{30,31,32,33,34} From a conversation with Stefano Battioni, International Director of Barilla Bakery Business Development, at the Barilla plant in Pedrignano, near Parma, on 4 September 2001.

³⁵ BARILLA GROUP, Letter from the Executive Director, in Report on the Company Balance Sheet, 1996, page 8.

³⁶ From a conversation with Stefano Battioni, International Director of Barilla Bakery Business Development, at the Barilla plant in Pedrignano, near Parma, on 4 September 2001.

³⁷ From a conversation with Gianluigi Zenti, Executive Director of Barilla Professional, at the Barilla plant in Pedrignano, near Parma, on 10 September 2001.

Barilla communication in Europe and in the world (1983-2002)

MARIAGRAZIA VILLA

Pasta is not water. And nor are the ready made sauces. Class, understood in the sense of quality, has always been a constant in the Barilla Group's advertising throughout the world. The sense of an exclusive, unequalled experience, even if what we are talking about is just a plate of pasta, confirms that even if the products are essential the difference is in the care that is taken over them, from the selection of the raw materials to the tables of the consumers. It is precisely the emotion of a privilege the pivot around which the international advertising rotates. The agencies changed – from TBWA up to 1994 to Grey Advertising up to 1998, and Young & Rubicam from September 1998 onwards – but the message has remained the same, even though it is tending increasingly towards the values of product performance, and the Italian or gastronomic nature of the pasta and sauces. In a broader sense, the emotive language, the involvement of the heart of the consumer with a view to making this converge on the product, belongs specifically to the genetic coding of Barilla communication, to the point where the appeal of certain campaigns is almost unintentional with respect to the objectives, a result achieved more through the situation or the personality than the desire to display brilliance. Leaving aside the brand positioning strategy or the technical or emotive content of the messages, the general reference always involves a classic, traditional style of communication, elegant but measured, connected on the one hand to common, everyday reality and on the other to the consumer's aspirations.

The guiding thread of Barilla advertising on the foreign markets, as in Italy, has been the ability to remain coherent with the soul of the company and its history (to the point where it is always Italians that speak in the various languages in the TV commercials, never local

speakers) and apply an essentially universal code, perhaps because, in more than a century, the company has always been owned by the same family and pasta production is potentially universal. The countries most closely controlled in terms of advertising are France, Germany and the USA, followed by Spain and Sweden (in the other countries, either campaigns already in place have been exported from elsewhere, adapting them to the local situation, or short term communication projects have been launched), while the most important medium used, in terms of the creation of a global business, is undoubtedly television, the only one that can have a truly widespread distribution to the consumers.

In France

The first international market for which Barilla studied a full communication campaign was that of France, where a fundamental decision was taken that was to remain unchanged in the course of time: wink at the customer rather than explain the product.

The four TV commercials broadcast from 1983 to 1987 focused on the precious unique nature of the Barilla pasta shapes, presented in a box with a black velvet lining which makes the yellow of the pasta stand out. Both "*Les bijoux*"¹ and "*Rat d'hotel*"², directed by Claude Miller (1942-), are set in the refined city of Venice, between aristocratic palaces and elegant female figures. There is no reference to how you cook pasta, only to the range of shapes, which is so prestigious that it can be presented as if it was a collection of jewels. The concept is important – pasta is not just any old product, but offers a broad possibility of choice. This was an ingenious piece of intuition at the level of the philosophy of communication. The pasta is treated as something noble to move it away as far as possible from all the stereotypes of the sector communication, which are linked to moments of consumption. Substantially speaking, this is an absolute break from what the other pasta brands were doing.

The idea of a product of high value also extended to the sauces in the two spots entitled "*Rat d'hotel*"³ dedicated to the ready seasonings. The sauces are so precious that

Barilla Pasta: "Venice - Les bijoux", 1983 [ASB, BAR F Re, 1983/1]

Agency: TBWA

Creative director: Uli Weisendanger

Art director: Richard Claverie

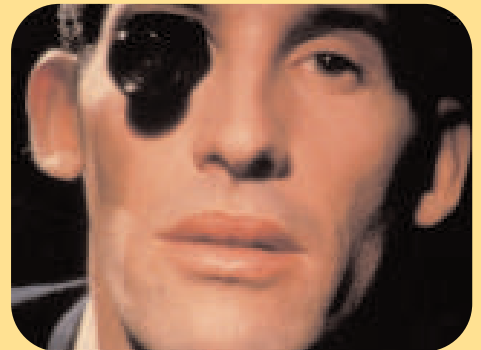
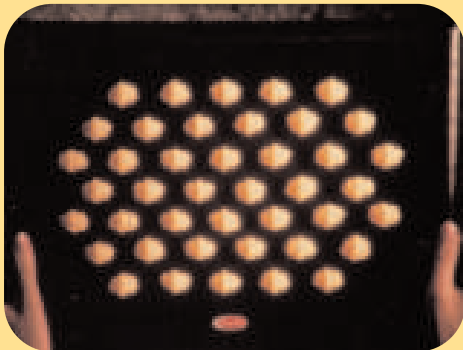
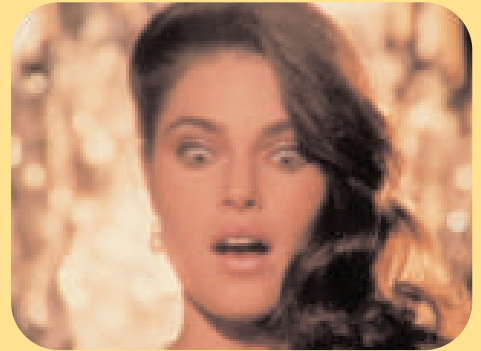
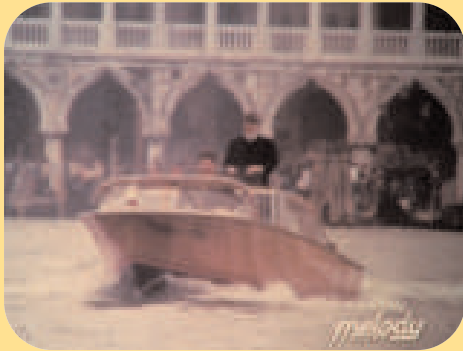
Director: Claude Miller

Director of photography: –

Production: Telega

Music: Gioacchino Rossini, Semiramide, Ouverture

Starring: –



they are kept in a safe, and even stolen, as if they were paintings by old masters or pieces of antique porcelain. Stylistically attractive and, once again, geared towards emphasising how unique Barilla pasta is, is the film “*Museum*”⁴, directed by Ridley Scott (> III, Schedules, page 294) in 1989, where a girl replaces an archaeological find with a *pipa rigata*. The idea of the museum is perhaps a little dusty and not entirely in line with the intrinsic vitality of the product, but for the first time the pasta pack appears, sticking out of the girl’s bag. This is the first step towards a progressive approach towards the consumer. In the later film, “*Sauces toscanes*”⁵, by Barry Myers in 1990, the ready sauces are thoroughly presented, set within an interesting story full of rhythm, the meaning of which is that the Barilla sauces are so good that they can even be enjoyed on their own if you cannot use the pasta pot. There is such a dignity of product that they can be independent of pasta, which indeed is not shown in the film. It was from 1992 onwards that the Italians’ French cousins were shown how to prepare pasta and how a sauce is created. Right up to 1999, the histrionic Gérard Depardieu appeared as a testimonial (> III, Schedules, page 287). This was a well aimed decision – the figure is likeable and fascinating, but above all he is credible both as a cook and as a gourmet, and he certainly has an influence over the French people. In “*Terrasse*”, from 1992⁶, directed once again by Scott and set in Rome, Depardieu is a neighbour who calms down an arguing Italian couple with a plate of Barilla pasta (worthy of note was the use of the cliché that the Italians argue in public in loud voices, as well as the use of the Mediterranean beauty of Mariagrazia Cucinotta). For the first time in an advertising film, the key frame of the tasting of pasta is inserted (which corresponds not only to checking whether it is *al dente*, but is also an anticipation of pleasure). In “*Café*”⁷, from 1994, directed by David Lynch (> III, Schedules, page 290), set in the magnificent scenario of Rome’s Piazza Navona, Gérard consoles a little girl who has fallen off her bicycle with a smoking plate of pasta (pasta with its miraculous powers!) and takes another injured girl into his open arms (again, the actress is an Italian beauty, but of a more Central European type, Alessia Merz).

After Rick Levine’s film “*Le coursier*”⁸ from 1995, which plays on the dual value system of work and family, in which a manager disguises himself as a courier to go home to his mum and dad and eat some pasta, a film of an episodic nature, which appears to have become separated from the compact communication project, Depardieu returned. Directed by Jean Paul Rappeneau (1932–), a former assistant to Louis Malle, director of *The Hussar on the Roof*, with *Balcon*⁹ in 1996 and *Le temps pour changer*¹⁰ in 1997, again by Rappeneau, in which the consumer is taught that not all pastas are the same, there are those with quality and others without.

For the first time, the difference between products is mentioned, and Gérard becomes an appealing ally in correcting the error in the choice of pasta. The two films reinforced the concept expressed by the first international film from the group, *Al dente is why*¹¹, but remained faithful to the philosophy of building up a story around the message, rather than putting together lots of ‘slices of real life’. There is also a story in the 1998 film “*Les casseroles*”¹², in which Depardieu advertises the sauces (which he no longer cooks, seeing as how Barilla offers him the convenience of finding them ready made). In a small town in the French countryside, a few kids have stolen the pots from an elderly woman who has to season some pasta. Gérard shows her that the Barilla sauces are as good as the home made variety, and that you do not need too many pots to prepare them, as they are ready to use just as they are.

A greater ‘quantity’ of story is contained in the last film with Depardieu as testimonial, “*En panne*” from 1999¹³, directed by Jean Pierre Jeunet (1953–), who achieved fame with the films *Delicatessen* and *Amélie*. One stormy evening, a few girls are stranded when their car breaks down and find themselves as the guests of a kind of evil ogre in a house with a sinister atmosphere, but fortunately Gérard is not so bad, and he invites them to sit down at the table and serves them a plate of pasta. “It’s *al dente*”, says one of the girls. “It’s perfect”, comments another. “Is it Barilla?” they ask. The circle closes perfectly. Now the consumer knows not only that the pasta that never overcooks is pasta of quality, but also that it can be none other than Barilla.

Barilla Pasta: "Venice - Rat d'hotel", 1987 [ASB, BAR F Re, 1987/1]

Agency: TBWA

Creative director: Uli Weisendanger

Art director: Jean Claude Jonis

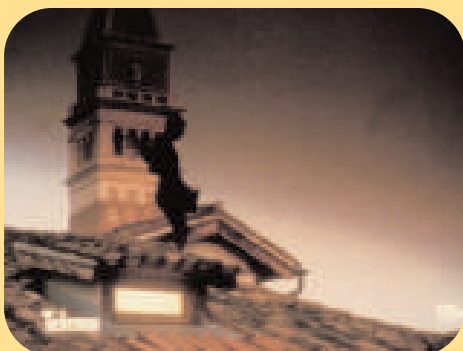
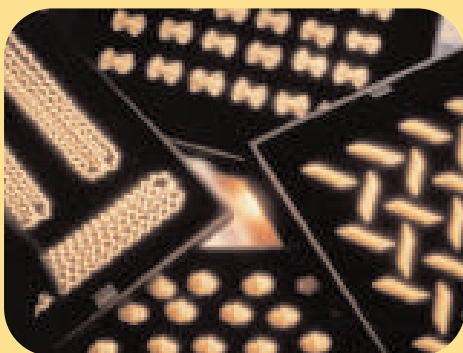
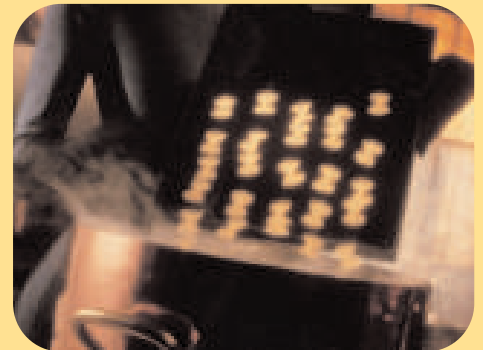
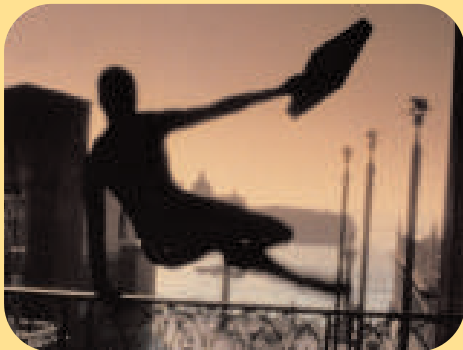
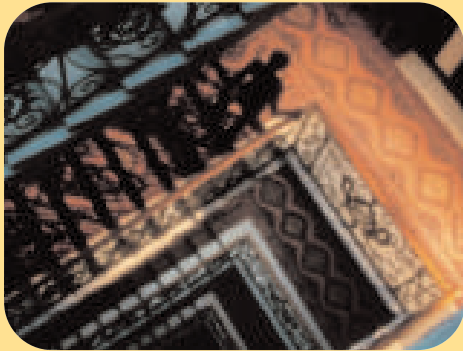
Director: Claude Miller

Director of photography: –

Production: Telema

Music: Wolfgang Amadeus Mozart, G minor Symphony no. 25 K 183,
primo morendo

Starring: –



Below, a few scenes from the film “Le Musée”, by the TBWA Agency, directed in 1989 by the English director Ridley Scott, who achieved extraordinary results in creating the atmosphere of a precious collection of shells in an old Venetian palace. The actress cannot resist the atavistic gesture of listening to the sea, by placing a shell against her ear. But the precious exhibit falls out of her hand, lands on the floor and breaks. It is quickly replaced by a pasta shell (> III, page 221, centre), and a message: Barilla pipe rigate. Hold them up to your ear, and you’ll hear them boil [ASB, BAR F Re, 1989/1].



After “*Le pecheur*” from 2000¹⁴, which aims at Italian-ness, but without adding anything new to the message (an angler hums Toto Cotugno’s song *Sono un italiano* [I’m an Italian] and, naturally, eats Barilla pasta), there is a return to the communication of class with the “*Paris-Venice*” campaign from 2001¹⁵, in which a sophisticated French couple invite some friends to dinner and, thanks to a plate of Barilla pasta, they all find themselves on the Grand Canal. This is a film that increases the perceived value of the brand, by emphasising its Italian authenticity and placing it in a particularly chic setting.

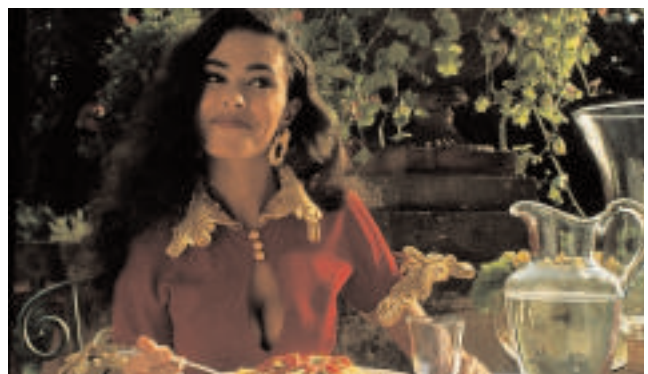
In Germany

On the German market, where Barilla disembarked in the advertising sense in 1991, the procedure was very similar to that applied in France. The concept on which the consumer’s attention was to be focused remained the exclusiveness of Barilla pasta which, with all its shapes, was like a collection of precious objects. The choice of testimonial fell on the tennis champion Steffi Graf (> III, Schedules, page 289), a German sporting heroine. In this case too, the choice was the right one, as the sportswoman had all the qualities required to drive the message home.

In the first five spots¹⁶ by TBWA, directed by Ken Nahoum in 1991 and 1992, Steffi wore *farfalle*, spirals, *penne rigate* and shells as if they were items of jewellery. She was immersed in a surreal black space, from which the luminous power of her smile and hair emerged, as well as the various pasta shapes (the combination of Steffi’s blond hair with the yellow of the pasta worked well). Her presence became increasingly familiar, and certainly approached the consumer more closely. At the start, she wore evening dress and emanated a cool elegance, then we saw her in trousers and informal tennis shoes, while in the end she wore ski pants and went barefoot.

In the later 1994 films¹⁷ directed by Bob Giraldi, she is even more the next door girl, at home cooking Barilla pasta. Here, however, there is a significant intuition: the credibility of the testimonial is that of the sportswoman,

Barilla convinced Gérard Depardieu to offer his services to the world of advertising for the first time in his career. He was to star in the seven Barilla films made from 1992 to 1999. Below, "Terasse romaine", by TBWA, set in the unmistakable Campidoglio in Rome, with a very young Maria Grazia Cucinotta, victim of the jealousy of her companion [ASB, BAR F Re, 1992/1].



Barilla: one hundred and twenty five years of advertising and communication

Barilla Pasta: "Le café", 1994 [ASB, BAR F Re, 1994/1]

Agency: TBWA

Creative director:

Art director: –

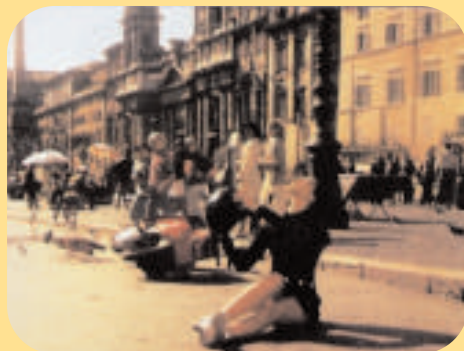
Director: David Lynch

Director of photography:

Production: –

Music: –

Starring: Gérard Depardieu, Alessia Merz



Barilla Pasta: "Balcon", 1996 [ASB, BAR F Re, 1996/1]

Agency: Grey Advertising

Creative director: –

Art director: –

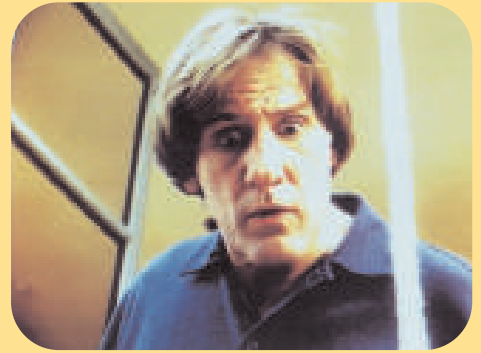
Director: Jean Paul Rappeneau

Director of photography:

Production: –

Music: –

Starring: Gérard Depardieu



Philippe Coccioletti is the overstressed manager who takes the place of the courier to get beyond the people at reception and reach his parents' home (Glauco Onorato as the father) after a trip through the typical Roman streets, for an appetising plate of Barilla pasta. The director was the non-conformist Rick Levine, the 1995 production by BRW & Partners, the agency Grey Advertising [ASB, BAR F Re, 1995/1].



Barilla Pasta: "Paris-Venice", 2001 [ASB, BAR F Re, 2001/3]

Agency: Young & Rubicam

Creative director: Antonio Vignali, Pasquale Diaferia

Art director: Antonio Vignali

Director: Jeremiah Checkick

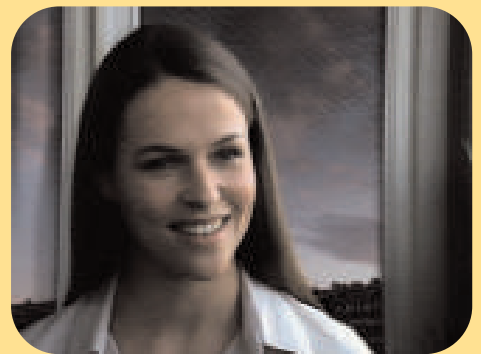
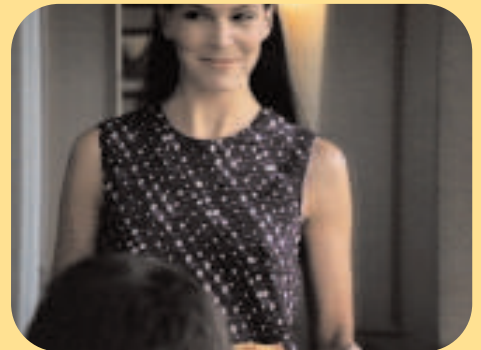
Director of photography: –

Production: BRW

Music: Di sole e d'azzurro, by Giorgia

Starring: Sandra Rossi (hostess), Jacques C. (host),

Tim Ward, Lucie Jeanne (guests)



certainly not a cook or gourmet. The idea, then, was to get her to use the tools of her trade, using the credibility of this following a number of minor domestic incidents, as a result of which she drains the pasta with her racquet, serves it in her Wimbledon trophy or turns of the gas with a service. Following the working relationship with Graf, 1995 was the year of the “Boy” spot¹⁸, in which a boy reluctantly eats a plate of overcooked, gluey spaghetti. Only Barilla pasta is capable of restoring his appetite. For the first time on the German market, the message concentrated on the difference between a quality product and the others, as well as the socialising value of a plate of pasta, with explicit reference to the customs of the Italians. The same message, to the effect that not all pastas are the same, was confirmed by “Parken”¹⁹ from the following year (which was later translated into English for the UK market). This involves a cooking competition between a husband and wife.

A further step forward had been taken. By now, Barilla pasta was such a familiar product in Germany that it was bought on an everyday basis, and it is automatically placed in the shopping bag. And in addition, the reason why it is a perfect pasta is that it always remains *al dente*. This specific feature that makes Barilla pasta recognisable even with your eyes closed, as we see in “*Italians love closed eyes*”²⁰ from 1997-98 (later adapted for the US market), a version of the international *Al dente is why*, which was more linked to the Italian way of life (it is not merely by chance that we hear Italian spoken in the background, to make the communication more credible) and their loves, including pasta. A convincing film by Grey Advertising, even though it presented a kind of comic book Italy full of clichés, rather than a real country, was “*Pasta at Giovanni's*”²¹ from 1999 (later translated into English for the US market), which placed the accent on the Italian territory, seen as the land of pasta, as well as the high gastronomic tradition of the country's cuisine. Here, it is a chef of Italian origin (Glaucio Onorato) who explains why Barilla pasta is perfect.

You can even become a little distracted and go and kick a ball around with some kids. The pasta will not overcook and it will always remain *al dente*. After showing the German consumers the high quality of the pasta, we

move on to the sauces, with the second international film from the Barilla Group, “*Sauces*” (2001)²². This hinges around the ability of the Italians to create excellent seasonings for any kind of pasta. There is also a specialist involved, a chef who shows how to prepare an excellent sauce, with fresh, good quality ingredients, just like those you will find among the Barilla ready sauces, *the result of a hundred years of love for pasta*. This is a film with a lively rhythm, further enhanced by music from Mozart's *The marriage of Figaro* in the background, which expresses a strong sense of vitality, naturalness and joy (> III, page 143).

In Spain

In Spain, only two films were broadcast. The first, from 1993, was designed specially for the Spanish market, and the second, shown on TV in 1998, was the classic *Al dente is why*²³.

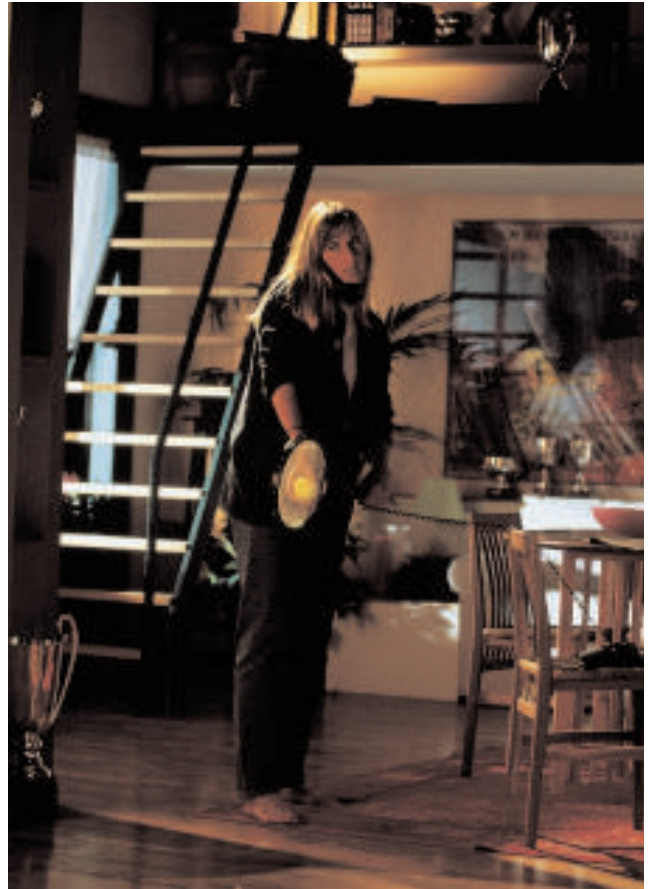
“*Train*”²⁴, directed by Gonzalo Suarez (1934-), followed the philosophy of the authoritative testimonial, and an appropriate choice for this turned out to be Plácido Domingo (> III, Schedules, page 287), just as Depardieu and Graf had been in the past. His success as an opera singer is equal to that of Italian pasta in the world. Also in this case, it was necessary to appeal to the art of the personality (linked in this case to a musical form that is typically Italian, that of melodrama) to make his suddenly appearing as a cook credible.

After a concert at the prestigious Royal Theatre of Parma, Domingo gets on a refined train, as elegant as the Orient Express, at Milan station and cooks a dish of pasta for the orchestra. An atmosphere of class to pay homage to the creativity of the Italians, to emphasise how Barilla offers you products of high quality, in line with tradition.

In Sweden

Another exceptional testimonial, this time chosen for the Swedish market, was the tennis player Stefan Ed-

In Germany, after the first, extremely refined TBWA campaign of 1991 (> III, page 222), in 1994 Steffi Graf featured in three more spots, directed by Bob Giraldi, in which a tennis champion resolves a few everyday hitches in her own way, in a lighthearted, ironic manner. The Wimbledon trophy – below – quickly takes the place of the broken serving dish; the tennis racquet, bottom, replaces the lost colander and, right, a well-aimed service turns off the gas under the pot that is boiling over, during a phone call that cannot be interrupted for any reason in the world [ASB, BAR D Re, 1994/1-2-3].



berg (> III, Schedules, page 288), in 1992. He is the least communicative of those who had been used up to this point, indeed, he is famous for never showing any emotion on the court. But he is a sportsman of outstanding physical fitness, good looking and reassuring.

What better confirmation could there be that a Mediterranean style diet, pasta especially, is suitable for sportsmen and gives health and wellbeing? To have the personality approach the people and make him credible, it was necessary to make him smile, suggest some kind of comical gesture, break the ice a little, and the miracle was performed.

It turned out that he was a nice guy after all! He posed for a series of photographs as if he was a model, in a rigorously black studio, with a pack of Barilla pasta in his hand. The successful idea in Michael Jansson's film²⁵ was that the pack of *penne rigate* always remained in the foreground, to the point where you got the impression that the photo shoot was on behalf of the pasta rather than Edberg.

Less incisive was the film "*Macaronetti*"²⁶, from 1997, which was followed by "*Al dente is why*"²⁷, on the quality of Barilla pasta. The figure of a chef dressed to perfection in an extremely clean and tidy kitchen appeared. Perhaps the Nordic rigour was somewhat excessive, as it does not go on well with the creative flair of the Italians and the celebratory disorder of their way of life.

In the USA

In the USA, the first television commercials in which the Barilla brand appeared were those for the sauces. Apart from those handled in 1995 by the Campbell Soup Company, which marketed the products under licence, the group's first spot was the 1996 film "*Museum*"²⁸. This was an original film, in which the figures from a number of Italian paintings pass each other plates of pasta with the Barilla ready sauces, up to the point where, one by one, they enter the 'frame' of a real house.

An exquisitely stars and stripes way of observing the Italians – gaudy colours, expressive gestures, entertain-

ing scenes. But the pay off was precise: *Number 1 in Italy, now available in the USA*.

"*The Italian way*"²⁹, from 1997, also dealt with the sauces, in a kind of collage of interviews, set in a traditional Roman market, on the many ways there are to season pasta. Each interviewee has his own favourite sauce, but Barilla gets all of them to agree. The film is cheerful and colourful, bursting with the energy and exuberance of the Italian people. Just the right atmosphere to advertise a product made with lots of different ingredients and typically Italian.

"*New bowl*"³⁰, from 2001, hit the target, but revolved around American ways and customs. This was made to launch the new pasta salad dressing, designed as an accompaniment to cold pasta salads. At an open air barbecue, the guests fill up their plates with the Barilla ready sauces rather than grilled steaks. The reason? *Pasta's never had it this good*.

This is an appealing scene for a serious company such as Barilla, as if it had understood that the American public wants a more lighthearted message than the Europeans. To explain the virtues of pasta to the US consumers, we move straight into the core of the product. The approach adopted for the French market and, initially, the German one, does not apply in a country with simpler, more pragmatic cultural traditions.

"*Breaking away*"³¹, directed by Norman Seeff in 1996, was the first film that tried to explain why not all pastas are the same. It does this through a brief, clear and immediate story. A girl gets back from Italy and wants to prepare a dish of Barilla pasta for her parents, but her mother had already had the same idea. The only problem is that the product she uses is of inferior quality, and when the two are compared, it is the girl who wins.

Structured on a series of direct statements by Italians as to why Barilla is better than the competing products is the film "*Al dente is why*"³², from the same year and with the same director, which was to be broadcast in many countries, with the necessary linguistic adaptations. For Japan, there was the curious decision to make use of separate frames³³, which appear and reappear, following the voice off screen on the basis of a perfect equilibrium of editing, as if the mentality of the Japan-

Barilla Pasta: "Train", 1993 [BAR E Re, 1993/1]

Agency: TBWA Spain

Creative director: Andrea Alcalà, Alfonso Hernandez

Art director: Andreas Alcalà

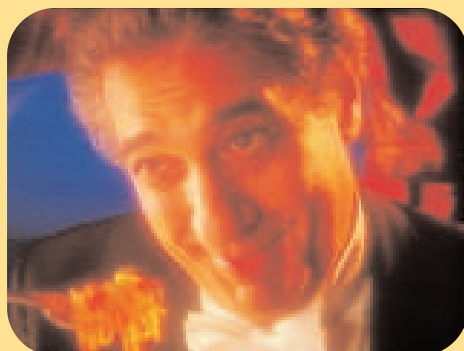
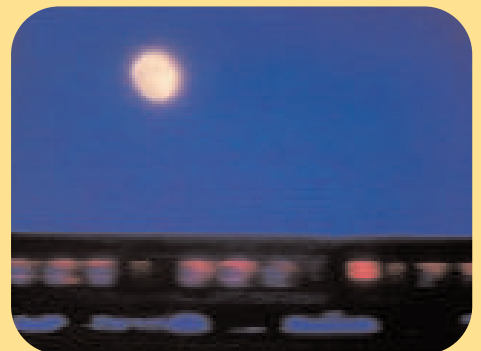
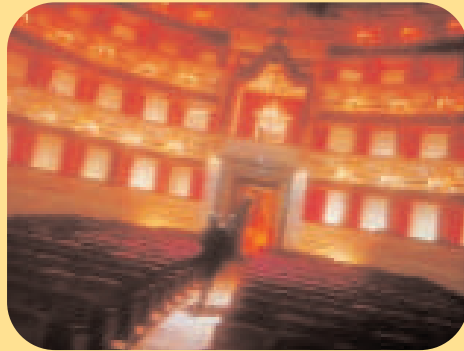
Director: Gonzalo Suarez

Director of photography: –

Production: –

Music: Giuseppe Verdi, *Il Trovatore*, the aria *Di quella pira*,
sung by Placido Domingo

Starring: Placido Domingo



ese people required a communication in terms of quantity and without flow.

This is an excellent example of how Barilla has always calibrated its advertising strategy, and not just its products and services, in accordance with the various local scenes and the requirements of the public.

The intuition of *Al dente is why* is significant, and this maybe explains why it was used in a global communication strategy.

The Italians became testimonials of themselves, exporting their way of being and explaining what pasta *al dente* meant in a highly approximate English punctuated by intriguing gestures. The expressions are fresh and authentic, and therefore credible, a kind of neo-realist quotation within a typically American neo-pop culture. The “*Chef Bartolotta*” film³⁴, from 2000, gave new impetus to the company’s message, which found itself enriched – Barilla pasta is not just of high quality, it is also capable of making any dish special. The words of an expert, and one of Italian origins too, who also happens to be highly communicative.

And in addition, with respect to the previous “*At Giovanni’s*” commercial, in which Giovanni is not a real chef, Bartolotta really is a chef, and one of the best known in America into the bargain. The chosen testimonial therefore has all the authority to enable him to recommend the product.

A more whimsical message was put across in the film “*Defy the competition - Tortellini*”³⁵ from 2001, created to launch the dry filled pasta, in which there is an appeal to the ancient culture of knowing how to do things, through the skilled hands of an Italian housewife at work, but there is also all the goodness and convenience of a product that is ready to use, that is so delicious that you can even win a cookery competition with it.

International press campaigns

As far as press and poster campaigns are concerned, the two most significant experiments on the international markets were those from the period (1996-1998) and “*Paradox*” (2001, > III, page 237), both international. The former³⁶, which ideally recalls the communication on the home market in the second half of the seventies, in which the consumer is shown the difference between durum wheat and soft grain pasta, had the objective of making clear the difference in performance between pasta *al dente* and that of poor quality, gluey and sticking together, by comparing two dishes. This was a simple, direct campaign, of immediate interpretation, but maybe a little too caption-based. Italian creativity fails to emerge at its best, and the message, in spite of being incisive, has too much of a ‘service’ tone to guarantee that it would be memorable. From the graphic point of view as well, it is well meaning, but ‘poor’. It risks draining away the high brand image by concentrating too much on the product.

The other campaign³⁷, however, was extremely creative. To highlight the Italian nature of pasta and the fact that Barilla is number 1 in Italy, a paradoxical gastronomic question is asked: If you had to choose the finest paella, would you go for an English one? Or, If you wanted the finest salmon, would you buy one from Austria?

Graphically, this was precise, almost a return to the message that Barilla is not just good, but it is high class too. At the level of composition, the text and images make up a well balanced dialogue, and in the chromatic sense, not only the exuberant, appetizing cheerfulness of the sauce comes through, but also the carefully chosen blue of the plate, exactly the same colour as Barilla blue. To be sure, pasta is not water.

International Barilla Agencies

1987-1994

TBWA

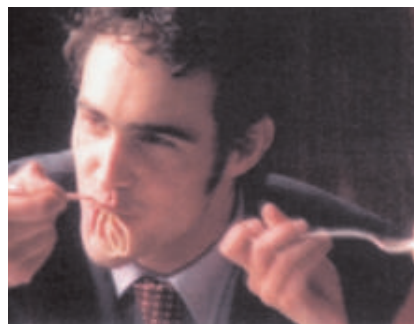
1994-1998

Grey Advertising

From September 1998

Young & Rubicam

In 1997, the director Norman Seeff filmed “Al dente is why” for the German market, featuring brief scenes of life in an Italian city, among people happy to be able to eat pasta that is always al dente. Due to its freshness and spontaneity, the film by Grey Advertising was later adapted for France, Spain, Sweden, Turkey, Mexico, Brazil, the USA, Japan and Australia, making it one of the first examples of Barilla’s international communication.



Notes

- ¹ See the film “Les bijoux” [BAR F Re 1983/1].
- ² See the film “Rat d’hotel” [BAR F Re 1987/2].
- ³ See the films “Rat d’hotel sauces” [BAR F Re 1987/2-3].
- ⁴ See the film “Museum” [BAR F Re 1989/1].
- ⁵ See the film “Sauces toscanes” [BAR F Re 1990/1].
- ⁶ See the film “Terrasse” [BAR F Re 1992/1].
- ⁷ See the film “Café” [BAR F Re 1994/1].
- ⁸ See the film “Le coursier” [BAR F Re 1995/1].
- ⁹ See the film “Balcon” [BAR F Re 1996/1].
- ¹⁰ See the film “Le temps pour changer” [BAR F Re 1997/1].
- ¹¹ See the film “Al dente is why” [BAR F Re 1997/2].
- ¹² See the film “Les casseroles” [BAR F Re 1998/3].
- ¹³ See the film “La panne” [BAR F Re 1999/1].
- ¹⁴ See the film “Le pecheur” [BAR F Re 2000/1].
- ¹⁵ See the film “Paris-Venice” [BAR F Re 2001/3].
- ¹⁶ See the films “Steffi Graf - Farfalla, Spirals, Penne, Shells 1-2 (BAR D Re, 1991/14, 92/1, TBWA Agency, produced by Garret Film).
- ¹⁷ See the film “Steffi Graf Tennis” [BAR D Re 1994/1-3].
- ¹⁸ See the film “Boy” [BAR D Re 1995/1].

- ¹⁹ See the film “Parken” [BAR D Re 1996/1].
- ²⁰ See the film “Italians love closed eyes” [BAR D Re 1997/2].
- ²¹ See the film “Pasta at Giovanni’s” [BAR D Re 1999/1].
- ²² See the film “Sauces” [BAR D Re 2001/1].
- ²³ See the film “Al dente is why” [BAR D Re 1998/1].
- ²⁴ See the film “Train” [BAR E Re 1993/1].
- ²⁵ See the film “Edberg and the blue box” [BAR S Re 1992/1].
- ²⁶ See the film “Macaronetti” [BAR S Re 1997/1].
- ²⁷ See the film “Al dente is why” [BAR S Re 1998/1].
- ²⁸ See the film “Museum” [BAR USA Re 1996/1].
- ²⁹ See the film “The Italian way” [BAR USA Re 1997/2].
- ³⁰ See the film “New bowl” [BAR USA Re 2001/1].
- ³¹ See the film “Breaking away” [BAR USA Re 1996/2].
- ³² See the film “Al dente is why” [BAR USA Re 1997/1].
- ³³ See the film “Al dente is why” [BAR USA Re 1999/1].
- ³⁴ See the film “Chef Bartolotta” [BAR USA Re 2000/1].
- ³⁵ See the film “Competition - Tortellini” [BAR USA Re 2000/2].
- ³⁶ See the press campaign “Al dente”, 1996-98.
- ³⁷ See the press campaign “Paradox”, 2001.



The Barilla Foodservice division was set up in 1996, with the objective of developing the presence of the group's products in Italy and abroad in all the segments of that large and wide ranging market that feeds millions and millions of people all over the world every day, in the various types of catering outlet. Left, the first logo of the division some of the packs specially produced for the catering area.

At the restaurant, it has to be Barilla

SERGIO COMITO VIOLA - GIANLUIGI ZENTI

The planet Foodservice

The world of eating outside the home, that the US market refers to as foodservice, is an extremely complex one. A reflection of this fact is that it is often referred to in different terms. The difficulty in finding a single name for a situation nearly always indicates an inability to fully understand it. Once it was defined as 'the world of good company', then it became catering, which is not a precise term for it, then Ho.Re.Ca. (Hotel – Restaurant – Catering), which is only partial, as it excludes certain important sales channels.

There are basically four continents in the planet foodservice – commercial catering, collective catering, bars and automatic vending.

Each of these channels has different types of consumer, expectations and occasions for consumption, and consequently it is fundamentally important to understand the requirements of the customers in the various stages of consumption, with a view to offering them products and services in line with their requirements.

At international level, the foodservice sector is particularly fragmented. We have full service restaurants, with table service, including Italian restaurants, around 115,000 in the world, including Italy, which form a highly homogeneous sector – in Sydney, just as in Paris or Milan – because they try to guarantee the same experience to their consumers and have the same requirements at the level of products and services. Then we have the hotels, the quick service, or fast food, restaurants, bars, pubs, vending points, travel and leisure (such as holiday clubs) and retail hosts, which are the restaurants within sales outlets. Then, there is the collective catering segment, with its various areas, such as education, healthcare, military, business and industry.

We can say that Barilla has always been present on the tables of a large number of restaurants, as well as in the canteens of many organisations and companies, but for many years it regarded the world of catering as a simple sales channel, where the pasta was distributed in larger packs than those sold for household consumption. This was already the case in the thirties, from which we have historic photographs of Barilla pasta being eaten in schools, hospitals, factories and hotels.

The company had never approached the world of catering with a precise strategy, because it saw it as a marginal sales channel, while the focus was exclusively on household consumption for many years. The company simply distributed its pasta to every possible catering channel, on the basis of a logic geared towards maximising its coverage of the occasions for consumption.

Outside Italy, Barilla exported to Europe and beyond right from the beginning, and was present within the Italian restaurant channel, but without applying specific marketing processes and with the products distributed to the catering sector by means of specialist intermediaries. The situation, both in Italy and abroad, remained unchanged until halfway through the nineties, when Barilla decided to start approaching this business area in a more structured way and draw up different strategies for the various foodservice channels. The objective was to give a more specific and appropriate response to the modern, more demanding requirements for the preparation, serving and consumption of meals outside the home.

The reason why the company decided at a certain point to consider the world of commercial and collective catering in a more organic manner was the fact that people were more often eating outside the home. It has been estimated that eating out in Japan has reached 75%, 50% in the USA and 40% in the UK, while the figure for Italy is 27%. Barilla noted that consumers were moving from lifestyles in which food consumption was structured to less organised situations, with the consumption of snacks between meals, smaller meals eaten outside home and, in the end, the philoso-



phy of eating anywhere, anytime. The reasons for this are undoubtedly linked to the fact that women are more involved than ever in their careers, and have less time and desire to cook at home. This is an increasing macrotrend that appears to be unstoppable, and as a result it has become necessary to develop strategies focused on a sphere of consumption outside the home geared towards the various channels. In this way, although foodservice is one of the most difficult markets to penetrate due to the significant segmentation, to the point where the application of a global strategy is impossible, Barilla decided to start exploring this world in a constant and careful manner in 1995, with the development of *ad hoc* strategies and marketing activities that will enable the company to take a new route towards growth.

The setting up of Barilla Foodservice

The Barilla Foodservice division was set up in 1996, to serve both Italy and the rest of the world, with the objective of developing the company's presence in all the segments of that large and complex market, which serves meals to millions and millions of people throughout the world every day in the various catering outlets.

With respect to the work that had been done in the past, with inadequate dedicated structures and resources, this was an official start. Up to this time, an approach to both commercial and collective catering had existed, but it was a question of simply selling products identical to those for household use through wholesalers in bigger packs.

Although the situation on the Italian market is in constant evolution, catering does not have a highly professional profile, and consequently the separation of goods flows in the distribution networks between products for household and catering purposes is not always clear. Outside Italy the situation is even more complex, because the catering sector already uses Barilla pasta, and at times buys it from the supermarkets. For Barilla, then, it is difficult to precisely distinguish the volumes

of product that go in one direction or the other, either in Italy or abroad.

The world of foodservice was strategically approached by Barilla after analysing the social reality and considering that eating outside home was becoming more common. A more structured marketing approach to such a 'new' market is thus necessary. The decision was therefore made to take up the challenge and set up the Barilla Foodservice unit. "To respond to the growing and more complex expectations of the consumer eating out, we set ourselves the objective of making Barilla the brand of choice for the operators in this important market"¹.

At the same time as the new division was set up, the Barilla Foodservice brand was created in 1996 to increase awareness of the company and distinguish all the products and services destined for the world of catering. On a blue Barilla background, there was a chef's hat on an open book, with the edges of the pages in the colours of the Italian flag. The first stage in the new project was the setting up of a structure dedicated to specific know-how in the sector, by carrying out a series of market research surveys on the catering sector, regarding its distribution networks, the catering operators, and, more importantly, their customers. With a view to setting up a marketing strategy that would give greater value to the product and the brand, as a guarantee of authentically Italian quality, the intention was to understand the source of the business above all, which is, and always will be, the end consumer. This phase, which the foundation on which everything else will be built up, accounted for the first year of the operation, even though it was to continue to develop in the future. A dedicated structure was set up, with its own marketing units, and a more careful approach was adopted, focusing on logistics and the development of *ad hoc* products and services. In Italy, the sales network was reinforced and a customer service phone line was introduced.

A series of initiatives were adopted with a view to building up a database, first in Italy, then abroad, aimed at creating an identity for this new approach to the market and developing a genuine communication operation



This page shows large format Barilla durum wheat pasta packs for the catering industry. Facing page, some pages from the Foodservice 2002 catalogue [ASB, GBA I G, 2002/2].



for the new products and the service in the various specialist publications and at the first sector trade fairs, in addition to the marketing activities, including a number of interesting co-marketing operations with leading manufacturers of professional kitchen equipment, for example.

For the first time, Barilla was in a condition in which it could offer the restaurants products and services that had been specifically designed to respond to their requirements.

With regard to the world of foodservice in the other countries, the first phase for Barilla began in 1996. This involved coordination rather than direct operations geared towards the various local situations.

The biggest opportunity for Barilla on the foreign markets was based on the fact that local consumption of an ethnic product such as pasta, which represents Italian gastronomic culture in the rest of the world, is directly fuelled by the catering sector. Outside Italy, pasta is often tasted and enjoyed in restaurants, and only prepared at home at a later time, in much the same way as the Italians normally experiment with Japanese cuisine, for example, first in the restaurants, and only later within home. In addition, in many countries displaying packs of Barilla products in a restaurant, with the brand name clearly visible, is a way to add value to the restaurant itself, by offering the customers further guarantees on the origins and quality of the product and menu on offer. The role of Italian catering abroad is therefore even more important for the group's international expansion strategy. In this first phase of Barilla's strategic entry into the world of foodservice, then, the operations were concentrated on the objective of extending the awareness of the brand and approach to the market, reaching more and more customers, distributors and territories, on the one hand, and on the other the promotion of the products and dedicated services, by means of marketing operations and communication not of a mass nature, but specifically targeted, segmented into the various types of catering, each with their own requirements. The aim was to reach all the segments in this major market and communicate in an increasingly precise and specific way.

The specific catering products

At the outset, Barilla Foodservice offered the catering trade the same type of pasta that it sold on the retail markets, which were available in larger packs of 3.5 and 15 kg. Then, after an in-depth study of the different methods of cooking and preparing pasta in modern catering, new requirements emerged. It was clear that in many cases the pasta was subject to greater stresses by comparison with household preparation, and that it was necessary to develop special cooking resistance characteristics (take, for example, the pre-cooking technique used by many catering operators. The pasta is more or less half cooked in the morning, then drained and put in the fridge. When ordered, it is plunged back into boiling water for a minute or so, drained, seasoned with the sauce, maybe in a frying pan, and then served). As it is an extremely simple product to prepare, but also a delicate one from the point of view of the conservation of its qualities, especially its ability not to over-cook, the pasta destined for use in the catering trade requires a much greater consistency and resistance to stress. The traumas it might undergo, by comparison with household preparation, are many, and due to factors such as the large number of people to be served, the significant volumes of product and the high cooking temperatures, or specific catering methods, such as those in which the preparation does not immediately precede the serving of the food on the table.

This made it necessary to study a pasta destined exclusively for the world of catering, with performance features in line with the specific requirements.

The product strategy therefore concentrated on the creation of a line of pasta that would have been able to put up with the various stresses suffered in the different types of preparation. This was a pasta based on raw materials of the very highest quality, special durum wheat that was more tenacious, elastic and capable of remaining *al dente*, with a brighter colour, greater yield and the ability to cling to the sauce that was greater than that of the standard product.

Among the first concrete results in terms of innovation, the pasta line known as *Selezione Oro Chef* was



launched on the Italian market in 1 kilo packs in 1997, following a series of sector research operations. This was a fundamental step in the creation of suitable products created to respond to the types of requirement that lead to different ways of cooking pasta in the catering business. From 1999 onwards, the operation has been progressively extent to the sale of the *Selezione Oro Chef* range in Europe and the rest of the world.

Right from the start, the new pasta line gained the approval of a number of important operators, such as Autogrill, today the leader of catering on the move, which began to try it out with success, as it responded to their need to offer high quality products at a standard that could be reproduced, as well as ease of management with balanced costs. This was the confirmation that Barilla pasta was not just a raw material, but brought with it all the know-how of the professional preparation process.

Among the products designed specifically for the catering area, there was more than pasta in its various shapes. The closer the company moved towards the world of catering, the more it entered into the context of pasta preparation, where the theme of seasonings is a fundamental factor in terms of management process and gastronomy on the table. It was precisely this concept that drove the company to work on its sauces and launch a line of bases in 2002, again under the *Chef* brand name. These were semi-finished sauces, which helped simplify all the preparation processes, as well as being versatile in various types of recipes, with fresh ingredients to be added at the time of cooking.

The services offered to the catering trade

With regard to communication geared towards the world of catering, one of the main services offered by Barilla Foodservice was a customer training operation, which was a strategic marketing lever to create and promote a culture of pasta preparation, by means of which sensitivity was fuelled and the ability to recognise the quality of the raw materials was nurtured, in this way making the most of the products supplied by the group.

Training sessions were dedicated to the catering operators, and through these Barilla attempted to collect and transmit everything it had been taught by the top chefs. It was not an easy task, because we were not always dealing with codified cultures tidily classified into an official, universally recognised literature.

This consultancy service was based on an awareness of the principles of consumer satisfaction in an Italian restaurant, no matter where in the world it might have been. According to the results emerging from a number of research operations carried out in 2001, the first principle was the menu (35%), understood as the possibility of selection and the quality of the dishes. This was followed by service (31%), the atmosphere (21%) and price (9%). Within the menu itself, particular value was placed on the first course (36%), the second course (22%), the starters (17%), the desserts (14%) and the wines (11%).

Having discovered the expectations of a consumer who decided to go into an Italian restaurant, Barilla realised that the catering operator would require a series of services if he wanted to succeed in satisfying the majority of his customers. The company therefore proposed a series of training meetings, regarding the design of the menu (just the right emphasis given to the desserts, then to the choice of starters, reduction of emphasis on second courses, and so on). And in addition, the restaurant is also the place where Barilla educated the palate of the caterer to the quality of authentically Italian food.

Up to now, no company has ever given such support and consultancy to the catering operators to help them achieve success. Barilla's objective is to ensure that the restaurants become points of reference for authentic, quality Italian cooking, to make sure that the Italian restaurant sector grows and its prestige comes increasingly to be acknowledged. The company's role, both in Italy and abroad, is to transfer professionalism to the restaurant operators, because they are the people who play an absolutely strategic role in getting top Italian gastronomy recognised. It is clear that the operation is geared towards restaurants in the medium to high quality bands, to help these grow professionally



and take on more efficient managerial skills. Outside Italy, it is even more important to succeed in transferring a heritage of knowledge on pasta preparation, even to the top chefs, who might not be aware of certain typical aspects. Barilla consults architects and designers for the creation of the atmosphere in an Italian restaurant, with a view to helping the owners to improve the appearance of their venue, while, in the service area, the group is considering the creation of a permanent training centre for Italian gastronomy, in which restaurant professionals such as chefs, sous-chefs, waiters and others can be trained.

This latter project is a further natural evolution of the communication strategy dedicated to the world of catering, while at the same time enabling the company to be the champion of Italian gastronomy in the world and raising the quality standards of Italian restaurants. To enable Barilla to have a core business that continues to be geared towards household consumption, the company goes on developing products, modules, systems and processes for each of the different types of catering. As we have seen, the world of catering is a highly complex one, wide ranging and dynamic, and this means that the difficulty encountered by a company with a great marketing culture in domestic consumption, such as Barilla, is that of reasoning with less data and more limitations in a context that is much more uneven and fragmented, which often eludes the calculation of potentials. The operations required can be so highly differentiated that they could even pulverise the dimensions of a product business, which in any case cannot be compared with what can be obtained in household consumption. On the one hand, then, there are less information as a structural consequence of all this and, on the other, the approach to the market is based on business expectations which are decidedly lower in the short term, and which have to be necessarily regarded as an investment that goes in an entirely different direction to that of household use.

In a broader vision of the market in which Barilla is moving, if the company wants to expand its business it can only attempt to increase the importance and prevalence of the decisions taken by the end consumer with

regard to its products, taking into account that if the consumer eats in a restaurant, or in a company canteen, he will not eat at home. Within this simple logic, it is all the more important to develop an approach to the market that, while achieving lower results than those in the household sector, will not be starved of resources or find itself limited in the launch of new products and services for the catering trade. In any case, in all the western economies, eating out is on the increase, if not for other reason than the one we are working more. Consequently the midday meal is eaten in or around the workplace, and the evening one is eaten outside home, due to the change in lifestyle, which means that food is cooked less at home.

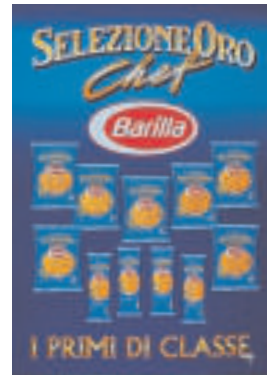
Household consumption itself is being transformed through products bought outside. There is even a kind of hybridisation process taking place between the world of catering and that of major distribution. In many countries, Italy included, the delicatessen sections of many supermarkets are becoming places that sell products to be eaten on the spot. These areas are often presided over by people who are chefs rather than salespersons or slicing machine operators. This does not only increase the opportunities for the major distribution sector to make profits by exploiting fast consumption or takeaway operations, but also gives it a chance to raise the level of what it has to offer, from simple products to gastronomic ones with added value. There is a meeting point between pure restaurant operations and ready cooked or semi-finished products to take home, with new formulas that are on the boundary between the traditional retail sale of products and traditional restaurant activities.

Barilla's presence in the bar and vending channels

Within the world of foodservice, the bar and vending channels are the most recent ones for the unit of the Barilla Group that makes bakery products under the Mulino Bianco and Pavesi brand names.

Up to 2000, as the company did not have a product

In November 1997, Barilla Foodservice got together with Touring Club Italia to organise the Primi d'Italia competition, with a prize to be awarded for the best pasta recipe created by an Italian restaurant. The Cuoco Volante [Flying Cook], taken from a Barilla advert from 1926 [ASB, BAR I P, 38, 60], became the model for the ceramic trophy – facing page – made by Gianantonio Cristalli, and the promotional bowl [ASB, BAR I Rg, 1998/1]. Right, the advertising campaign for Selezione Oro Chef pasta which backed up the competition [ASB, BAR I Ra, 1997].



portfolio suitable for snack consumption, the development of this non-household market was limited. Later, with the launch of products, already present in domestic consumption, which were designed and made specially for bars and automatic distribution, in terms of their portions and packaging, the situation changed.

For the world of bars, new impulse purchase products and attractive display materials were designed, and the various distribution synergies were assessed, while in the vending area, a channel that is more promising in the long term, a fair interest for future purposes has arisen. In Italy, for example, there is the prospect of the development of vending machines for 'solid' products, and the automatic distribution of hot and cold drinks has already a reasonable presence on the market.

In its market approach to food consumption outside home, however, the Barilla Group continues to give priority to pasta, both because this remains as the 'mother' of all the other products and because in the world of catering in Italy and abroad it plays a particularly strategic role in the development of the company's core business of household consumption.

The Pasta World project

Since 1999, considering the long term opportunities that Barilla Foodservice could have at home and abroad, two innovative aspects of a project have sprung up within a broader area, known as Pasta World.

These two sectors of operation are known as Pasta Meal System and Pasta Store.

The Pasta Meal System project was set up to conceive, study, bring about and launch on the market a number of complete solutions for the fast service of pasta. Compositions made up of special products, equipment, specific preparation processes and complementary services, all existing in a kind of system that may be applied in catering outlets that do not have fully equipped kitchens or expert chefs, but which want to offer pasta and sauces to the end consumer with good quality levels, fast service and standards that can be reproduced,

obviously with an overall efficiency in line with the sale price of the product.

In this way, Barilla began to conceive and produce a number of technical solutions, some of them in partnership with manufacturers specialising in professional kitchen equipment, in common projects to which the company contributes its know-how on the preparation of the product.

The Pasta Meal Systems may be either visible to the consumer or installed in the kitchen. In the former case, the layout is of the island type, suitable for types of outlet known as free flow, meaning self service with product theme areas, in which the concept of a food show can be set up. For pasta, what this means is finishing off the product by tossing it in a frying pan.

The first solutions placed on the market have been well received by the various sector organisations, who need to make use of processes that are simple, easy to control, repeatable and efficient. Barilla therefore offers the modern catering operators a new system value. It does not just supply pasta as the raw material to be processed, but also guarantees that the finished dish will be as good as it possibly could be, by offering instructions and information on the best cooking processes on the basis of the type of activity being carried out, the ideal recipes to be offered to the customers and assistance and training for the operational management and optimisation of food costs and margins. The company's skills with regard to the product and its chemical and physical transformation during cooking, together with the technical skills in the manufacture of the equipment possessed by the companies operating in partnership with it, enable Barilla to become an important point of reference.

The Pasta Store project is based on the idea of integration further down the line, even closer to the end consumer, with the creation of a catering formula based on pasta. This is not only a model of catering to be supplied to third parties, such as the Pasta Meal System modules, but also a fully integrated formula, which includes the layout of the serving point, the furnishings and anything else that a complete restaurant needs, and can also be potentially multiplied into an international chain. This



'Pasta comme il faut', the Barilla Foodservice 2002 campaign published in the specialist press – opposite – and aimed at restaurant chefs, puts across and promotes the special characteristics of Selezione Oro Chef pasta, and Emiliane Chef – below – specially designed by Barilla specialists for the catering trade [ASB, BAR I Rg, 2002].

project, which is still in the assessment stages, might require further partnerships in the future, possibly for the management of the retail and catering part.

The creation of Barilla Professional

As far back as 2000, Barilla was clearly aware that there are both global and local segments inside the planet foodservice, and that these require different marketing strategies. The former includes commercial catering, the latter the collective types, bars and vending, which are managed at single country level, as each local situation is different and it is not possible to offer the same products and services at international level (we need simply to consider, for example, that an Italian bar is not a British pub or an American Starbuck's). This led to the creation of Barilla Professional, with the initial idea arising at the start of 2001 and the official start of operations as from 1 January 2002. This is a company that deals with the marketing of the typical products of Italian gastronomy inside the Italian restaurant segment throughout the world, including both Barilla Group products and those of other Italian companies, such as salami, cheese, extra virgin olive oil, balsamic vinegar, and so on.

Barilla's objective is to compete with the activities of major foodservice companies, mainly in the USA but also in Europe, which develop fantasy Italian brand names for typical Italian products, which in actual fact are made locally, not in Italy (for example, the self-styled Parmigiano Reggiano produced in Wisconsin!). The risk is that these companies could take possession of Italian gastronomy, in this way reducing the country's possibility to remain the depository for authentic Italian cuisine, a little like what we have already seen with pizza and ice cream. Even if we do not take the pizzerias into account, Italian cooking is the most popular ethnic cuisine in the world. According to a number of market research surveys carried out in 2001, 60% of consumers go out to eat Italian regularly, that is more than once a week, while the occasional consumers (once a month) are around 40%, and



those who have tried it and would not repeat the experience are a mere 3%.

This means that most people in the world who have tasted Italian food consider it satisfactory with respect to their requirements. The Italian diet is a style of eating so close to that of all the peoples of the world that it has all the potential to become a single global cuisine, with strong possibilities for growth in the coming years.

It is precisely because the ambassadors of Italian cooking in the world are the Italian restaurants that Barilla has every interest in becoming the main point of reference for them. The objective is to promote Italian gastronomy in the world through high level restaurants that offer typical products which the consumer can then go out and find in the retail market.

In this way, Barilla Professional aims to become the world leader in authentic Italian cooking, promoting and marketing exclusive products and services of superior quality through Italian restaurants in Italy and abroad – and in the future through Barilla sales outlets as well, to give consumers the chance to try out these typical products – and the development of specific products and services for the catering industry.

Notes

¹ BARILLA GROUP, Company Balance Sheet, page 19.



Ab ovo incipere: the history of the Barilla logo

PATRIZIA MUSSO - ANDREA SEMPRINI

The logo, from ugly sister to Cinderella

Today, when communications are present in every sphere of our social and economic lives, the importance of a brand logo might seem something to take for granted. No contemporary brand would dream of neglecting such an important weapon in its communications arsenal. On the contrary, even when corporate resources are scarce, an investment that is rarely withheld is the creation of a logo or a visual identity for the brand in question. But it was not always like that. Until about fifteen years ago, the logo was considered of secondary importance, more decorative than communicative, and of all the various ways in which a brand could be expressed, energy and resources were essentially funnelled into advertising. Gradually, however, the situation changed and today there is a relative consensus on the importance of other forms of expression, first and foremost the logo and a brand's visual identity. How is this change to be explained?

There are at least five main factors that help to explain this evolution. The first concerns the 'crisis' of traditional publicity. The growing costs of mass advertising, the increased number of messages transmitted and the relative fragmentation of tastes and lifestyles make traditional advertising increasingly costly and proportionally less effective, in particular those broadcast on television. This crisis of the credibility and legitimacy of publicity has encouraged other forms of communication to come out of hiding, one of which is the logo.

A second factor relates to the greater attention paid

today to the continuity of a brand, and not just its novelty or innovativeness. Traditional advertising tends to place greater value on impact; it tries to grab the attention of the public and therefore always needs to be original and new. These aspects are still as important as before in the definition of brand strategies, but they are progressively matched by a greater awareness of the values that distinguish the brand – like its roots, origins and history – and which allow it to endure. The logo is an element that, though subject to evolution like all brand-related factors, tends to have greater stability over time and, when it evolves, it tends to do so progressively, almost imperceptibly. The desire to stress the continuity of a brand therefore has a faithful ally in the logo.

A third factor is the growing concern of brands to establish a strong and constant relationship with the public. Advertising is unable to achieve this satisfactorily. Unless colossal investments are made, advertising is only present for brief periods in a chosen context. Its presence is intense but short, whereas the logic of the relationship is that it should be less intense but constant. The logo, of course, is right at home in this sort of relationship. Its presence is unquestionably more discreet, but infinitely more systematic and long-lasting than that of large advertising campaigns; these have a greater impact on the public consciousness but do not feed the relationship between the brand and public on a daily basis.

A fourth factor is the growing importance given to the visual aesthetics of a trademark. The universe of a brand is relatively abstract, composed of identity, values, strategies, concepts, meanings and emotions. All these aspects only become concrete for the public when they are embodied visually and perceptibly. The visual dimension is certainly not the only one in which the values of a brand are made concrete: the feel of a material, the sound of an engine, the aroma of a biscuit, or the flavour of a sauce are equally expressive of a brand's values. However, the visual aspect remains dominant and above all it permits subtleties of meaning that are more difficult to create using the other senses. As a key element in the visual

The Barilla trademark registered on 17 June 1910 – in the polychrome tondo on the left – was used in various graphical combinations with the logo until nearly the 1930s. Below we see Barilla's headed letter-paper, from the first model in use until 1909, with the projection of the sphere of the world, then the model used during the next decade decorated with ears of corn and references to Freedom, and the red and black sheet of the 1930s in which the 'child' is no more than an icon. This image was also used to decorate the promissory notes (see below) and the logo, as though made from tin, was already beginning to gain the ascendancy [ASB, BAR I T].

identity of a brand, the logo allows basic brand values to be translated into a set of colours, lines and relatively abstract patterns.

The fifth and final factor for the upsurge in the importance of logos can be considered a synthesis of the first four, because it concerns the awareness of the company management of the importance of a trademark in the development of corporate strategies. As we have seen, branding is an abstract phenomenon, a means of conveying meanings and promises that are more attractive and distinctive than those of competing brands. The logo allows these values, meanings and promises to be condensed and expressed in the wink of an eye. It works using the semiotic principle of metonymy, according to which a part can express the whole synthetically and, in consequence, more economically. It is a 'fusion', a 'condensate of perception', because in a few lines or strokes it can summarize the philosophy and heritage of the brand, its values and its commitment to its public. Thus, once the *Gestalt* of the logo has been memorized, it is enough for it to be perceived for just a moment for it to emanate its meaning: the identification of a brand and the metonymic recall of the totality of its significance and identity occur practically at the same time. The recognition of a logo engages our perceptive faculties that partly bypass our intellectual reflection. A logo is rarely read or interpreted, rather it is recognized and understood. It communicates directly, without rationalizing or justifying what it represents, and it says much more about the brand than it effectively demonstrates, on the basis of the principle of economy outlined above. The logo therefore represents fast access to the identity of a brand, a small visual door that ushers us immediately into the world of the brand's values.

Jean-Marie Floch¹ observed, "visual identity represents difference, in the sense that it ensures the recognition and successful outcome of the company, and that it expresses the company's specificity. On the other hand, visual identity also represents permanence inasmuch that it accounts for the lasting over time of the industrial, economic and social values of



a company. The persistence of company values should not be thought of in this case as simply repetition, but as a future with its own logic and directed progression."

The logo, the crossroads of meaning

This rapid overview of the evolution of the concept of a trademark and its socio-economic context makes it easier to understand why today trademarks are given much more attention than in the past. Let us examine certain characteristics of how logos work, and this will allow us to discuss the logo of Barilla.

The previous paragraph emphasized how persistence or endurance is the fundamental characteristic of a logo, the fact that it is not subjected to continuous

innovation and novelty, as occurs for other manifestations of a brand, such as products and advertising. Logos evolve too, of course, and the history of the Barilla logo is an evident example. But its development is usually spread across a long period, often decades, and in most cases gradual modifications are made that do not alter the essential features that define the identity of the logo or its recognizability. Some logos have remained almost identical for more than fifty years, for example, those of Shell, Michelin and Kodak. The main reason for this stability is the proto-typical nature of the logo, its role as a stable reference within a brand dominated by change. From this viewpoint, the logo is closer to a brand's fundamental values, its essence, and identity. This proximity to a brand's identity allows us to understand a logo's multiplicity of forms of communications logic, its ability to address different publics, including the company itself.

We can schematize the semiotic functions of a logo (or the way it constructs and communicates its meanings) in four directions: towards the brand's various publics, the context outside of the brand, the context within the brand, and the company's history and culture. These four important areas can be broken down into innumerable sub-areas, but we will restrict ourselves to those most pertinent for understanding the Barilla logo.

1) *The public.* The public is essentially the consumers of the brand. The logo conveys consumer values (for example, the 'goodness' and 'tastiness' suggested by the Danone group) or can evoke the functional or symbolic benefits linked to the brand (freedom, in the case of Motorola, or the untamed energy of the Ferrari logo).

In the case of Barilla, a brand leader with strong penetration in the fundamental pasta market, the notion of the consumer overlaps almost exactly with that of the public.

2) *The context outside of the brand.* This refers to the socio-economic, socio-cultural and aesthetic context

in which the brand operates and on which its conception and meaning depend, and the interpretation that is placed on that meaning. For example, the evolution of the Barilla logo, particularly in the period between the wars, was strongly linked to the aesthetic and graphical styles fashionable at the time.

3) *The context within the brand.* This primarily relates to the brand products, in the case of Barilla durum wheat pasta and, to a lesser extent, egg pasta. A logo can communicate a specific quality of a product (the light blue of the Danone logo is linked to milk), a characteristic of the production process (the light blue of the Motta [ice-cream] logo is associated with cold), a specific skill (the Art Deco universe in the logo of Antica Gelateria del Corso [ice-cream again] evokes the almost manually-made quality of the product).

4) *The history and culture of the company.* In this case the logo refers to the identity of the company itself, and may be expressed by a familiar name (like Barilla), by an evocation of the values the company represents, or by a reference to the components of the company, such as human resources, production equipment, or particular skills.

Clearly, each logo presents a variously balanced mixture of these factors.

There are logos that emphasize just one of these dimensions whilst others refer to several aspects simultaneously. The latter are often more interesting inasmuch as they fully exploit the capability of a figurative form to communicate several meanings at the same time (polysemy). If we add the historic aspect to these dimensions, which enables the evolution of a logo to be studied over several decades (in the case of Barilla over more than a century), a logo becomes a dynamic object that has many links to the economic, social, aesthetic and industrial circumstances in last century Italy. The socio-semiotic analysis of a logo permits the reconstruction of a fragment of the history of a company and the cultural history of a country.

Below, a bank deed personalised with the company's seal [ASB, T].



The Barilla archive contains many logos that were continually renewed, above all between the wars. For reasons of simplicity and clarity, these will be separated into three phases: the *putén* phase (the significance of this Parmesan dialect term, which means ‘child’, will be explained), the signature phase and the current oval phase.

The putén phase (1910-1936)

Although Barilla started trading in 1877 and they used headed letter-paper in the early 1900s, the first logo did not appear until 1910². Production and sales of Barilla products had grown considerably and in that year a pasta production factory, with a production capacity of 80 quintals a day, was opened outside the walls of the historical centre of Parma.

Unsurprisingly, it was at that moment that Barilla felt the need to create a figurative symbol of its identity. The figure (see page 10) used a style typical of illustrations that began to be used in magazines of the period typical of the growing cultural industry in Italy (such as *La Domenica del Corriere* and *Illustrazione Italiana*).

trazione Italiana).

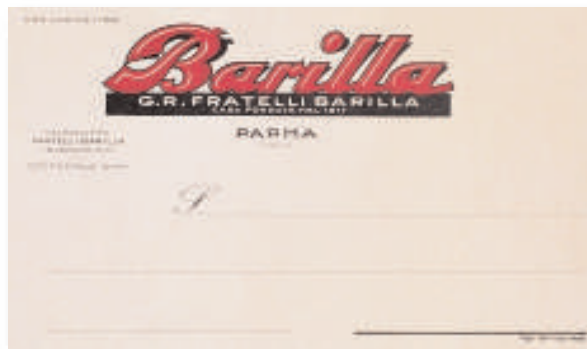
Consider the details of the illustration. The giant egg immediately grabs the attention. Its clearly disproportionate size is a visual exaggeration based on a procedure that would later become familiar in advertising language: the exaggerated size of the egg is used to represent the huge quantity of eggs used to make Barilla pasta and, regarding the organization of the components of the image, their importance to the process.

Examining the formal construction of the logo, we see that it is organized around a vertical central axis, where we see the shop boy, and that the egg lies at the top of this line. The position and gigantic size of the egg have a dual aim: on the one hand they create a visual impact by attracting the attention of the reader, and on the other they make the egg a central character in the little story they tell.

There really is a narrative being told here. The logo presents a micro-story organized around the delicate moment of the preparation of the pasta. We see the kneading bowl filled with white flour at the crucial moment at which the eggs are added, and we see the tub on the left that contains more flour to correct, if



The series of Barilla headed papers follows: the small sheet used in 1916, the half-sized horizontal sheet with the red 'relief' logo, the promissory note and the 1939 letter-paper with the logo designed by Venturini seen in a thin typographic frieze [ASB, BAR I T].



1934

necessary, the proportions of the mixture. Finally, the gaze of the boy – the *putén* – deserves attention. He faces us, the observers who reside outside the scene. This was an aspect that was really quite original for an advert of this period. The look directed at the observer (and therefore the potential consumer) seems to make us complicit in the preparation of the pasta and to invite us to look at what he is preparing: “Look at this wonderful mixture I am making before your very eyes”. His gaze might equally be directed at the master chef as though to receive further instructions or confirmation of the correctness of what has been done so far. In this case, the effect is to draw attention to the skill, knowledge and care paid to the preparation of the product.

Thus, this logo has two levels of meaning (today we would use the term ‘positioning’). The first focuses on the production process rather than, for example, the finished product. The second emphasizes the human and manual aspect of the production.

It was mentioned that it was not surprising that, when Barilla took the important step towards industrializing its products with the opening of a factory, it felt the need to express its attachment to the traditional manual production from which it had derived, and to the care lavished on a well-made product. Remember that the year was 1910 and that the Italian food industry was practically non-existent.

A pioneer of food industrialization, Barilla tried to reassure its customers by placing in the limelight a world of shop boys and manual food producers just as they were beginning to disappear. Another aspect, this time cultural, helps to explain the use of such an explicit narrative image. A law promulgated a few years after the union and formation of Italy in 1861 had explicitly made it possible for industrial companies – given the high level of illiteracy among Italians – to express the type and characteristics of their product through the use of images. The purpose was to make it unnecessary for the written texts to be deciphered, which at that time were incomprehensible to all except a small proportion of consumers.

Paradoxically, a century later, during a period of

globalization, we find a similar use of imagery. The extraordinary explosion in pictograms on the packets of food products allows consumers all over the world to know and recognize the products and their characteristics without recourse to the written word. The role of imagery in consumer communications has become so important that one might talk about the apparition of a new global language composed exclusively of ideograms and hieroglyphs (consider the Nike swoosh).

Another feature of the social context, also linked to the excessive size of the egg yolk, was that much of the population of Italy at that time was very poor and did not eat properly, and the presence of the egg yolk – i.e. nourishing animal protein – emphasized the possibility of eating a relatively complete food, in which carbohydrates and protein were combined.

The signatures (1936-1954)

The analysis above helps to explain why the *putén* logo became obsolete and was replaced at the end of the thirties. Without ever disappearing completely, illiteracy was reduced substantially, and consequently there was less of a need for a strongly descriptive image to illustrate the company’s products. However, without being a rich country, Italy was no longer dying of hunger at the end of the thirties. There was less concern over the composition of a product, in particular, the presence or not of eggs in the pasta mix.

To these socio-economic changes were added developments in the company. Barilla had become a very large industrial company, and the figure of the *putén*, with his evocation of a world of artisans and an almost 19th century era, risked conflicting with a production process that was being automated. Emphasis was increasingly placed on durum wheat pasta, which lessened the need for eggs to be emphasized in the company logo.

So another phase began, which was to last about twenty years, in which the company logo was



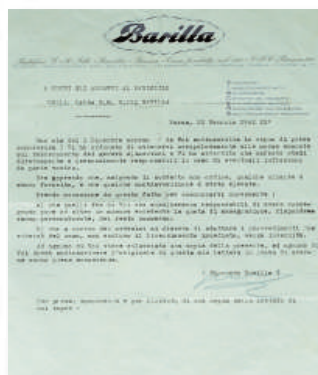
1939

reduced to its simplest expression: the name Barilla. The logo of the *putén* had placed value on the Barilla company, its factory boys, its know-how and the preparation of its ingredients. The new logo, however, was a signature that focused attention on the name Barilla, playing on the duality of a name that stood for a company, but also for a family that was becoming an industrial dynasty. Unsurprisingly, the several typographical variants of the Barilla signature that appeared during these twenty years had in common the fact that no element was allowed that could distract attention from the name. It is important to underline that this phase coincided with a period of Italian history that was particularly chaotic: the imperial dreams of Mussolini, sanctions, the war, food rationing, and reconstruction. The use of the name and the sobriety of its presentation might also be interpreted as a counsel for stability and rigidity in an era dominated by uncertainty and hope. Putting one's name in the foreground, especially when it corresponded to the name of the company, signified commitment and offered a guarantee of continuity; in other words, it was a signature on a tacit agreement made with the public.

From a formal standpoint, we note how the style of the name underwent modifications during the period, moving in two directions: one was a transition from solidity towards lightness, and the other a transition from stability to dynamism.

With regard to the first, observe the compact and thick trace of the first signatures, the exclusive use of black, the horizontal alignment of the letters, and the typography that resembles a printed word rather than one that is handwritten (see the 1916 and 1922 logos). The values that these attempt to express are clearly precision, rectitude, strength and solidity. They are reassuring, manly qualities chosen to encourage the trust of the consumers and to tacitly tranquillize their worries. Then, progressively, the logos changed. They became lighter, and were written obliquely to emphasize dynamism as opposed to the former solidity and stability.

The use of colour was introduced, red in particular (a



1939

reference to the egg yolk at the start of the century) and blue, which was to become a fundamental colour for the brand. The script tended more towards being handwritten, more personal, until it resembled a real signature. The sobriety of the early signatures slowly yielded to a more cheerful, sometimes almost affected script. Shading, different thicknesses, flourishes, squiggles and profiles of different type were also introduced (see the logos of 1927, 1929, 1938 and 1939).

When seen together, these different formats exemplify the graphical fashions and aesthetic tastes of the era. Even though one of the main aims of a logo is to assure the uniqueness and distinctiveness of the brand it represents, no logo can completely escape the taste and styles of the age in which it was created. In some logos, for instance, the initial 'B' in Barilla resembles a water drop in the same way that the same letter does in the logos for Baci Perugina or Bauli (see the logos for 1930 and 1934). In comparisons of this kind, the brand demonstrates how much it was immersed in its era and displays how much it was permeated by company values, the socio-cultural context and expressive forms.

The synthesis of the oval (1952-)

In 1952, the Barilla company commissioned Erberto Carboni, a graphic designer and architect closely linked to the figurative culture of French post-Cubism, to rethink the Barilla logo. As we shall see, though it has been updated several times, Carboni's initial intuition remains at the centre of the company's current logo.

At the time Italy was fully engaged in reconstruction after the war and the first signs of mass industrialization and the consumer society were appearing.

The first modern marketing techniques were introduced from the United States. Barilla was one of the first to believe in packaged pasta, which then (and for some years to come) was sold loose and weighed by the retailer. In terms of development, the company

The graphical evolution of the Barilla logo is illustrated from top to bottom and left to right. The image at the start of the 20th century had square, solid characters, then came a series of variations that reflected the taste of the various periods, Art Déco and Novecento style, then just before World War II there were the first attempts by Giuseppe Venturini to inscribe the logo inside a festooned oval. The post-war logo, in the solid red frame, was substantially altered by Erberto Carboni, who produced a negative image of the oval motif with the characteristic white 'nail' (at the top of this page). This underwent slight restyling in 1969 by Lippincott & Margulies and was further reinforced by Giò Rossi in 1996. In 2000 it was modified once more to create a better balance between the elements.

In the page alongside, top, the three-dimensional version of the logo from 2002.



BARILLA



BARILLA

1916



BARILLA

1922



Barilla



Barilla



Barilla

1930



Barilla

1931



Barilla

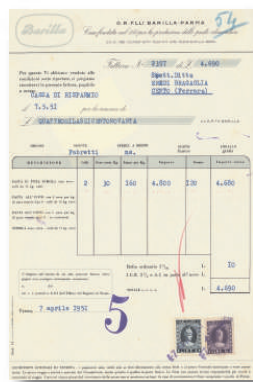
1934



Barilla

1937





1946



1952

entered a phase of growth that has continued, with some ups and downs, to the present day. It was perhaps this desire to look to the future and the new society that was growing out of the ruins of the war that formed the circumstances for Carboni's new logo, which can be considered a synthesis of the two previous phases: that of the *putén* and that of the signatures.

The idea of the egg was taken from the first phase and the centrality of the Barilla signature from the second. The 1952 logo seems to have been trying to assert the continuity of the brand and the company, and the desire to make that history the trampoline for the development to come. With regard to both the egg and the signature, this was not an exercise in nostalgia in which the elements were simply repeated, but an intertextual inspiration aimed at producing new meanings.

Let's take the egg first. In Carboni's new logo (see the 1954 logo), the reference to the egg was purely geometric and abstract. The *putén*'s egg was a real one, though gigantic, to evoke the pasta's nutritional value, precious ingredients and preparation process. Carboni's egg, however, is no more than an oval shape that brings to mind, though in an indirect and stylized mode, a real egg in its contrast of red yolk and white background. It also evokes the values of a closed oval shape, for example, harmony, perfection, linearity, rotundity and delicacy. It is an oval that, as Carboni well knew thanks to his investigations in *Gestalt*³, creates an effect of unity, harmony and balance. The logo, therefore, is a structural pattern⁴ that establishes the basis of trust for the pact between the company and consumer.

With regard to the Barilla signature, note first of all how the script chosen by Carboni remains linked to the pre-war aesthetics. Second, another element of continuity with the previous phase is revealed in the central position of the signature, which is used to suggest the centrality of the Barilla family in the life of the brand. Unlike many food brands of family origin that developed into industrial concerns, such as Galbani, Locatelli and Motta, the Barilla brand and the Barilla company are still owned and run by mem-

bers of the original family.

In 1969 Barilla invited Lippincott & Margulies (an international consultancy firm based in the USA that specializes in design and visual communications) to study the company's image. The result was that it had an excellent image, distinguished by attributes of renown, quality and trust, but it was not perceived as being particularly modern.

The market changed and there was a crisis in the models and styles of eating that sent pasta consumers into crisis and created a climate that, in the seventies⁵ and early eighties, forced Barilla to diversify production (Barilla returned to making bread, producing pizzas, pasta sauces and packaged dessert ingredients; in 1975 Mulino Bianco was created).

Lippincott & Margulies' study led to a new logo that featured an intrinsic unity between its various plastic and figurative components (see the 1969 logo). The letters lost their flourishes as well as the filled and slender lines typical of hand-written script, and were represented with a subdued aesthetic that played on the rhythm between the filled and empty spaces, and on the dual contrast between the red yolk and the white ground, and the white letters on the red ground that are also outlined with red and white.

This typography has remained almost unaltered since 1969 and is dominated by clean lines and a strong presence of empty spaces that allow the red to reappear regularly and to peep out between the letters, and inside the 'B' and the 'a'. It attributes a certain brio to the global *Gestalt* of the logo, a sustained rhythm, and connotations of light-heartedness and playfulness.

The effects of such a sophisticated logo are numerous and powerful. The rounded lines and the oval shape evoke maternity, fertility and generosity. These are particularly strong values for a brand of food products, in which emotions and trust play an important role. The use of red has a double function, figurative and semantic.

Figuratively, it provides a focus for the observer and it gives considerable impact to the logo, which appears like a target. The circumcentric progression



1952

More stationery and letter-paper reveal the development of the company trademark. After World War II, the image of the boy was abandoned completely and Venturini's 'boxed' logo was used (this is an invoice from 1946). This was followed in 1952 by elegant Bodoni characters designed by Erberto Carboni inside a red oval with a white 'nail' that once again resembles an egg, the company's favourite image since its earliest days [ASB, BAR I T].

suggested by the alternation of colours and dimensions reinforces this effect of focusing on the centre of the logo, and the red chromatism naturally makes the logo particularly visible.

Though red is rarely used in food packaging, from a connotational standpoint the colour can suggest intensity, taste and flavour. The slightly off-centre position of the red mass endows the whole with dynamism and suggests movement from right to left; this idea of progression could be read as a brand value, in the sense that the brand is dynamic and in constant development, or as an expression of the company, which is constantly in renewal and progress in the consumer universe.

On the packaging designed in 1969 by Lippincott & Margulies, the new logo was inserted inside a white 'tongue'⁶. This was an area with smoothed edges that looked like a reflector on the pack (almost a cinematographic 'bull's-eye') that framed and focused light on the logo, pushing it into the figurative and conceptual foreground.

It was a visual development that increased the impact of the red oval on the blue pack. Seen on a large pack, the 'tongue' and logo together tended to resemble a white tablecloth on which a plate of pasta with tomato sauce was placed. The photographic representation of the product was assisted by this gastronomic and culinary connotation: the pasta is shown in the saucepan being cooked and there is a ladle with which the pasta is being offered to a hypothetical observer, which therefore directly involves the observer in the scene. Exploiting this combination of elements, the pack provides the observer with another micro-story that extends to the moment of eating (see the pictures on the following pages).

The new pack design by Vittorio Mancini in 1985 transformed the 'tongue' into a rectangle, which became a 'service area' in which Barilla provided its customers with summarized information. The company logo and name of the product were followed by an image of the type of pasta inside the pack (seen either in profile or section) and the cooking time. The

headings were reproduced following an indexing logic from the source of the message (the producer) to the message itself (the 'rules of use' for the product). The new graphical design functioned like a label that gave information on the product.

This well-organized set of values explains the great stability of the logo over time. After the 1969 design, which substantially modified Carboni's initial logo and adopted the current values, the logo has remained almost identical. In 1996 the designer Giò Rossi gave it a few new touches (see the logo from 1996) but did not modify the underlying messages.

The oval was enlarged but the colours, typography and general structure remained unaltered. In 2000, with the launch of new packaging, the oval was slightly stretched and lowered (see the logo for 2000).

Considered from a semiotic standpoint, this continual evolution of the logo, especially in the geometry of the oval, could be interpreted as a metaphor for the continued growth of the brand and the enlargement of its ranges and types of products. Functionally, however, it can be related to the new tasks a logo must perform in the modern market-place.

To bring this analysis to a close, a reference must be made to the new role and importance of the logo today. With the current conditions of competitiveness and the saturation of the market, the logo is a permanent messenger of the brand due to its flexibility and omnipresence.

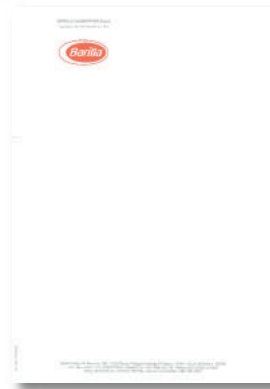
It is of particular importance on packaging. Seen in nearly all food outlets, from hypermarkets to the smallest convenience store, Barilla's blue pasta packet is a familiar sight.

Three elements dominate the visual *Gestalt* of Barilla packs: the blue parallelepiped, the round transparent section and the Barilla logo. The recently enlarged size of the logo further focuses the shopper's glance and literally attracts it to the product. A parallel might even be made between the visual structure of the *putén* logo and the structure of the current package.

Besides its basic role as an ambassador for the values



1969



1996

of the brand, the logo also gives impact and recognizability to the package on the shelf or in the sales outlet. The logo was also updated in 2002 (> IV, page 17). Compared to previous modifications, the changes are more significant, at least when the logo is considered in detail. The general appearance, distribution of the masses, proportions and colours are very similar, yet immediately the observer has the feeling that the new logo represents a new phase for the brand.

The two most evident alterations are the saturation of the colours, especially the red, which is much brighter than in previous logos, and the volume of the red form, which has been made particularly apparent by the use of a slanting light that creates an effect of light and shade to bring out the 'depth' of the mass.

The top left edge of the red form seems to reflect a light source (the sun, a lamp?), while the shadow thrown along the bottom right edge produces the effect of depth, giving the mass a third dimension. A further depth effect is created by the second 'a' in Barilla, where the tail seems to stick out into an empty space.

The combination of these graphical effects (the brilliant colour, the reflection, the shade and depth) give the impression that the red mass is made from embossed metal or is a pool of enamel paint. It more resembles a lapel pin or a shop sign than a logo to be reproduced on flat surfaces.

This 'enamel' treatment merits further thought because it might furnish a better overall understanding of the logo. A closer look suggests the white ground has been treated in the same manner. It is a brilliant white with a red edge that stands out clearly, also suggesting depth (though to a lesser extent than the red form in the centre) between the white ground and the blue surface on which it rests.

This three-dimensional treatment creates an impression that the layers have been placed on top of one another, as opposed to the two dimensions that previous versions of the logo existed in. The new version has at least three levels. The red mass has its own depth and rests on a white surface that

also has a degree of depth, and this lies on the blue surface of the pack that is not part of the logo.

This formal organization allows us to decipher the semantic and referential investment that has been made in the logo. It does not seem farfetched to identify the brilliant white surface with the red rim as a plate resting on a blue tablecloth. And the 3D red mass cannot be other than a thick tomato sauce that covers most of the plate.

If this reading is correct, the white curves and straight lines of the name Barilla can be considered as an evocation of pasta, partly hidden beneath the sauce.

Is this interpretation too imaginative or subjective?

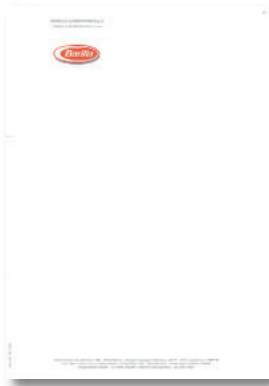
We do not think so, and for this reason we have delayed describing in detail the formal and graphical characteristics of this logo and its differences compared to the previous version. But we should not forget that the evolution of a logo is always parallel to the development of the brand it represents. The current logo, as a strongly stylized plate of pasta covered with abundant tomato sauce, is an explicit expression of the recent evolution of the brand, which has passed in just a few years from focusing on pasta to the production of sauces and, even more recently, of prepared dishes.

A few, apparently secondary, graphical alterations have therefore shifted the semiotic axis of the logo. We began this analysis with the *putén* preparing the egg pasta (focused on the ingredients at the moment of production) and we bring it to a close, at least temporarily, with a plate of pasta ready to eat (with the focus on the moment of consumption). The new logo no longer presents Barilla as a pasta maker but Barilla as a brand of first course dishes.

Conclusions

Pulling the threads of this analysis together, the values of the Barilla logo can be grouped in three distinct semantic areas.

- *Reassurance* values. These represent solidity,



2002

continuity, history, the family link with the company, and the general harmony of the brand.

These values suggest a reliable and serious brand that can be trusted. In psychological terms these are typical of a father figure.

- *Emotional* values. These values relate to tenderness, rotundity, fertility, generosity, emotions and goodness (in terms of both taste and morality). They suggest a brand that is close to its consumers and focused on the relationship, in other words, a brand that can be liked. Psychologically, the values are typical of a mother.

Carboni's design of the company's brand-name was long-lasting. It underwent restyling but the perception the observer received was not substantially altered. The study made by Lippincott & Margulies in 1969 resulted in the oval being lengthened, the insertion of a white 'tongue' and the lettering modernized in the company stationery and product packaging. In 1996 Giò Rossi made the oval rounder and gave greater visibility to the brand-name. In 2000 Vittorio Mancini altered the balance of the elements and in 2002 the use of reflections and shading gave the image depth, like the 'virtual' graphics of the web [ASB, BAR I T].

- *Playful* values. These refer to dynamism, playfulness, stimulation, simplicity and light-heartedness. They suggest a likeable, cheerful, lively and energy-filled brand. Psychologically speaking, they are attributes typical of a child.

Overall, the logo seems to combine three distant and, in some aspects, contradictory orders of values. Perhaps it is this flexibility that is responsible for the long-lastingness and specificity of the logo.

Notes

¹ FLOCH Jean-Marie, *Identità visive. Costruire l'identità a partire dai segni*. Milan, Franco Angeli, 1997, p. 60.

² The brand was registered on 17 June 1910. The artist of the sketch was Emilio Trombara (1875–1934).

³ GONIZZI Giancarlo (ed.), "Tra arte e pubblicità. Erberto Carboni e la comunicazione Barilla (1922-1960)", in *Malacoda*, no. 81, Nov.–Dec. 1998, p. 11. For an analysis of the important aspects of Gestalt psychology, see MONACHESI Roberto, *Marchio: storia, semiotica, produzione*. Milan, Lupetti, 1993, p. 112.

⁴ APPIANO Ave, *Manuale di immagine*. Turin, Meltemi, 1998, p. 49.

⁵ In 1971 Barilla was sold to the American multinational Grace.

⁶ The white 'tongue' was also seen on catalogues, brochures and company vehicles and is still present on the company's headed letter-paper as an integrating element of the brand.

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- ZANDA Gianfranco, LACCHINI Marco, ONESTI Tiziano, *La valutazione delle aziende*. Turin, Giappichelli, 1997.

The apprentice was the key figure in the Barilla brand in 1910 and was viewed with affection by the work culture. He represented youth and entrepreneurship and was a bearer of hope.

Below left: the apprentice designed by Ettore Vernizzi in 1910 in a detail of the staff photograph (> I, pp. 336-337)

[ASB, BAR I Aa2] and, on the right, another figure of the apprentice checking the hooves of a horse in the painting The Stall by Enrico Sartori (1831-1889) [Collection of the Cassa di Risparmio di Parma].

Though the boy was important, the egg was the focal point of Barilla communications: its size was exaggerated to emphasize its role as a principal and natural source of nourishment, and as a sign of abundance and life.

The symbolism of the egg

GIANNI CAVAZZINI

The egg first appeared in Barilla imagery in 1910. It formed the company trademark, which is seen in the large panel at the centre of a group photograph taken in 1921.

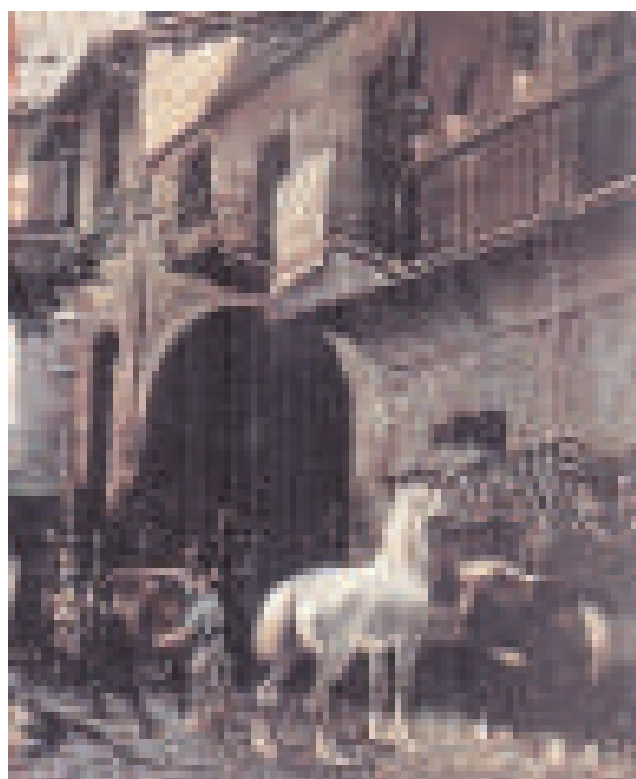
The photograph shows Riccardo Barilla with office and factory staff in front of the image of an apprentice tipping a gigantic egg-yolk into a simple, square kneading trough filled with flour. The blazing red is set against the dazzling white to represent the two essential elements used to make pasta.

The advertisement dates from the start of the second decade of the century when the figure of the apprentice was used as the central image for the Barilla

brand. He was seen on headed letter-paper, in catalogues, on packaging and in advertisements set in a perfect tondo of varying size.

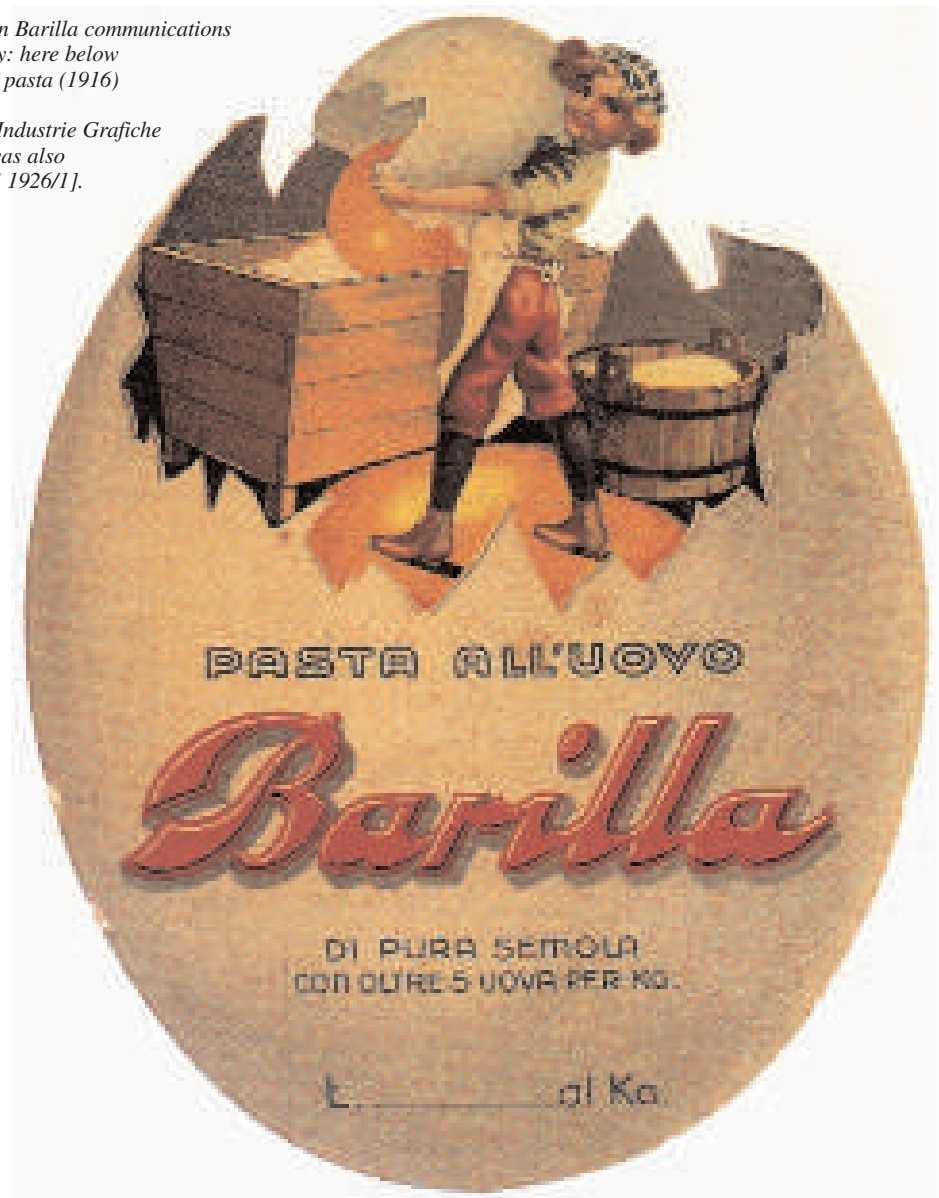
He was a familiar figure in Parma that was viewed affectionately as a symbol of hope-filled youth facing up to the realities of life. He had already appeared in various important paintings of 19th century Parma, for example, in *The Farrier* by Enrico Sartori (1831-1889) and the famous *St. Quintin's Cloister* by Luigi Marchesi (1825-1862).

When Barilla commissioned a company sign, it was the apprentice that came to the minds of Emilio Trombara (1875-1934) (> I, entry, page 374), who dreamed up the new Barilla trademark in 1910, and Ettore Vernizzi (1881-1976) (> I, entry, page 376), who ran a decorator's shop in Borgo Santa Caterina. The boy was conceived as alert, wearing clean work-clothes, tipping the precious element – the egg – into the flour. The image represented the new world: the red energy of the egg and the fresh vitality of the boy.



The egg became a characterizing element in Barilla communications in the many variants of the brand's imagery: here below the lid is open on a packet of 'angel's hair' pasta (1916) [ASB, BAR I Na 16/1].

Alongside, the 1926 price tag designed by Industrie Grafiche Zafferri of Parma, where the early image was also enclosed inside a large egg [ASB, BAR I Ri 1926/1].

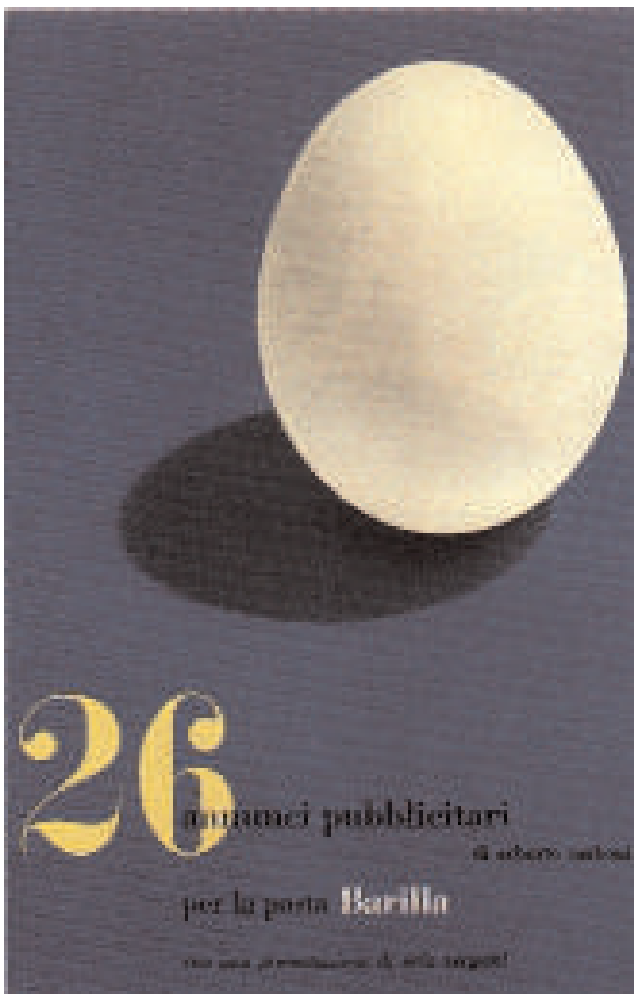


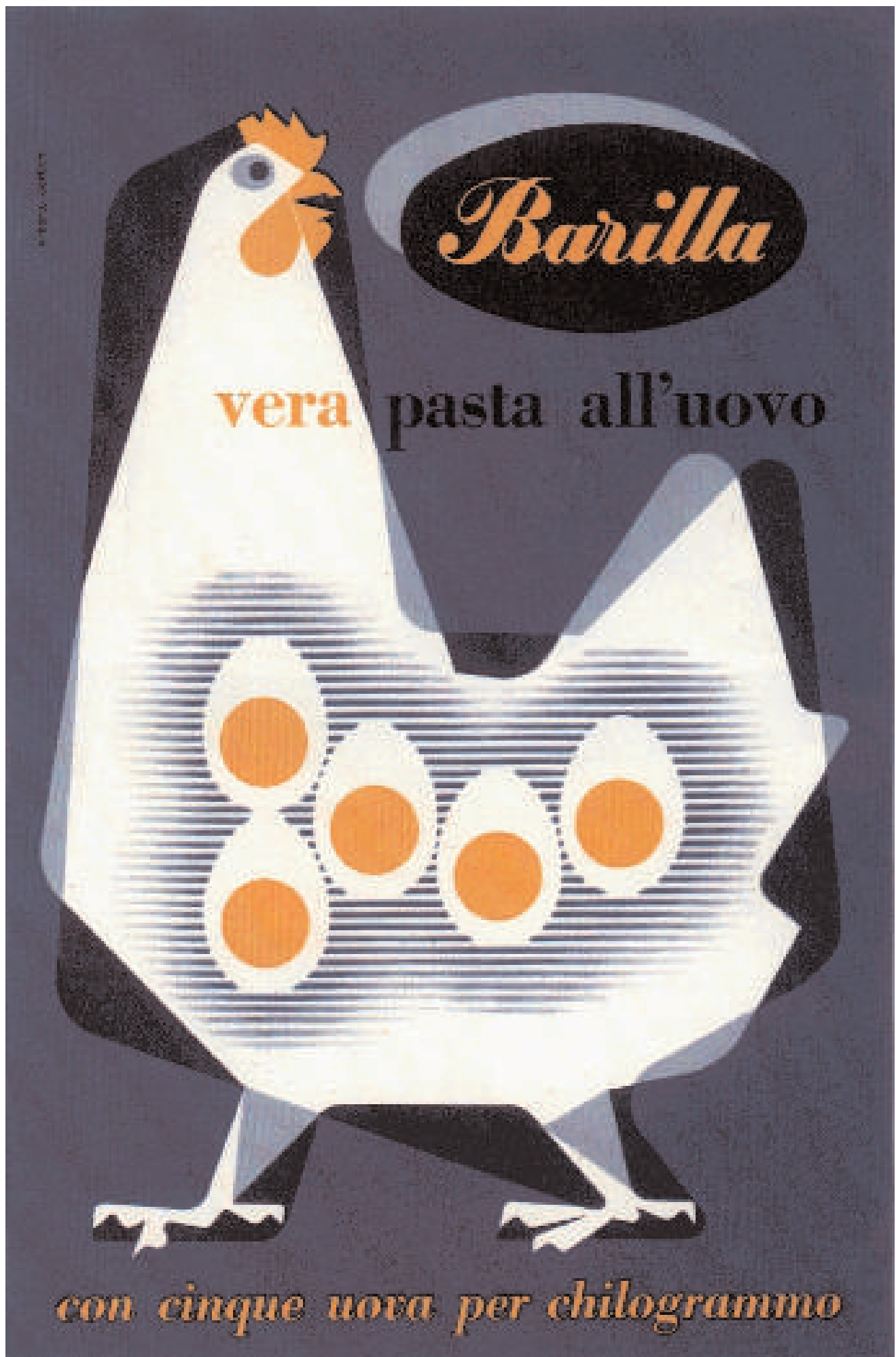


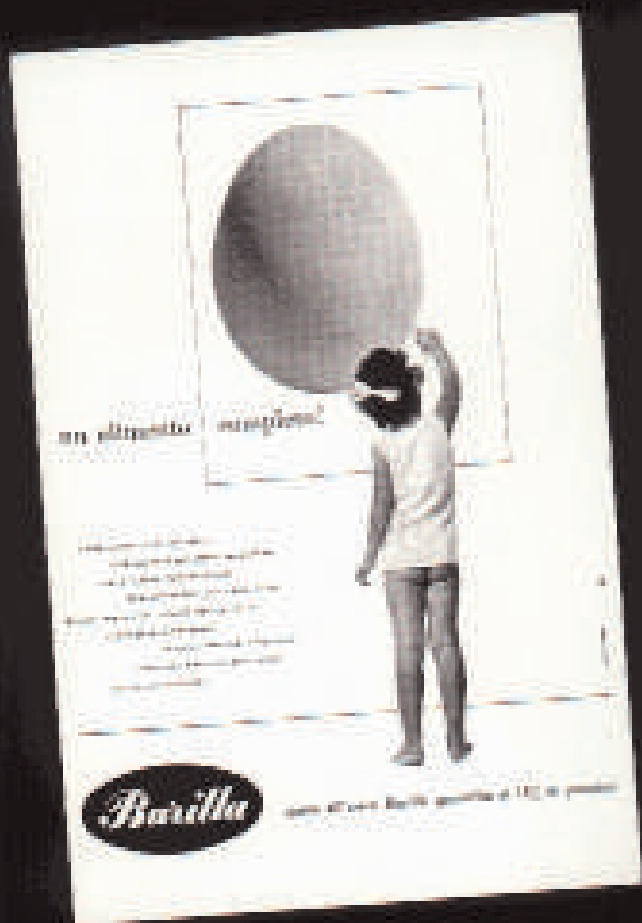
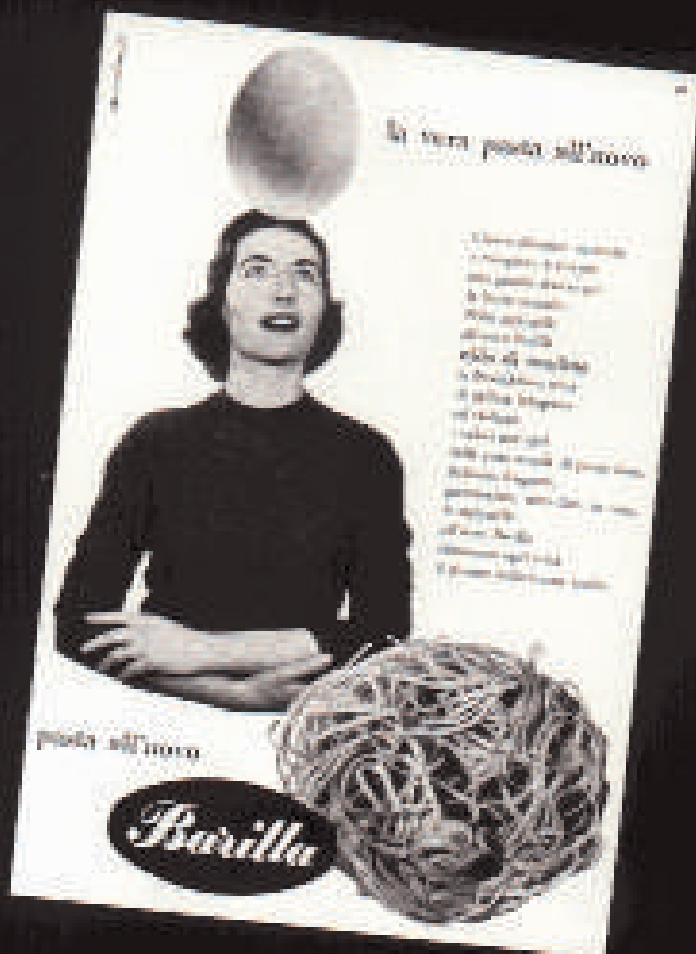
Left, the window sign for tagliatelle pasta from the early 1920s [ASB, BAR I Rca 36] and, right, the advertising mirror [ASB, BAR I 1920/1].

During the post-war period, the egg once again was used to carry the message of authenticity.

Below from the bottom: Venturini's price tag of 1948 [ASB, BAR I Ri 1948/1]; the cover of the 1956 Folder [ASB, BAR I Rha 4]; right, the Real egg pasta poster designed by Carboni in 1953 [ASB, BAR I Rca 1953/1]; and the three-dimensional version [ASB, BAR I Rg 1953/2] used for promotional purposes and reconstructed by the students of the Art Institute 'Paolo Toschi' in Parma.

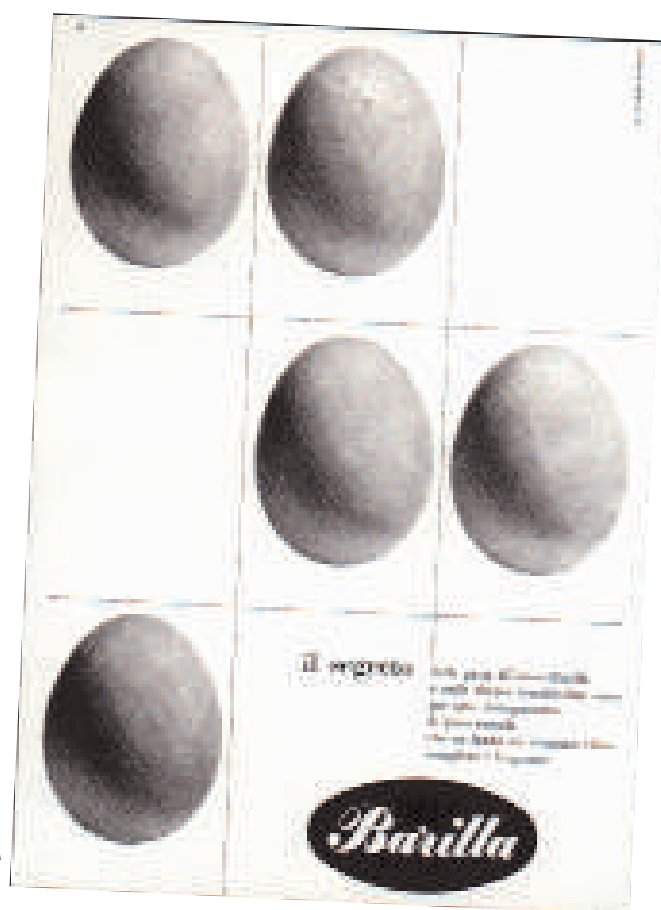






The egg and its perfect shape – a graphical idea and an extraordinary source of nourishment – were widely used in Carboni's advertising campaigns. Here is a selection from the years 1953 to 1958 [on this page, clockwise from the top, ASB BAR I Ra 1956/22; 1958/13; 1958/16; 1956/8. On the page alongside, BAR I Ra 1953/12; 1956/6].





In Italy this period marked the start of the use of advertising imagery employing the visual language of the French masters, for example, Jules Cheret, who treated reality with a heavy dose of irony.

We do not know whether French art had any influence on the work of Vernizzi, but the trusting attitude of the boy, the layout of the page and large size of the advertisement certainly demonstrate an air of social expectancy.

The fundamentals of the future image of the Barilla company are already here, and were to be reproduced in the almost tactile qualities of plasticity in the three-dimensional version that the company produced shortly afterwards to be placed on shop counters. The shop version, however, had the difference that the flow of the white of the egg continued unbroken from the shell of the egg to the flour in a cycle that regenerated itself in the context of the iconic fiction.

The primitive symbolism of the egg was later taken up again at different times using contemporary means of expression, and culminating in the 'egg-waiter' by Raoul Allegri seen in an image from 1933 (> I, page 227).

This imagery was used during a period of corporate development in which the company passed fully

from manual production to industrialization.

This was the setting for the entry of Erberto Carboni onto the Barilla stage. He was a designer with a strong grounding in French graphical culture and whose style emphasized the few, essential lines of a drawing.

It was Carboni who took up where the work of Trombara and Vernizzi waned into the past, and gave the Barilla image the values that have continued into the modern era of Italy: his vision was based on a unified vision of existence in which the poster is linked to the postcard, and the playbill to the calendar.

The post-war period in Italy was one of rebirth of the country and of development in Barilla. Carboni inserted in the oval the radiographed motif of the white and yolk of an egg that reflected a clear spatial ratio close to perfection. It became the definitive image of the Barilla brand and its primary product, pasta.

The egg appeared singly, but also as part of a clutch with the invention of the hen that had five eggs inside her: the number five reflected the golden rule of Emilian cooking that required five eggs to be used to make a kilo of pasta.

The image of the egg became the central figure in

perchè l'uovo?



Un uovo è un alimento completo, ricco di proteine, vitamine e minerali. È la base di una dieta sana e bilanciata. Per questo Barilla ha creato la pasta all'uovo, che è più nutriente e gustosa della pasta di semola di grano duro.

cinque anni per elaborare la pasta di pura semola

la pasta all'uovo Barilla



è garantita al 100% di proteine



la pasta e le pastine all'uovo



un alimento completo!

More eggs in Carboni's advert for Barilla. An egg as a food source – top on the page alongside [ASB, BAR I Ra 1958/20] and below [ASB, BAR I Ra 1958/4] – and as a graphical element on the pasta packs – bottom of page alongside [ASB, BAR I Ra 1958/31] and right on this page [ASB, BAR I Na].



the Barilla image, the result, one might say, of a process of unification, over the years, of layers of work and ideas.

The culmination of this process was a high-level planned economy in which the egg represented the entire universe. In a postcard from 1922 the boy

appears inside an egg-shell open like a Chinese box, and broke the egg forcing the yolk to flow along the river of life. In Barilla's latest images, though in a purely abstract form, the egg is still used as an iconic motif that points towards the future of man and the world.

Until the middle of the 20th century, food shops (below we see the Barilla sales outlet in Strada Vittorio Emanuele in a photograph by Alberto Montacchini from 1932 [ASB, BAR I A 299]) presented loose pasta in large drawers or elegant glass vases. The pasta was also sold loose wrapped in a blue paper bag. This same coloured paper was used to line the chestnut bark baskets (see the photograph right by Luigi Vaghi [ASB, BAR I A 29]) that transported the pasta to the shops and was used in the first, rudimentary packs (see right [ASB, BAR I Na 1916/10]) tied with string and sealed with lithographed labels.

A blue suit is compulsory

Barilla packaging: historical development and socio-semiotic background

MAURO FERRARESI

Looking back

In 1916 Barilla packaging already had a blue background. Is this just an extreme case that has lasted one hundred years?

It all began for specific reasons related to the sale of goods in the industry Barilla has always operated in: foodstuffs.

A quick overview of this history is useful to understand the current debate and the trends that affect packaging.

At the start of the century pasta was sold differently to the present method.

Going back to the early 1900s, if you were to enter a food shop in, let's say, the centre of Parma at the height of its daily rush, you would see a completely different shop layout.

The shopkeeper would be standing behind a large, decorated wooden counter that faced the entrance, or, as seen from the photographs on this page, longitudinal to the entrance.

The walls were lined with tiers of large wooden drawers that opened to show the contents without handling being required.

Sometimes the drawers had glass windows that allowed the pasta contained to be seen without the drawer being opened. Another means of identification was labels on the drawers written in a flourishing hand.

The shopkeeper opened the drawer that corresponded to the customer's requirement and, using a large wooden scoop, would ladle the pasta onto a sheet of



pale blue paper (like 'sugar paper') that lay on the scales, then he close up the pack with a manual dexterity that is no longer to be seen.

The closest that you get to that skill today would be in the market-place.

A small mental experiment

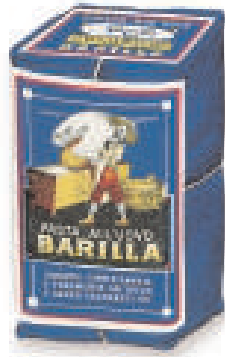
The first food packaging grew out of that simple act. Now, continue with this simple mental experiment, which is almost a *Gedankenexperiment*. Let your eyes wander around the shop in Parma, a little over 100 years ago, and take in the sights and smells. It is very unusual.

All the wood mixed with the pasta gives off a natural, clean, rustic smell, and the shop is dark. The tiers of drawers cover all the walls and are the predominating feature of the shop; they almost seem as though they might fall down onto the heads of the customers.

The dark colour of the wood seems almost threatening and children follow their mother timidly into the shop, holding onto her hand tightly.

Even the counter is the same colour as the drawers; it is solid, with decorations that seem like small statues with the faces of gargoyles.

Gargoyles were carved high up on Gothic cathedrals and sometimes used as water spouts, but their main



purpose was to frighten devils and evil spirits away from the consecrated area.

So, with decorations of this kind, who could happily enter such a shop? However, the monotony of the dark colours is interrupted by the warm, gentle and attractive yellow of the pasta pieces themselves, and of course there is the flash of pale blue paper to wrap the pasta in.

What a lovely combination the warm yellow and 'sugar paper' blue make! And what a lovely contrast they make with the dark brown wood. As a consequence of this strong disparity, both paper and pasta seem more important, and draw the attention of the customer, i.e. they have a high indexicality, based entirely on their colour¹.

The semiotic reasoning behind packaging

To explain the complex communication system exemplified by the shop described above, let us consider how we communicate at a global level.

The global system of communications is a mix of semiotics because a shop communicates through its layout and use of space and colour, and through its written communications (signs, logos, window signs, etc.).

Each of these elements is a semiotic symbol with its own means of expression.

In the example of the shop, it is not necessary to go into the depth of a semiotic analysis to show that the blue of the paper used for dried foods a century ago is related to Barilla's communication mix.

Historical reasons will do it for us. All we need do is observe that for aesthetic reasons the blue paper that stood out against the dark wood in shops of the past nourished a deep and long-lasting response in us. In other words, the aesthetic and chromatic values of the paper were also imbued with emotional properties. The two colour compositions – on the one hand the cheerfulness represented by the amber yellow of the pasta and the 'sugar paper' blue, and on the other the sombreness of the shades of the dark wood – rep-

resent different sides of the colour spectrum.

It could be said that the two compositions express and give values to a semantic category, that of the thymal values exhibited by the sales point. The two contrasting colour compositions are responsible for creating the emotions that the shop conveys to its customers, but, in order to work, each composition must have a contrast, i.e. if one is gloomy, the other must be cheerful. If one is threatening and looming, the other must be open and radiant.

This contrast of opposites can give rise to the meanings that have always been linked to pasta and, for reasons that will be explained in a moment, to the blue paper.

This semantic outcome, this bundle of meanings, becomes the foundation on which the possible world for the Barilla brand is built.

And that is why packaging is so important to the company.

If the mental experiment of the shop has some basis in reality, then we have the basis for understanding the entire Barilla world; in other words, we can appreciate the concrete and experiential reasons of Barilla's possible world and its *Brand Equity*.

One thing at a time. The colour differentiation based on aesthetics is given an additional element that centres on sensations.

The paper used to wrap the pasta is charged with a value linked to our sensory experience. It is no longer just a colour that pops out at us because, when it enters our visual perception, it affects all our other senses.

A colour generates sensations that are related to our senses of touch, smell and even taste.

Technically and rhetorically this overlap of phenomena is called synesthesia. As we glimpse the paper, 'the component relating to emotions and sensibility in our daily lives'² is the means by which a new conjunction of the subject and the world is created, which in this case between the customer and the blue paper.

However, the phenomenon does not stop here. The generation of an increasingly large exchange



In the second half of the 1930s, with the entry into the company of Pietro Barilla, the first experiments in packaging began (left, the boxes of 'Pasta Barilla' designed by Giuseppe Venturini to be sent for export, taken from the 1940 catalogue [ASB, BAR I Na 1940]), which were indispensable to the launch of the boxed products after World War II. Below, the blue and white lined pack designed by Erberto Carboni in 1952 ([ASB, BAR I G 1952/1]) and, alongside, an original pack from the 'second series' in use in 1955, with the window that showed the product inside [ASB, BAR I Nb 1955]. On the extreme right, a pack of egg pasta with the exclusive patented 'corner' window [ASB, BAR I Na 1955; Archivio Centrale dello Stato, Fondo Ufficio Italiano Brevetti e Marchi, no. 75571 of 20.10.1955]. Though technically advanced, these packs did not meet with the customers' favour, perhaps because they were too 'cold' and neutral.

From baskets to the first packs

Having seen what a contribution semiotics makes to a seemingly simple and natural choice, it is not surprising to know that it became a natural progression for pale blue 'sugar paper' (the colour that was immediately associated with purchasing) to be used in the first packaging for more expensive articles, or articles bought for special occasions.

In 1916, it is said, that blue was already a common presence. Pasta was distributed during that era by horse-drawn carts. The product was packed in large basket-like containers made of chestnut bark that were emptied into the shopkeepers' drawers. It was necessary to have a system to manage the empty chestnut baskets and the colour blue appeared in the paper that wrapped the pasta to protect it from the basket walls, dust and weather.

between our perception and a particular object produces, at the same time, other sensations, feelings, drives and even passions. In this complex phenomenon, the passional element is referred to as thymal values or the thymic component.

Summarizing, the blue paper was able to create a complex relationship with the customer.

For historical, anthropological and, above all, semi-otic reasons, the coloured paper (an early form of packaging) was transformed into the symbol of a daily experience.

It might even be called a banal experience, as banal as doing the shopping, but it was an experience linked unquestionably to man's primary needs, like procuring food.

If pasta lies at the bottom of the modern food pyramid, then the aesthetic, sensational and thymic experience provided by the shapes, sizes and colours of the pasta are that much stronger.

Likewise by the sheet of blue paper that always accompanied it.

And thus a semiotic aspect of an experience becomes a reality, because the combination of sensations, perceptions and aesthetic pleasure is provided by the binomials of pasta and paper, of pasta and packaging. The association of the two has become invested with particular values.





In the 1930s, the concept of packaging was considered seriously. Of course, the need for modern packaging could not arise unprompted. The entire system of selling was changing in Italy and Barilla was quicker to realize this than anyone else. Where loose pasta was sold, the shop in question was by necessity linked to a single manufacturer because the lack of packs meant that it was impossible to know from which company a certain product came. Therefore it was the shopkeeper that represented a particular brand, and customers knew that a certain pasta shop sold Barilla pasta. When pasta was sold loose, to Barilla the customer was the shopkeeper, whereas the end users (the mothers who entered the shop holding their children by hand) represented the shopkeeper's income and conditioned his contractual power over Barilla.

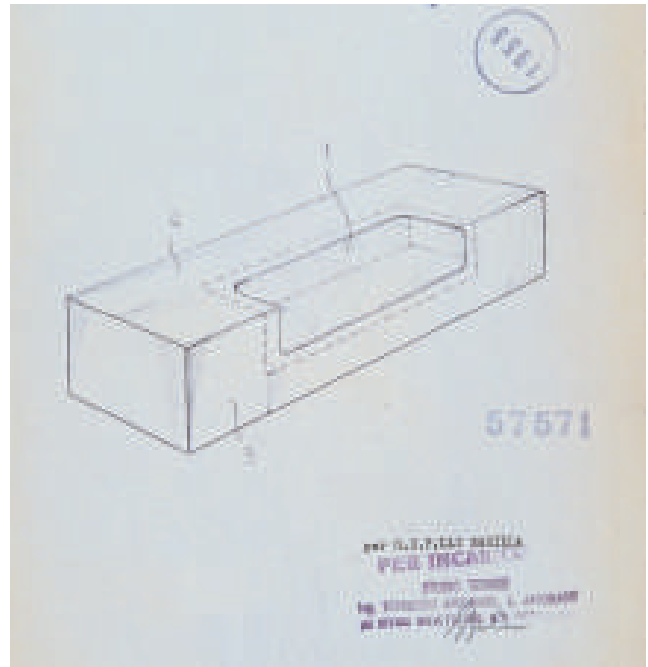
Packaging was the logical outcome of the transformation of distribution and led to the end of 'single-manufacturer shops'. It was consequently necessary to distinguish the various products and brands, and Barilla gave the packs for its different types of pasta distinctive characteristics so that they could be recognized immediately. One such characteristic was the use of blue.

Without any understanding of semiotics, Barilla knew very well that visual impact and immediate recognition were important elements that needed to be exploited.

And the standardization of blue in its packaging, to which the consumer acquiesced, led to a sense of continuity.

The simple choice of just one of the elements in the experiential text constituted by the combination of pasta and paper described earlier was enough to recreate at an emotional, thymic level that charge of positive sensations that the customer in some way viewed in a historical way each time he or she bought a pack of Barilla pasta.

The early packs reproduced certain emotional habits by offering consumers the same charge of emotions experienced during purchases made in food shops so many years earlier.



The co-ordinated image

In 1950 Pietro Barilla visited the United States and discovered the existence of a new form of distribution and sales that was still unknown in Europe, supermarkets, which was revolutionizing the shopping habits of American shoppers. Barilla understood that this would become the future of European sales some years down the line (though in Italy it was to take at least twenty) but in any case it was as well to prepare.

On his return he called Erberto Carboni (> II, page 40) and asked him to overhaul the company's image. The first supermarket did not appear in Italy until 1959 and did not become widespread until the 1970s, but Barilla wanted things to be in place beforehand. It was also the period when advertising timidly began to raise its profile, and this was a form of display for which it was necessary to be dressed up to the nines.

Erberto Carboni built the company's co-ordinated image based on his philosophy that all means of expression had to be complementary: in other words, whether it was a poster, press release, packaging,

In 1956 Erberto Carboni designed a new line of pasta packs. Starting from the familiar blue sheet of paper onto which the pasta was 'showered' (below is one of the hundred photographs taken by Aldo Ballo for the preparation of the new pack [ASB, BAR I A, Fondo Ballo]), Carboni created, with the addition of the logo and a few 'technical' elements, the blue box that was to become traditional in the image of Barilla pasta [ASB, BAR I A, Fondo Ballo].

On the page alongside, two photos by Bruno Vaghi show the packaging 'revolution' in the production cycle: the printed but still flat boxes are picked up by the machine to be opened, and the lines of prepared boxes are sent to the filler under the watchful eyes of a machine operator [ASB, BAR I A, Fondo Vaghi, 351, 1381].



trademark or, much later, television advertisement, it had to relate to the others.

The logo, colours, lettering and layout had to be part of a family so that the consumer was immediately ushered into a co-ordinated and coherent world. Today these concepts form the basis of every advertising approach but in Parma in the 1950s it was pioneering stuff. In modern terms, Barilla was extending its basic concepts to all components of the communication mix.

Carboni designed the trademark (> IV, page 15), the packaging (> II, page 80) and the format for press releases and posters (> II, pp. 48-50). He also designed the radiator grill for Barilla vehicles (see > IV, pp. 118-119) that traversed Italy. Later he also worked on television films (> II, pp. 52-54).

What was Carboni's starting point for the co-ordination of the Barilla image?

It is interesting to appraise the figurative elements that Carboni interpreted.

In the first Barilla trademark there was the apprentice or shop-boy who poured a gigantic egg into a kneading-trough of flour.

Eggs were the principal ingredient in pasta and thus were used in the logo and on the packaging. Egg

pasta was a speciality of Parma and was prepared by Barilla to be sold across all of Italy. In his design for the new containers, Carboni took the image of an egg and cut it lengthways.

He stripped the previous script of the Barilla name of all its flourishes, took a sheet of 'sugar paper', placed a certain type of pasta on it and photographed it to create the visual basis of that product's particular package; then, by folding each sheet up and placing the Barilla name and egg logo on it, he had created the new Barilla containers. Naturally, he used the same blue as had been used on the 'sugar paper' sheets used for dry foods (> IV, page 34).

In fact, before creating this new box design, in 1952 Carboni had produced a more revolutionary version in which 'educational' messages were included. The messages told the consumer the correct way to use the packet and, more importantly, also the product, but it was too advanced for its time and was not used. He had already designed an 'artistic' package (> IV, page 33) but this was perceived as not being closely enough related to food packaging. The food information, methods of use, recipe, and other text on the packaging were only to be accepted much later. Carboni was very much a precursor.



With the launch of the blue pack (> IV, page 34) and the end of the single-manufacturer shop (though which was responsible for the other it is difficult to say), a new concept came into being: the display (> IV, page 36).

By 1954, packaging had grown up. It had become a key sales concept but also an element of communication. In the stories told in advertising, packaging became the hero and assistant to housewives at times of daily difficulty.

From Carboni to international agencies

Carboni's packaging designs were introduced in 1956 and remained in use until 1970, though they underwent many slight modifications and restylings. Changes were inaugurated in the 1970s, at the time Barilla was sold to the American multi-national Grace, when the 'contract of truthfulness' was extended to include the act of purchase, and a photograph of the pasta boiling in a saucepan appeared on the pack.

The focus was being shifted away from the product itself to what could be done with it, in other words,

the role of packaging was altering.

It no longer limited itself to saying "I am a product and I am pasta", but added, "Buy me, put me in the saucepan, and do what I have been made for: cook me". It was necessary to wait until the 1980s before a fork wrapped with pasta appeared in press releases, advertisements and on the packaging; this brought the added message "Eat me".

The changes were due to the fact that no longer was there a single, though brilliant, designer behind the packaging and company communications, but an international advertising agency.

It was TBWA that in 1984 took the pasta out of the pot and placed it on the plate ready to eat (> IV, page 39). Meanwhile, recipes and other information had appeared on the back that attempted to elevate the image of pasta. It suggested that with Barilla "it is always Sunday" and that it was always worth treating yourself well with Barilla pasta.

Recent developments

The important changes that Barilla packaging has undergone since the 1980s are the following. In

The advent of packaged products, which required an intense information campaign (> II, pp. 84-85), required the transformation of the shop display area. Drawers and glass vases were anachronistic and no longer functional. To encourage the introduction of packaged products in sales outlets, the company created special metal displays. Though small, they made a large visual impact.

Below left, the first display from 1952, which allowed the first experimental 'mixed' sales of 'loose' pasta in large boxes and packed in bags. Right, the new metal display with wheels and an enamelled plate with the company name, used from 1956 [ASB, BAR I Ri, Espositori].



1985 Vittorio Mancini (> IV, pp. 42-43) introduced the image of a fork picking up the pasta and placed it in the foreground in front of an out-of-picture consumer.

The phenomenon of the discount store appeared in the early 1990s, 1993, 1994, so, to counter this threat, the packaging was subjected to a restructuring. The famous Barilla blue was made lighter and a window was introduced that showed the contents of the pack. In addition the name was much more incisive.

Another addition was the word *Italia* and the colours of the Italian flag to show that the pasta was now an international product.

These were the first small signs of a market on the way to globalization. Recipes continued to be shown on the back of the pack.

In 2000 the window was made smaller and a smaller

pasta-loaded fork was reintroduced.

However, these changes cannot be analyzed unless within the discourse of the functions of packaging and its trends; this will form the basis of the next section.

Packaging today

What has packaging developed into today, and where is it going?

This is not the forum for an exhaustive study of its trends and developments because, given its breadth and importance, it would be easy to say that it is not going anywhere in particular, or, rather, that it is going in all directions at once, which is perhaps the same thing. Below is a chronological list of the developments made in packaging, or what might be

termed the ‘adornment’ of the goods. Please excuse the necessary simplifications.

The first reason to adorn a product with a form of packaging is to protect it from the external world, dust and dirt, however, do not get any wrong ideas about the role of hygienic packaging, which is no more than a consequence of another task the pack had to absolve.

The first sheets of paper wrapped around the product, which hid it from sight and therefore turned it into a gift, answered to problems of handling and transportation.

This is the aspect that survives today in markets and which Franco La Cecla has studied in his analysis of the anthropology of packaging in the markets of Palermo.

The wrapping of market goods performs the primary function of packaging, enabling transportation. Many other functions have since been added: hygiene, protection, communication and the most recent development, what might be called ‘evocative suggestion’.

The communicative function of packaging arose when it became apparent that it was necessary to state what it was the packaging was hiding, i.e. the product. Initially, this process was simply performed by naming the product, then it was transformed into a brand-name (*Pasta Barilla, I Fusilli*).

Later it was decided that more aid would be given to the consumer by adding a series of visual information on the package that illustrated – more or less truthfully – the hidden product inside with a photograph, a drawing or an illustration so as to create what is referred to in semiotics as a ‘contract of truthfulness’. In the contract of truthfulness between the consumer and the representation of the product (for example, a photograph of rice on a rice packet, or of spaghetti on a pack of spaghetti), the representation attests that the packet ‘tells the truth’.

In other words, the hidden product is really what is shown on the outside, thereby reassuring the consumer. But that interpretation of the illustration of

the product does not represent the full semiotic understanding involved, as the appearance of photographs or drawings on the package do not exist simply to show the product inside: their full purpose is to create a visual synthesis, a combination of colours and a particular design that will produce specific effects on the consumer.

Ideally, they will make the packaging more attractive to the shopper who often wanders distractedly among the shelves; it draws attention to its own product, if only for a few seconds, and away from its competitors.

The indexicality of the packaging examines these phenomena, measures how attractive a package is and explains the reasons for that attraction.

Later, with the addition of the list of ingredients, nutritional information, the ecological way to dispose of the packaging, and all the other information designed to retain the attention of the consumer as much as possible, the package had become a discursive tool.

At this point packaging was given its most recent function in which visual elements, photographs, illustrations or drawings also become forms of entertainment. They are not just a representation of the product as an individual item or shown being consumed, but a visual image of particular characteristics, for example, an alpine meadow on a packet of milk.

This illustration is evocative rather than denotive and broadens the semiotic task of the packaging, offering the consumer specific but new sensations that are only contiguous to the world of milk. The illustration of a meadow increases the brand’s possible world of concepts and sensations to include naturalness, purity, and a tranquil life (something city-dwellers have pretty much lost) which might be obtained by purchasing this particular brand of milk. Advertising and packaging are a concrete and important vehicle for the promises offered by the product: they usher the consumer into a possible world, represented by the brand, that evokes certain states of mind and thoughts that the consumer is told he can

The evolution of the Barilla box reveals the transformation of the first blue used by the company – a ‘technical’ colour that was clearly related to the food paper of the past – towards increasingly saturated, shaded, three-dimensional and ‘psychological’ blues. Note also the evolution of the image of the pasta, which changes from the dry product through various stages till it is shown today as being ready to eat [ASB, BAR I Na, 1954, 1969, 1984, 1985, 1996, 2000, 2002].

have if he purchases the product.

So packaging has the functions of transportation, hygiene, protection, communication, providing a contract with the consumer, and is now also an interlocutor on the same (semiotic) level as the consumer. Packaging has grown up. So now what?

We have to wait and see what types of discourse this interlocutor will put forward. Performing the role of an interlocutor, at least from a semiotic point of view, means that packaging has become a very important component in the communications mix that is used to transmit the co-ordinated image of a brand. Equipped with profound semiotic capabilities and able to initiate an adult dialogue with the consumer, packaging has exceeded its natural bounds. How?

The function of ‘evocative suggestion’ has in turn generated a social function that is at times coloured by artistic, passionate or mythic aspects.

What does this mean? If packaging has been endowed with the possibility of creating a dialogue using semiotic means, then it has become to all intents and purposes a social agent. It can be defined a part of the social fabric and the subject and, above all, the manner of its discourses can be analyzed. And one of the ways packaging can communicate these discourses is artistically.

For this reason a mythology of packaging is created: its discourse has become excessive. It has overflowed from its natural pigeonhole to invade other social categories like art, daily behaviour, and our relations with objects and people. So insistent and excessively persistent is packaging’s presence in the social and semiotic fabric of the world that we now feel we too are ‘packaged’ in the hybrid exteriors of ourselves, in which our packaging is created by our physical and psychic characteristics mixed with the series of designer names, brand names and styles that we wear and the social group to which we belong.

In this sense, the idea of packaging has become enormous and disproportionate; even when it is minimalist, or when it denies its own existence and pre-

tends to present no exterior characteristics, it is still present in a semiotic form, as in the case of Lush cosmetics. It is not important whether we are considering the packaging for Polo mints, a vacuum-packed armchair or the artistic provocations of Antoni Muntadas: these are individual examples, or rather individual texts that express an aspect, a part, but, when taken as a whole, these texts produce a package whose main characteristic seems to be excess.

This excess does not lie in any individual text, but within the entire discourse. It does not matter whether ecological or naturalistic concerns force some types of packaging to be minimalist, nor if artistic criteria also move in that direction, nor if marketing criteria demand reduced packaging because there is nothing more communicative than the product itself; the result of this will be a form of packaging that shows as much of the product as possible (as occurred when Barilla inserted windows in their packs for the pasta to be seen). And nor does it matter if the demands made on the space available in super- and hypermarkets, as well as on the limited space in our kitchen drawers and houses in general, result in a miniaturization of the product. However, paradoxically, a reduction in the size of the product generally results in an increase in the size of the packaging.

Of course, size matters, as demonstrated by the huge packets of corn flakes whose product inside occupies only one third of the pack.

There is an entire trend of packaging of which excessiveness is the cornerstone, and not just semiotically; for example, crisps of all types, biscuits in general and popcorn.

What are the reasons for this trend? Outsize packaging of course protects the product from bangs and squashing, it aids in hiding any lack of quality of its contents, and it helps to give the object a dignity it might not otherwise have.

The appeal of a packet of crisps is given by the colours, the rounded plumpness of the air-filled pack, and its large dimensions.

Blue box story



1954



1969



1984



1985



1996



2000



2002



The packaging evolution has not just affected the external appearance of the pack or choice of materials. It has also modified the 'logic' from the pack being an exclusively functional element to a symbolic and narrative point of reference. It has also become a powerful aspect of the ironic works by Antonio de Pascale – here we see Zoom (1998) from FERRARESI M., Il Packaging, Milan, Angeli, 1999 – and an evocative object on a par with a work of art (> III, pp. 82-83).

Compare this to those sad transparent packs of unbranded crisps, filled with product but lacking in any communication. These crisps form a humble product in a meek package that exactly fits the quantity of its contents. The consumer does not want this type of product, as value for money does not gratify the consumer enough.

This is why unbranded crisps (also known as private labels) have not taken the sales leadership away from the highly coloured packs produced by PAI, for example. The third cause of outsize packaging relates to cleaning products.

Historically, large packs were produced to correspond to the belief that buying a large quantity of product represented a bargain.

Today the trend has been partially inverted and the entire detergent industry now tells us that smaller amounts of product will wash, soften, degrease and clean ever larger surfaces. But the two approaches – more effective products in lesser quantities and large quantities of product bought at little cost – have to exist together, thus we find different sorts of packs of Svelto, Cif or Johnson shampoo, some in family packs or with an extra 30% free. And the packaging has to reflect this addition with a perceptible over-increase in size.

However, the real excess of packaging lies outside of the concrete examples given above, and in the 'multi-directional' discourse that packaging represents.

Packaging goes in all directions because it is not a text, nor a string of texts: it is a discourse all of its own, with its own themes, figures and arrangements. And like any semiotically evolved phenomenon, packaging is inflated.

It draws attention to itself, and it absorbs other discursive concepts, first and foremost art. In this sense, the artwork of Antonio de Pascale, who creates enor-

mous packs with extravagant, improbable and contradictory illustrations, succeeds in combining physical excess with semiotic excess. Those works called *Zoom* are both an example and an exposure of it.

Conclusions

What conclusions can we draw from this summary analysis of the diachronic evolution of Barilla packaging and the consideration of modern packaging in general?

By wrapping itself in 'sugar paper' blue – the most psychological and least commercial colour – from which it evolved, Barilla has presided over an emotional and thymic area in which the colour represents a feeling and not a definition of the brand.

If blue is essential to Barilla, this is also because the colour is loaded with psychological values that tell something of the possible world offered by Barilla. It is important for Barilla to maintain this set of values because the possible world of a brand achieves its greatest capacity for welcoming consumers in when it structures feelings and not just expectations.

It does not make use of the perceptible, for example, a colour, a definite shape like the large yellow 'M' that represents McDonalds, or a graphical shape like the Nike swoosh, but the supra-perceptible, the emotive or passionate: today the Barilla blue has graduated to being a thymic form.

Just seeing it sets off a string of sensations like beauty, superiority and perfection.

These are the sentiments generated when the consumer comes into contact with the possible world offered by Barilla.

Blue is the potent generator – perhaps the only one – of so many different sensations.

Notes

¹ On the concept of ‘indexicality’, see FERRARESI Mauro, *Il packaging, oggetto e comunicazione*. Milan, Angeli, 1999, cap. II.

² See FABBRI Paolo, “Introduzione” to GREIMAS Algirdas, *Dell'imperfezione*, Palermo, Sellerio, 1988, p. IX.

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1985



1996

Only blue will do

VITTORIO MANCINI

My relationship with pen and paper has always centred on drawing. As a graphic designer I am unable not to recognize that these tools (and the pencil even more than the pen) have been my daily companions.

For me it was therefore a pleasure, but also one tinged with embarrassment, when I accepted the request to trace the direction (alas not drawn!) of the packaging for Barilla wheat pasta and its evolution. And so I hunted out my 'pencil' and paper to write, with the knowledge that mine was only one of the various possible directions.

Thinking and writing about the evolution of Barilla packaging to me means thinking about a good part of my work as a designer, and the years that I spent with the Barilla marketing professionals who contributed so much to the growth and consolidation of the company. I feel I owe a large thank you to all those with whom I worked and who today, like men, are probably grey-haired.

If it is of any relevance to know that I am not a writer, then it may also be of help to readers to learn that I am the owner of the packaging and corporate design agency that created and creates the images on the packs for some of Barilla's products.

In the mid-1970s, when my working relationship with Barilla began, we were at the start of what I would call an 'epochal' moment in Italy: we were leaving behind a difficult and demanding period and entering an era in which we would be able to make a mark. We were determined and enthusiastic about everything so we could enjoy to the full that time of artistic innovation which, with new fashions and cultural styles, arrived from the United States with designers of the calibre of

Lubalin, Landor, Seymour Chwast and Milton Glaser (a former pupil of Giorgio Morandi in Italy). In particular, Chwast and Glaser, founders of the famous Push Pin Studios in New York, were an inspiration.

It seems times have changed little as in those days the most a graphic designer could hope for was to work for Barilla. This was a company that was ahead of the times, which had rejected the standard cellophane bag for a 'special' pack for its pasta: a cardboard case! Today such a decision might seem commonplace but then it marked a real innovation in the manner of communicating with the public.

In the mid-1970s, this historical pack, in its pale blue vestment, was a 'simple' design for a 'simple' customer. Simple, but with great aspirations, like everyone in those days. But times change, and with them tastes and requirements. And of course, we all have a touch of xenophilia in us so, to give the packs a new look, we borrowed from the creativity of the British, where there is a pool of artistic talent capable of strong, even over-the-top ideas. The result was a woven linen package, darker blue than before, with a set photograph: a British style for the quintessential Italian product.

The Barilla logo, which was originally created to present eggs as the principal ingredient in their first pasta product, developed greater stylization (the oval became flatter) and the lettering more contemporary. The early 1980s marked a change of direction: a fork loaded with pasta was placed on a soft blue background inviting the observer to taste it – 'appetite-appeal' or perhaps 'emotion'. How had this elegant but very simple pack come about? The answer was creative synergy and a farsightedness. The synergy was created by the loaded fork that came from a press campaign, an initial layout produced for the front of the case by an English agency, and a pulling-it-all-together by a proudly (and finally!) Italian organization – my agency! The farsightedness lay in the definition of the



1994



2000



2000



2000

blue that was to become the company's 'chromatic capital'. Or to be more precise, Barilla Blue. Not surprisingly, the new pack reigned on the shelves for over ten years, a rare event in the volatile image market. The 1980s were busier from several points of view; they imposed new styles, families were more demanding and the average consumer was both more knowledgeable and in a position to have a wider choice than before. The pasta market was obliged to reflect the consumers' new food requirements: 'Formati Ideali', *Gli Esclusivi*, *Pasta Integrale* and *Le Fantasie* were the answers Barilla provided in new packs created by us.

To my mind, the design of a pack is an interpretation of the mood of society and the creation of one of the many symbols that identify 'what is contemporary'. This is the approach that I use in design and the one I employ to interpret what others create. The packs for Barilla pasta that appeared on the shelves in the mid-1990s were designed by another Italian agency; they were spare in their detail and lacked the forkful of pasta. The logo was once again rounded, the ground returned to being a lighter blue at the top (as it was originally) and darker (an institutional blue) at the bottom, and the front of the packs had an oblong window that showed the shape of the pasta inside. After all, this was the 90s, the decade in which television showed everything: people wanted 'to see to believe', and therefore the reasoning was that even food had to be revealed.

While the world both trustingly and anxiously greeted the new millennium, the year 2000 opened for my studio with a restyling of the Barilla pasta pack, the one that today is seen at every sales outlet. The blue was the colour that an army of semiologists and aesthetes

has defined as the 'colour of the future' (is this also far-sightedness?).

We felt we had to associate the Barilla logo once more with the concepts of value, quality and reassurance. We revised the oval structure, the lettering of the name, and the balances between the various elements. But we also looked backwards with respect and picked up on the idea of solidity. We loved the strong, precise strokes of the historic presentation of the Barilla name. The modern era demanded movement, evolution and briefness of duration, therefore we needed a dynamic oval that slanted forwards, towards the new.

Clarity, legibility and immediacy: a traditional logo for a more sophisticated, but also more distracted society. And then, a revival of 'feeling' was to be the keystone of the new packaging with the return to the scene of the main character (the pasta-loaded fork), and of a useful and discreet supporting actor (the window), both set against a blue illuminated by the light carefully shone on actors during their monologue. The public is attentive.

Or rather the Barilla public is attentive – in Italy and abroad. Our Italian design became popular in the United States with the *American Blue Box*, and the blue went international with a series of packaging lines destined for the world market.

The work goes on, continually treading delicately between the desire for renewal and the fear of getting the changes wrong.

It is a challenge that is taken up every day, a search for a balance between creative flair and market demands, with the aim of getting it right.

Of Barilla's *125 years of love for pasta*, I am proud to have been a part of the last 25. And, for the moment, I am pleased to know that the journey is not yet over.

A 'sackful' of effort

Institutional announcements by the Barilla group 1970-2002

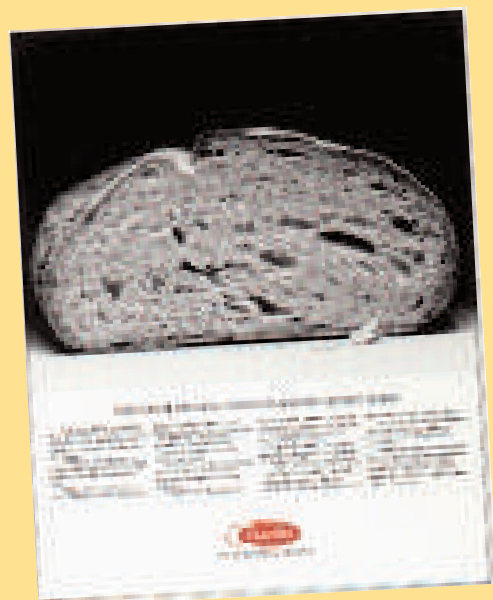
Barilla never planned 'institutional' information campaigns to create and spread an image of the company, which, however, had slowly been formed by the effects of its communications, and as a result of the general way in which the Barilla organization operated.

However, between the 1970s and 1990s a series of institutional announcements, separate from the traditional media advertising, was created for scientific publications and other specific targets.

When glancing through the group's institutional announcements, one gets the impression of a professional and authoritative brand-name company that provided transparent communications in a style that was simple and immediate, yet also warm and engaging.

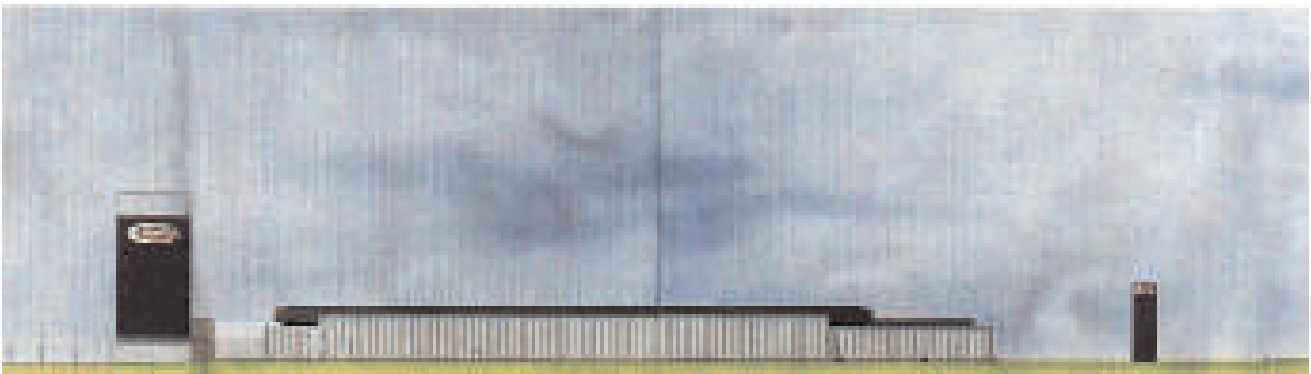
The 1970 press campaign "*Barilla transforms the experience in progress*" (> IV, page 112) concentrated on certain cornerstone beliefs of the company – emphasis on product quality, the family as the main consumer target, and pasta as a traditional Italian food – and introduced the concept of the 'Barilla style', that little extra that lies somewhere between tradition and innovation which makes all the difference. The announcement *One grain in a million* (1971) centred on how a good product was the result of the right choice of raw materials.

The company analyzed new cross-fertilization and growing techniques to ensure consumers always got the best varieties of wheat: "To give you the best pasta that exists, Barilla will do anything: even pay a million lire for a single ear of wheat". In 1975, an institutional announcement was made that the group did not only produce wheat pasta but also egg *tortellini* and *tagliatelle*, breadsticks, crackers, pizzas, dessert mixtures and cake and sauce mixes. It did this with the care, commitment and passion it always used: "It is all flour from our store", it stated.



Barilla never planned 'institutional' information campaigns to create and spread an image of the company, which, however, had slowly been formed by the effects of its communications, and as a result of the general way in which the Barilla organization operated. However, between the 1970s and 1990s a series of institutional announcements, separate from the traditional media advertising, was created for scientific publications and other specific targets.

On these pages, bottom left, *Golden corn, the harvest, the mill: now our work begins*, 1978; *Making good bread was our first job*, 1978; *Wheat. Our history in a single word*, 1983; *The alimentary civilization*, 1986; [ASB, *BAR I Ra* 1978, 1983, 1986]. Below, the totem designed in 1989 by the Dutch architect Bob Noorda to distinguish the Pedrignano factory on the Autostrada del Sole near Parma. It was later extended to all the group's factories.



The announcement of 1978 referred to the origins of the company and to the fact that *Making good bread was our first job*, in which the Barilla brand-name was followed for the first time by the payoff "has defended quality since 1877". The message stated that the company knew how to change a cereal like carefully selected wheat into a large number of different food products thanks to the know-how it had accumulated over the generations. The press release *Golden corn, the harvest, the mill: now our work begins* was used from 1978 to 1984. It partly took up the themes of the 1978 release with its emphasis on how Barilla prod-

ucts are the result of the simple, traditional skill of the baker, experience, constancy and the ability to select the best grain for each type of product.

Even more focused on raw materials, and perhaps more incisive as a means of communication, was the announcement put together by Pirella, Götsche and Lowe in 1983. The headline was *Wheat. Our history in a single word*, and the payoff, "Where good things stay simple". It stressed the professionalism of the company in its maintenance of the naturalness of its products despite evolving technology, calling them as healthy as the wheat they were made from.



More 'institutional' announcements made by Barilla. Bottom, United Europe has a new leader at the dinner table, 1989; Barilla quality, health at the dinner table, 1992. On the other page, top, Blue Code, a layout for a press campaign in 1995 and, beneath, The food culture has deep roots, 1998 [ASB, BAR I Ra 1989, 1992, 1995, 1998].

It is interesting to see how the announcements are all based on a specific theme from the company mission, such as quality, wheat or industry leadership.

Of the many *communiqués* written by Young & Rubicam in 1985, some were institutional and stressed the international character of the Barilla group, its desire to respond innovatively to the demands of consumers, and the philosophy of product diversification (*A leading company in Europe*); others referred to the continuous and rigorous care applied to the products beginning with the selection of raw materials (*Barilla quality begins before either the egg or the chicken*, and *The best grain is found in a sack of commitment*).

The success of the Barilla group in international markets was the subject of a press release made in 1986 which featured the image of an Egyptian decoration from the fifth dynasty dedicated to the harvest. The payoff was *The alimentary civilization*. The aim was clear: the association of culture with the production of bread, pasta and baked products.

Perhaps to balance the previous message, in 1987 a *communiqué* appeared giving the facts and figures of the company: penetration of the European and world markets, the number of factories, the group companies, the company's partners, research investment,

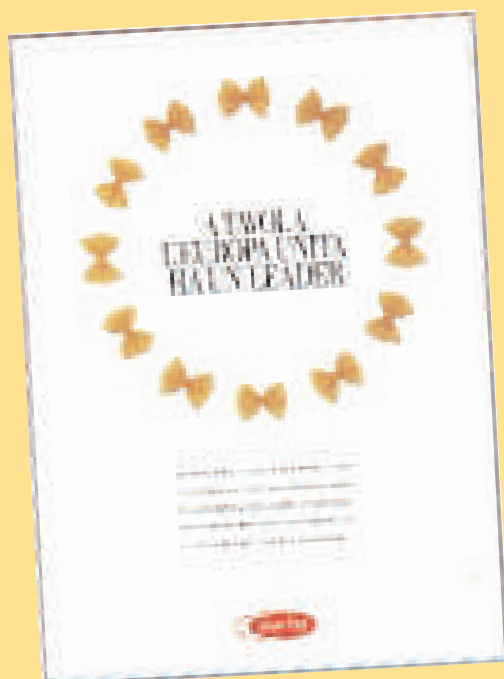
experimentation and technological innovation, and the profits.

Though linked to the football World Cup, the *communiqué Italia '90 has chosen Barilla as an official product*. For *healthy eating* seemed rather institutional in character.

It did not talk only of the value of carbohydrates in the diet of an athlete, but also of the fact that Barilla pasta has the flavour of the best durum wheat from around the world.

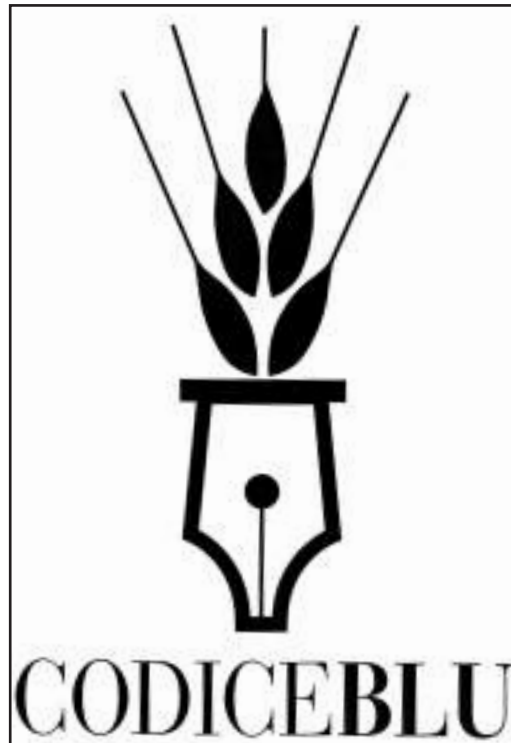
The following year, with the constitution of the European Community, the following *communiqué* was released: *United Europe has a leader at the dinner table*, in which a ring formed of butterflies (a metaphor for the European flag) surrounded the headline and a brief text below explained why Barilla was the 'number 1' in Europe at the dinner table: "Huge commitments to research to better serve our customers and satisfy our consumers' needs".

The announcement *Barilla quality, health at the dinner table* (1992 to 1997) concentrated on the genuine quality of the ingredients. It showed a fork turning into an ear of wheat in an attractive black and white illus-



tration. These were the years of the hard discount stores and it was important to tell consumers that Barilla not only selected the best durum wheat but also the healthiest.

The same concepts were put forward once more in a communiqué from the end of the 1990s that claimed *The food culture has deep roots*, in which the company's message had an ear of wheat at its roots. Another, powerful, announcement was linked to the exhibition *Barilla: one hundred years of advertising and communications* (Fiere di Parma, 5-8 May, 1994) in which photographs of the company staff from 1923 were displayed. The text underlined how the high quality of Barilla was seen not only in its products but also in the manner in which its communications were put across. With the advent of the third millennium, the 2000 *communiqué* displayed all the Barilla brands (Barilla, Mulino Bianco, Pavesi, Voiello, Panem and Le Tre Marie) and a map of the American continent to



confirm that the company had become a major international player.

The 2002 announcement trumpeted that the Pedrignano factory had produced 300,000 tons of wheat, egg and filled pasta in 2001 (a world record) and praised and thanked all those who

had made it possible, publishing the names of the factory's 750 employees (> III, page 146).

The announcement that celebrated the company's 125 years of history also highlighted the professionalism and dedication of those who contributed to making the Barilla group great. Under the Barilla logo there was the payoff, *The work continues. Since 1877* and, beneath, an taken from Wim Wenders' film (> III, pp. 184-191) shows a farmer reaping a vast field of corn. This traditional image contrasted with the company's internet address shown beneath and to the right, to say that the future is here but that it should be faced using traditional principles and values.



Barilla pasta on TV (1958-2002)

GIANCARLO GONIZZI

Barilla pasta factory dates from 1877 when the beakery of Pietro Barilla (1845-1912) was opened in Strada Maestra San Michele in Parma. Under the management of Gualtiero (1881-1919) and Riccardo (1880-1947), Pietro's sons, the business was moved for industrial production to the factory in Viale Veneto, just outside the city, whereupon the company's fortunes registered a progressive expansion until 1940. After World War II, the company experienced significant renewal with the entry into the company of the brothers Pietro (1913-1993) and Gianni (1917-), Riccardo's sons. With the contribution of the graphic designer Erberto Carboni (1899-1984), the basis for the pasta company's new image was established.

When Pietro Barilla returned from the United States, he brought with him few but very clear ideas that are today widely accepted, but which were undoubtedly precursors for the period. These were the use of authentic ingredients, a quality product, a good price, packs for all types of pasta (which were still then sold loose), recognizability of the name, logo and product, and the use of pasta at parties and meals for groups.

And thus in 1952, together with the new company logo, the advertising campaign, "*With Barilla pasta it's always Sunday*" was launched. This newspaper campaign won the advertising *Golden Palm*, and captured the attention of millions of consumers with its curious and engaging pictures.

In parallel to these printed advertisements, short animated films were shown in cinemas during intervals in the films during the golden days of the Italian Cinema. In one of the first animated films, Emanuele Luzzati (1921-), from Genoa, based the story around the traditional character *Pulcinella* in the role of a gourmet. In the wake of the magnificent Walt Disney cartoon *Fantasia*, Paul Bianchi (1902-1958) produced an amusing and homespun digression on the theme of pasta in the mid-1950s.

Responding well to advertising, the company and its market grew and developed. With the birth of Italian television, Barilla was aware of the huge potential offered by the new medium and threw itself into televised publicity with great professionalism, with the quality of the message matching the quality of the product.

Barilla featured in one of the first *Carosello* television programmes in 1958 with a series of fables that included the *Puss in Boots* and *Sleeping Beauty* stories. But that same year, the company chose to make use of the testimonial approach and selected a very young Giorgio Albertazzi (1923-) for two seasons, who first discovered very rare historic films and later read out love poems, capturing the attention of the female consumers.

At the end of 1959 the partnership with Albertazzi was stopped, perhaps because he was a little too serious, and the popular and unpredictable Dario Fo (1926-) was used instead. But Fo was a meteor and only lasted one series of *Carosello* programs.

The company, which was searching for a very particular image, was not convinced by the campaign and left *Carosello* to use shorter advertisements at other times of the day.

Barilla's first advertising serial appeared in 1964. It was called "*Life with Bettina*" and centred on domestic problems that Bettina always managed to solve using tact, intuition and a touch of irony. It was the first instance of Barilla advertising featuring an Italian family, which was to be the focus of their television advertising from then on.

While the Barilla publicity insisted on the convenience and practicality of packaged pasta, the wonderful period of Barilla advertising with Mina (Mina Anna Mazzini, 1940-) was being prepared.

A fascinating personality, Mina was to be the outstanding interpreter of the Barilla image from 1965 to 1970. Always dressed in the most fashionable clothes, as she sang she would elegantly and voluptuously stroke packs of Barilla pasta or sit on giant packs to advise the housewives of Italy on the quality purchases to make.

Directed by great directors like Valerio Zurlini (1926-1982), Antonello Falqui (1925-), Piero Gherardi (1909-1971) and Duccio Tessari (1926-1994), who were not too disdainful to leave the worlds of cinema

The history of Barilla television advertising runs like a film, from the Carosello programmes in 1958, to the modern day [ASB, BAR I Rc 1958-2002].



or television to work in advertising, Mina sang her songs, often repeated in different versions or settings. She sang live at the *Bussola* in Viareggio, recorded in studios and became a favourite appointment with Italian women.

The message she presented gradually became more refined and graphically perfect, and it combined well with the surreal settings, bizarre clothes, unusual camera angles, and aggressive, dynamic editing of her appearances. Her voice and continuously changing hairstyle and look were flanked with the world of art (famous paintings by René Magritte, 1898-1967, and the sculptural sets of Mario Ceroli, 1938-).

In 10 years the concept of advertising had evolved, though within the tight limits imposed by television standards.

The testimonial had graduated from being an entertainer during a programme that left little space for a promotional message to being a prime character in the promotion, whose purpose was to give the viewer someone to identify himself with.

The year 1970 marked the inauguration of the futuristic Barilla factory at Pedrignano on the Autostrada del Sole, three kilometres from Parma, but also the sale of the company to the American multinational Grace by Gianni and Pietro Barilla. The partnership with Mina was dissolved and the Young & Rubicam advertising agency proposed the songs of Massimo Ranieri for a couple of seasons, directed by Richard Lester, the director of the Beatles' films (1932-), and Mauro Bolognini (1922-2000).

The clouds of recession, inflation and the controlled price of pasta began to gather. To those manufacturers who gulled the consumer by using soft wheat pasta, Barilla replied with a simple campaign to protect the image of the company and product quality.

During the 1970s, the little Barilla advertising that was made was repetitive and of average quality. Renzo Marignano, the double of journalist Mario Soldati (1906-1999), the champion of regional cooking, and Raoul Casadei (1937-), the defender of good Italian traditions, made their appearance in 1975 directed by Enzo Trapani (1922-1989) and Florestano Vancini (1926-).

Though the quality of the advertising was no great shakes, the company was constantly committed to defend the consumer and product quality during a

politically and economically difficult time, and it was with the efforts of Barilla that in 1967 a law was passed that pasta should be made exclusively from durum wheat. Nonetheless, the company's public image waned during the 1970s.

With the re-emergence of the public's aspirations for a healthy, natural life far from the city and free from technology, the brand Mulino Bianco was created in 1975, with a product range of bread substitutes (breadsticks, crackers and cut bread) and biscuits and snacks. The emphasis of the brand was on genuine and healthy ingredients and original packaging.

A strategic decision by the company in this period led to a series of television advertisements that lasted for more than twenty years and contributed an important page to the history of Italian advertising.

But that is a story that will not be told here.

In 1979 Pietro Barilla managed to make his dream come true and buy back the Barilla company from Grace. It was an event that had a profound effect on the company's advertising.

The pasta was once more placed at the centre of the Barilla image and, in parallel, also the importance of tradition (the handing on from father to son) and quality.

The advertisements by the agency TBWA made use once more of the Italian family (father, mother and two children) which had for some time been neglected.

In 1981 optimism, humour and the social value of eating together formed the trampoline for the great advertising campaign of 1983, produced in two parts, in which the first did not even mention the name of the company; instead it was referred to as being *always al dente*, like its spaghetti.

In 1985, almost as a tribute to the cinema and pasta, Federico Fellini (1920-1993) was invited to direct an advertisement for Barilla. Almost irreverent in its class, it marked the relaunch of the philosophy of the quality of the company image (almost a reflection of product quality) and practically provided a new departure from the company's traditional image.

Reminiscent of Fellini's approach, in 1989 the Russian director Nikita Michalkov (1945-) created another unforgettable page in the history of Barilla advertising when he set his story in Moscow's Red Square.

Then the Young & Rubicam agency, which had been invited in 1985 to build a new image for Barilla for the

1980s, proposed affable, ironic, family-based situations that were full of sentiment and affection.

This sentimental series covered a whole range of situations, from the first astounding 120-second “*Train*” spot (1985), which identified Barilla with the music of Vangelis (1943-) rather than with a character, to homages to maternity (1986), lunch with the cadets’ family (1986), the sentiment-filled saving of a rain-sodden cat (1986), the magic of the seabed narrated by a diver (1988), the memory of distant loved ones represented by a spiral (1988), the love for the environment of a child fishing (1990), the good wishes of Father Christmas impersonated by Paul Newman (1925-), and understanding in the new Italian multiracial society through a simple, enjoyable spaghetti meal (1990). According to a survey by the *Corriere della Sera*, the success of the series contributed to making Barilla the name of the most widely known company and products by Italians.

Barilla had grown and become an important company in several European countries. To launch its image beyond national borders, Barilla linked its name to sport and the faces of famous testimonials. In Germany the company used Steffi Graff (1969-) to present its products from 1991 to 1994, with the image that it was as refined as a jewel and as cheerful and free-and-easy as a tennis champion. Sticking with tennis, Barilla chose the likeable Stefan Edberg (1966-) to promote Barilla pasta in the Scandinavian countries. Plácido Domingo (1941-), almost a national hero to the Spanish, combined his glorious voice with pasta flavours and Gérard Depardieu (1948-) told the French with subtle irony about the marvels of Italian cooking.

In the early 1990s, the long sentimental series was replaced with a more current message that emphasized the healthy balance of a Mediterranean diet using graphical images of the dietary pyramid.

As the face-off between brand-name companies and the anonymous hard discount stores became tougher in the early 1990s, in 1994 the Italian public was sub-

jected to an immense blue horizon. The attention of the consumer was returned to the Barilla universe by the singer Zucchero Fornaciari (1955-) and the song *White Christmas*, the magical fork-cum-pendant of Cindy Crawford (1966-) and performances by Alberto Tomba (1966-). It was a world in which quality was most important and made the best moments of life joyful.

In 1999 Young & Rubicam were asked to oversee Barilla’s communications for the whole world and suggested the use of the historic headline *Dove c’è Barilla, c’è casa* [Where there’s Barilla, there’s home]. To the elegant background music written by Andrea Griminelli (1963-) and Roberto Molinelli (1963-), the storyline was no longer based on a return home, but on departures, journeys and different countries and cultures.

Once away from home, the sense of ‘foreignness’ was diluted when the character sat down to plate of pasta, and the memory and warmth of home was enjoyed. It was the ‘flavour of quality’.

In 2002, to celebrate an important achievement, Barilla asked the German film director Wim Wenders (1945-) to tell the story of the hopes and achievements of 125 years of Barilla’s existence through the script written by Alessandro Baricco (1958-). The result was a vast fresco that celebrated the efforts and commitment of the people of the Barilla company to create quality products.

Quality is the thread that has run through the 125 years of the company’s history and almost half a century of television advertising; making use of highly talented individuals, Barilla has made TV the medium through which it proposes the themes that underlie its consistent and long-lasting philosophy.

At the dawn of European integration, the values that belong to the culture of all western nations are merged with the sentiments and aspirations of all countries, so that Barilla can turn a national dish into a universal food...

It is a new story, one of wheat, pasta and love...

The link between Barilla and music has been particularly close since the early 1900s and has developed in two parallel directions: the sponsorship of events and important exhibitions, and the use of artists and music in its advertising.

Below there is a Barilla advertisement in the programme for the Verdi Centenary of 1913 [ASB BAR I Ra 1913/2; see also vol. I, pp. 189, 279-280, 334] and, alongside, the attractive playbill designed by the Swiss designer Herbert Leupin (1916-) for the Barilla breadstick of 1965, in which an ironic conductor directing the Barber of Seville by Rossini (the headline gives the aria) uses a breadstick instead of his baton [ASB BAR I Rc 1965/1, > II, pp. 276-277].

Advertising in music

GIAN PAOLO MINARDI

Promoting with music

A consideration of Barilla advertising, which has lasted for more than forty years, from a musical perspective cannot ignore certain premises that give it a degree of consistency and which, in consequence, remove it from the accusation of being conceived haphazardly; something that, at first glance, the accompanying music, written to have a purely ‘commercial’ function, might be charged with.

These are the same accusations to which music written for the Cinema has also long been exposed, though today no-one doubts any longer its ‘necessity’ as a genre¹.

Naturally, by broadening the concept of advertising music from its usual consideration as being purely ‘aesthetic’, any judgment of it must also embrace a social vision and take into account its ‘function’ as an integral element of that vision.

Actually, music provides that functionality more than any other means because, as Adorno observed in his sociological study, unlike the eye which “must be opened to see”, the ear “is always open and need not consciously be turned towards particular stimuli as much as defended from them”².

The endowment of music with values that are more than ‘aesthetic’ has occurred since earliest times; take as an example the addition of music to prayer³.

Attribution to music of deeper values for purely commercial purposes can be found quite far in the past, which can be considered as heralding the role that music plays today in advertising.

“Pasta of all types, all hot, who wants it, wants it, wants it, wants it.”



*Hot pasta. I'll give it, I'll sell it,
I'll give it for a small glass of white wine.
Delicious cakes, lovely wafers,
Lovely wafers!"*

These are some of the phrases found in Clément Janequin's extraordinary and vivid evocation of a bustling market-place in *Voulez-vous ouyr les cris de Paris*?⁴, a masterpiece of Renaissance polyphonic art.

This suggestive example leads directly to the modern use of music as an almost imperceptible but effective means of communication, in the most varied social settings, from popular backgrounds like the market to cultural situations.

The most intriguing use, which is both literary and musical, is by Proust in *La Prisonnière*⁵, in a passage in which the language used by various tradesmen to show off their wares has the nature of a recital.

The same use can be seen taken up by other composers like Rameau, Mussorgsky and, in particular, by Debussy in *Pelléas*⁶.

... freschissimo

HERBERT
LEUPIN





The music in Barilla advertisements

The advertising history of Barilla, or that which is recognizable as being a coherent development, has lasted for more than forty years, reflecting the evolution of the corporate image, the broadening of the company's objectives, the diversification of products, and, naturally, the changes in the public at whom the advertising messages are aimed.

The degree of musical accompaniment to these advertisements has varied, sometimes being reduced to a minimum, depending on the aim of the communication.

The relationship between advertisement and music alters as a function of the company's commercial strategies and, more broadly, its general image. It has developed as a 'semiotic system' in relationship to other 'syncretically convergent systems to animate the message'⁷.

Music therefore is one of the means used in that bundle of functions that communications specialists define as decorative, implicative and poietic, the interweaving of which Roland Barthes so acutely summed up as follows: "To temporarily dull the 'accounting' awareness of the purchaser, it is necessary to spread in front of the object a veil of images (decorative function), of arguments (demarcative

function), of senses (implicative function), and create around it (poietic function) a mediated substance, a sort of aperitif, in short, to create a simulacrum of the real object"⁸.

The result is the distinction between two particular fields of action – the radio advertisement and the television advertisement. The latter has a much wider semantic range in which text, music and images interact, and which has to live in harmony with the expressive means used by the Cinema.

As far as this brief history of Barilla advertising is concerned, it is the television field that concerns us. The early ones, at the start of the 1950s, made use of the music by a young but established composer, the Roman Gianfranco Maselli (1929-), who collaborated on the Biassoni-Giannini advertisements. The subject was 'The husband out hunting', the provocation 'celebration', the conclusion 'celebrations use Barilla pasta'. The use of brief, summary cartoons that were an open parody was reflected in the jaunty music that used the cutting tones of the wind instruments; it was a sort of fanfare clearly associated with the breezy work of Stravinsky, like *l'Histoire du soldat*, and the dreaminess of Prokofiev's *Peter and the wolf*.

In the next cartoon (by Emanuele Luzzati) Maselli described the story of *Pulcinella* who 'goes to the

More sponsorship before the war: here we see the programme for the concerts given by the Orchestra of Terme Berzieri in Salsomaggiore, conducted by the maestro Gino Gandolfi in 1926 [ASB BAR I Ra 1926/1-2].

hostelry'; the music stirs the scene with a tarantella with sourish tones in which typically Casellian moods are deliberately extended, as though Caselli was affected, according to Mario Bortolotto, by 'the reactionariness of the tarantella'.

In *Us and the egg* and *The wings of our sky* by Paul Bianchi (1958) music was used respectively from the *Thieving magpie* and *Barber of Seville* by Rossini that not only stimulated the mood but also seemed like the sound transcription of the abstract graphics on the egg; this effect was made more effective by the lack of a spoken commentary.

It was an example of what experts in communications call musical illustration, in which the music track has no relationship with the advertising message. The combination of the music with the image is chosen to increase the potential of the message, perhaps subliminally.

The notes of Carosello

A decisive change came in 1958 with the series of advertisements associated with "*Giorgio Albertazzi's Album*", from which the popular actor showed photographs of places and people from the past.

In this situation, the music (a waltz) simply provided a background in Hollywood 1930s style, though occasionally a specific musical reference was insert-

ed, e.g. *Una furtiva lacrima* for Caruso, a *fandango* for Bella Otero, etc. To mark the shift from the photograph album to the advertisement, Albertazzi looked at his watch and said "And now a word from Barilla", and a children's song would start up to the tune of *Madama Dorè* that kids sang as they played around a box of pasta.

The same schema was used in Albertazzi's second series, in which he read out love poems.

In the next *Carosello* series – "*Il Ballista*", starring the comic actor Dario Fo in 1959 – the music played the same background role despite the general change of tone of the advertisement.

There was a short introductory song at the start of the episode, then the usual *Madama Dorè* to switch to the message, this time applied to swallow's nest pasta.

The 1961 advertisements were accompanied by the light evocative sounds of an accordion playing a rustic waltz, used to emphasize the evident correctness of the use of "five fresh eggs". It was music to accompany a country festival and conjure up an image of freshness and naturalness. The advertisements of 1962, dedicated to "*Gallina coccodè*", did without music entirely.

The advertisements of the following year used no more than a small motif between the clarinet and flute, but the serial "*Life with Bettina*" of 1964 was also without music.





The melodious universe of Mina

Mina's sudden arrival in 1965 brought a radical change. The music, which had till then provided a frame or background to events, became the central feature of the advertisements through Mina who was already a star.

This was a classic case of the message inherent in the music being exaggerated by the fact that it was fronted by a famous and popular person. Mina had rapidly leapt to the top of the tree of success since her debut in 1959, under the name *Baby Gate*, due to her multifaceted and anti-conformist personality that could blend sophisticated melodic sounds, in the style of Sinatra, with younger, more modern styles.

Her 'international' capability was demonstrated in the series by the references made to the American song tradition although most of the titles were in fact Italian.

The *emotional* value of the advertisements was enormously amplified in the sense that the 'Mina effect' created a double emotional transfer created by the public's appreciation of the song and the attraction exerted by the new interpretation.

This image of novelty, intelligent aggressiveness, and youth that Mina represented inevitably amplified and gave new values to a traditional product like pasta: this development was assisted by the sophisticated live filming of the songs by Piero Gherardi and Valerio Zurlini, and by the last, slightly erotic shot of the advertisement, in which Mina's hands were shown running along the surfaces of the pasta packs.

This relationship became more personalized in 1968 with the addition after the song of a jingle, in which Mina sings to a swing rhythm *Comincia bene chi sceglie Barilla*. Before the Mina period came to an end in 1970, the tone of the presentation of her songs was elevated by the use of the highly imaginative and refined sets by Mario Ceroli (> II, pp. 158-159).

The 1970s notes

The early 1970s were marked by a decisive change when the Barilla company was sold by the Barilla brothers to the American company Grace.

The economic background to this was that Italy was experiencing alarming signs of crisis.

The change seems to have been reflected in the advertising: from the 'international' face presented by Mina, the spots were given a more 'regional' aspect by the Neapolitan singer Massimo Ranieri in 1972.

He was followed three years later by the Romagnolo Raoul Casadei, who presented *mazurchette* and other types of music typical of ballroom dancing (that was undergoing a revival in Italy in those years) and country folklore to emphasize the values of tradition, authenticity and domestic values.

The promotional mechanism was operating on another level, that of reawakening the public's 'affective memory' (with regard to the more established folk-

Barilla also had songs that were commissioned for its advertisements recorded. Opposite, two 45 rpms by Mina on the RiFi label show photographs on the cover from the 1965 and 1966 Carosello sets [ASB BAR I Re 1965/9, *Un anno d'amore* (on *Ultima occasione* 1965/8 she wore a white dress) and 1966/1 *Dico no*]. Below, the cover of the 45 rpm with the instrumental Hymn by Vangelis, the soundtrack to the first advertising campaign "Dove c'è Barilla, c'è casa" (1985-1992), with a frame from the advertisement taken at Milan's Central Station [ASB BAR I Rg 1986/3; see also ASB BAR I Re 1985/2].

loric references, someone even spoke of 'attached memory')⁹.

The creation of the new Barilla brand Mulino Bianco in 1975 provided a new and different direction to follow: the brand's advertising required a small but emblematic jingle (written by Franco Godi) over which the two words *mulino bianco* were whispered. In 1976 this signature tune led into the nursery rhyme of the little girl and the cat, but that is discussed in a separate section.

Musical... silences

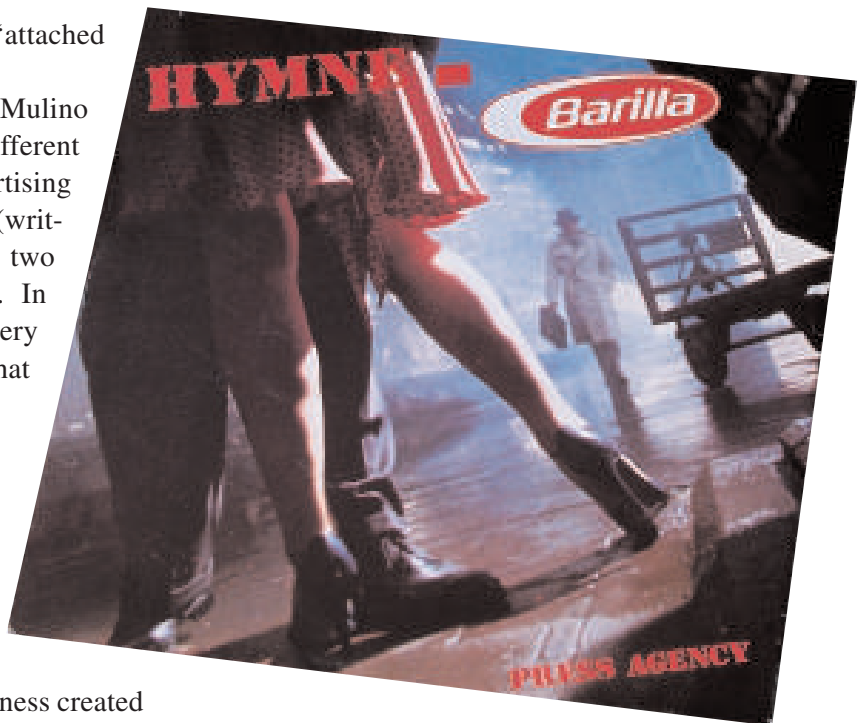
Around the end of the 1970s and early 1980s, the music returned to the more normal function of evocation of a certain state or idea, in this case the cheerfulness created by the sight of a steaming plate of pasta on the table. This was done by playing a song as a background to shots of a happy family at table (1978) or a cheerful whistle in the series 'a taste of the south'.

The 1983 *al dente* advertisements only featured a small jingle, and the 1984 set dedicated to the *Sorpresa Barilla* became a sort of march, rather like the music to *Bridge over the River Kwai*. The same year, another series of ads was created to promote *Stelline all'uovo* with a waltz played in French style on an accordion.

A clear change arrived at the start of 1985 with the unprecedentedly long "Train" spot by Gavino Sanna, which was filled with silences, subtleties, mystery and sophistication compared to the directness seen in the past addressed to the 'ritual of the south' and, in particular, pasta. This turning point must be considered in parallel to the alternative direction taken by Mulino Bianco.

Music was a decisive aspect of this change; no longer was it an accessory to provide atmosphere, but an essential feature of each element of a continuous series of advertisements.

Linked to several fundamental concepts such as the



home, eating in company and quality, this continuity was given a subtle stimulus in the music, particularly the melody composed by Vangelis, and therefore it functioned as a reassuring component of identification with the brand.

Hymn was the title of the music composed by the Greek musician for Barilla, which had a further benefit for the company message in its commercial success.

Like so many other Vangelis compositions, *Hymn* seemed to blend a seductive link between the traditional music of Greece and the sophisticated delicate timbres typical of film music (Vangelis won an Oscar for his sound track to *Chariots of Fire* in 1981).

Having originated as the reassuring companion on the mysterious journey that takes the elegant character in the "Train" advertisement home, Vangelis' melody practically became the *Leitmotif* of Barilla's pasta advertising, 'functioning' each time as the catalyser of a particular emotional situation (like the joy of the young boy allowed into the stadium to be present at the victory of his favourite



football team, Roma), or enter different environments or landscapes (the fields of the south, the military academy, and even Moscow in Michalkov's famous *Caprice*), or dwell on the best moments of family life (for example, Christmas), and match different musical tone variations with the various shapes of pasta.

Another extraordinary and unique advertisement, this time from early 1985, was by Federico Fellini created to promote *rigatoni* pasta.

The long partnership between the famous film director and Nino Rota (1911-1979), the composer of many unforgettable soundtracks, left its mark on the sequences shot in the sophisticated restaurant.

These were matched against a carefully measured instrumental accompaniment, where the ingredients

mix, from sentimentalism to irony, testifies the brilliant intuition of the author of *La strada* and the *Capello di paglia di Firenze*. Nicola Piovani then made the instrumental arrangement of Rota's music after his death occurred in 1979.

Blue notes

The broadening of commercial horizons with the resultant confrontation with different cultures and tastes led to the choice, in the early 1990s, of advertisements that made use of famous testimonials – Steffi Graff, Plácido Domingo and Gérard Depardieu – each of which was backed by a characteristic and meaningful musical track that extended

In 1987 and 1988 Barilla sponsored the Festival of Italian song in Sanremo. The transmission of the television programmes of the Festival were supported by the issue of two cassettes of the most popular songs at the Festival. Opposite see the marking sheets [ASB BAR I Ri 1988, 1989] and the two cassettes [ASB MB I Rg 1987/8, 1988/9].

This page shows the scores for the soundtracks of the campaigns “Dove c’è Barilla, c’è casa”. Below, the score for Vangelis’ Hymn and, right, Barilla ’99 by Andrea Griminelli and Roberto Molinelli.



and completed the image for the culturally different publics they were targeted at: jazzy, operatic and the bitter-sweet moods of the French song.

A more decisive line was taken in 1994 when the public image was concentrated on a single element that had characterized Barilla since their packaged products had first appeared: the blue packs. The original function of the blue was to highlight the contrast with the yellow of the pasta, but now it gave way to ineffable, more airy notions such as the blue of the sky, purity and infinity.

Blueness is a notion that can be woven into music: immediately one thinks of the ‘blue note’ of Chopin, the ‘blue flower’ of the Romantics, and of course the sentimental and nostalgic ‘blues’ of the USA, characterized by the ‘blue notes’ towards the bottom of the musical scales.

This musical concept gradually widened into the fields of jazz and popular music to become somewhat trivialized in the various forms of teenage pop music.

Carefully chosen individuals, like Zucchero and Alberto Tomba, were matched to songs on a blue theme, for example *Love is Blue* by Brian Blackburn, *Blue Moon* by Toges Hart, and *Blue Boy* by Boudeaux Bryant.

A transition from the evocativeness of the colour to a more complex advertising message occurred in 1999 with the development of the slogan, *Dove c’è Barilla, c’è casa* [Where there’s Barilla, there’s home]; this was an attempt to transfer the power of the brand as a symbol of quality to an allusive,

BARILLA 99

Musica di
Roberto MOLINELLI

 A musical score for piano and voice. It consists of several systems of staves. The piano part is written in the lower staves, and the vocal part is in the upper staves. The title 'BARILLA 99' is prominently displayed at the top, along with the composer's name 'Roberto MOLINELLI'.

rather than realistic, setting idealized by the family. Music was an important element in this projection of a reassuring world, an element that had to promote cohesion between the various situations in the various advertisements.

The refined arrangements, reminiscent of classical music, by Andrea Griminelli and Roberto Molinelli seem to meet this criterion, with their sweetly engaging melody, after the early stirring contrast of high and low tones, that seems to create a relationship between the evocativeness of the music and the real world, and which is perceived by the listener as a point halfway between reality and imagination.

In this tone, which unites simplicity with refinement, one can detect a certain affinity with the line that at the start of the 1990s had so effectively suggested the music of Morricone for the Mulino Bianco advertisements, almost as though to confirm a unity of style as a parody of a corporate philosophy, a ‘common family air’, though clearly characterized and differentiated for the different brands.

Stories conceived by Young & Rubicam for the two “Viva il blu” campaigns that were never made. Like those actually broadcast, they centred on ‘blue notes’, i.e. the songs in which the colour was used to refer to the brand [ASB BAR I Red 1994].

Musical sponsorship

Whereas Barilla’s relationship with music is exclusively limited to the world of publicity – and it is within that scope that the company’s presence at the 1987 *Velo d’Oro* (23rd international exhibition of light music) in Riva del Garda, and the 1987-1988 *Festival of Italian song* at Sanremo falls – it has also flourished indirectly, though in a limited manner, at musical festivals.

Today a relationship of this kind is referred to, not without ambivalence, as ‘sponsorship’. This term had not yet been invented in 1911, when Barilla offered its public backing to the *Bollettino* at the Teatro Regio in Parma for the carnival season 1911-1912, and again the following season for the Verdi Centenary in 1913. The relevant page in the *Bollet-*

tino del Teatro is flanked by the playbill that announces the ‘extraordinary performance’ of *Nabucco*, directed by Cleofonte Campanini, and Barilla’s publicity.

Another important presence was in 1926 for the season of concerts by the Orchestra of the Regie Terme Berzieri in Salsomaggiore, conducted by the maestro Gino Gandolfi (1887-1977), which marked a significant chapter in the history of Italy’s orchestral institutions.

Barilla returned more recently with further public support for musical events. Since the 1980s it has sponsored individual evenings at the *Società dei Concerti di Parma*, as well as the *Stagioni Liriche del Teatro Regio di Parma* and the *Fondazione Verdi Festival*.

On a more personal level, the company was



involved in a special concert held on 17 April 1993 at Parma's Teatro Regio, given by the *Filarmonica della Scala*, conducted by Riccardo Muti to mark the eightieth birthday of his friend Pietro Barilla.

The programme was chosen especially by Muti for Pietro, as though to recreate, in Muti's words, "the pastoral and serene atmosphere of Brahms' *Serenata*, which has all the characteristics typical of Brahms, but an extra dimension of gentleness... This sense of serenity is even present in the torment, and I believe this was a description of Brahms' life, as he was certainly troubled by positions of control, guidance and responsibility; and yet even today, in meetings, Pietro is able to give this sense of sereni-

ty, to provide that gentlemanly trait, which is a feature of this work. The second part of the programme is Beethoven's *Fifth Symphony*, but not in the usual sense of the mark of destiny – that would be ridiculous, apart from the fact that it is of no relevance – rather in its sense of light, as freedom of spirit, of the finale. Enchanted music by Brahms and light-filled music by Beethoven. I think that Pietro's eighty years have shone a lot of light on many people!"¹⁰.

After Pietro's death, his sons Guido, Luca, Paolo and his daughter Emanuela wanted to continue the tradition of the concert conducted by Muti, and to direct all profits from the evenings at the Teatro Regio di Parma to charity.





Music has played an important role in Barilla's communications: there have been hundreds of arrangements for Barilla advertisements, including Rossini in the early cartoons, the songs of Mina and Ranieri, the solemn, stately music of Vangelis, or the lighter touch of Griminelli and Molinelli. The world of music wanted to pay tribute to Pietro Barilla on his eightieth birthday with an unforgettable concert at the

Teatro Regio in Parma: opposite, photographs by Claudio Carra [ASB BAR I A 1993/6] and, on this page, the programme [ASB BAR I Rc 1993/2]. The concert was conducted by Riccardo Muti, played by the Filarmonica della Scala, and featured Brahms' Serenata and Beethoven's Fifth Symphony. The choice of music was made especially by Muti for his friend Pietro Barilla, as though to describe his character and personality.

Notes

¹ DAHLHAUS Carl, *Fondamenti di storiografia musicale*, Fiesole, Discanto, 1980, p. 9.

"Not only the 'great works' that emerge from the enormous mass produced, but also the endless jumble of 'popular music' that makes up most of today's music, belong to 'history' in the proper sense of the word as opposed to being simply the detritus left lying around as [musical] history is being formed".

² ADORNO Theodor Wiesengrund, *Introduzione alla sociologia della musica*. Turin, Einaudi, 1962, p. 62.

³ See the phrase in the *Talmud*: "Whoever reads the Scriptures without singing... to him is applicable the scriptural saying 'I gave them the laws and they did not observe them'".

⁴ JANEQUIN Clement, *Les cris de Paris*, H. Expert (edited by). Paris, 1928.

⁵ PROUST Marcel, *A la recherche du temps perdu*. Paris, Gallimard, 1954, T. III, p. 116.

⁶ VALLAS Léon, *Claude Debussy et son temps*, Paris, Albin, 1958, p. 157.

⁷ JAKOBSON Roman, *Essais de linguistique générale*. Paris, Minuit, 1973; in particular, T. II, Chap. III, *Le langage en relation avec les autres systèmes de communication*.



⁸ BARTHES Roland, *Sistema della moda*. Turin, Einaudi, 1972, p. XVI.

⁹ JULIEN Jean-Rémy, *Musica e pubblicità*. Milan, Ricordi-Unicopli, 1992, p. 306.

¹⁰ MINARDI Gian Paolo, "Un autentico 'Concerto per un amico'", in *Gazzetta di Parma*, 1993, 15 April.

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Barilla and sport

Competition, diet and well-being

Sponsorship

Sponsorship is an important form of corporate communication at national and international levels for the many implications it has regarding a company's social and competitive strategy.

It can be thought of as a marketing technique which the company (the sponsor) uses so that its brand name is publicised, in exchange for money, by an individual or an organization in sporting, cultural or educational fields followed by the public. In doing so the company is able to reach a large number of people and to associate its brand with the values symbolized by the individual or organization in question.

The most common forms of sponsorship involve sports teams or champions, large musical shows, or important cultural events. In the early 1980s, investment in sponsorship in Europe and the United States began to grow to large amounts (particularly in sports, which represents over 50% of the total) due to a number of factors: "the increase in the costs of advertising and the growing indifference of the public to traditional forms of communication; the increase in free time, with a consequent increase in the demand for recreational activities, predominantly sporting but also cultural, but certainly activities that receive less financing from public bodies; and the continual search by the mass media for more attractive programmes, often in the sporting or cultural spheres"¹.

Of the various marketing techniques, sponsorship remains the least predictable and scientific, in spite of having certain structural characteristics, because it originates from and is developed in a curious mix of opportunities, strategies, intuitions and even randomness. Its impact on the recognizability of a com-

pany and its image – in other words, its degree of success – resides principally in the ability to create a strong and stable association between the event and the sponsor, in making the target public feel actively involved, and in the coherence and integration of the sponsorship within the communications strategies implemented by the company.

The first forms of sponsorship by Barilla

Since its early days as an industrial concern, Barilla has supported 'spectacular' events and initiatives. There was the support given in 1926 to the season of orchestral concerts at Salsomaggiore Terme under the conductor Gino Gandolfi (1887-1977, > IV, pp. 55, 62), the contribution offered to the performances given at the Teatro Regio in Parma, and to the young and courageous opera singer Attilio Barbieri (1896-1967), who was helped by Riccardo Barilla in his studies until his debut at the Dal Verme theatre in Milan on 11 October 1927. Another example of early 'sponsorship' was given by the *Barilla Cup*, a cycling race on 11 February 1934 at the hippodrome in Parma that was given wide press coverage locally.

In 1929 Barilla contributed provisions (pre-packaged rations of egg pasta and biscuits) to the Italian expedition to the Karakorum mountains, led by Aimone di Savoia, in which the young Ardito Desio (1897-2001) participated, the future conqueror of K2. All these are examples of patronage, though perhaps for those markets that receive less media attention, but which therefore argue a greater propensity on the part of the company.

Barilla as a sponsor of sport

In the modern sense of the work, sponsorship by the Barilla group began in 1979 with the return of Pietro Barilla to the helm. At the start of the 1980s the most significant strand was that relating to the world of

Right from the start Barilla supported 'spectacular' events.

An example of early 'sponsorship' was the Barilla Cup, a cycling race on 11 February 1934 at the hippodrome in Parma that was given wide press coverage locally [ASB GBA I B 1934/1].

In 1929 Barilla contributed provisions (pre-packaged rations of egg pasta and biscuits) to the Italian expedition to the Karakorum mountains – below a picture of mapping operations – led by Aimone di Savoia, in which the young Ardito Desio (1897-2001), the future conqueror of K2, participated.



sport, which had been identified as a large opportunity due to its following and the degree of participation by which it is characterized.

Sport is an element of society that cuts across all levels, and it was soon to become highly covered by the media, gathering around itself a great deal of attention and goodwill.

The success of sporting sponsorship can be explained by the following factors: "the simplicity of the language of sport, which follows clear, linear rules, and is easily comprehensible even at international level; the values and models of behaviour attributed to sport by the public, including major social aspects, for example, the idea of the champion, the hero, beauty, competition, strength, victory, correctness, honesty, power over technology, behaviour and human actions; immediate and total identification by and the involvement of the public; the importance of the public to sport"².

Barilla's relationship with sport follows two directions: initially, it followed competitive sport at the level of great champions; then, without abandoning professional sport, it moved its attention to the amateur sphere and, above all, on sport as recreation, able to interest and involve large sectors of the public and, where events were concerned, gaining media coverage.

In both fields, the relationship of diet and sport are well established, but in the second, the concept is

also associated with the relationship of diet and well-being.

Barilla and Roma Football Club

Barilla's first major sporting sponsorship was undertaken with the football team Roma. It was a successful relationship that lasted 13 years, from 1981 to 1994. This was a record in terms of duration, and the result of analysis and constant effort.

The time factor is fundamental for sponsorship to achieve its maximum effectiveness, creating a reputation not just for the brand or product, but also for the image and loyalty of the sponsor. Why did Barilla choose football and Roma? There are many overlapping reasons.

First and foremost, there was a carefully defined commercial strategy: to increase the market share of Barilla in central and southern Italy, which at the start of the 1980s was not as large as in the north. This was partly because in the south there is a myriad of pasta producers who operate at a regional level, and because historically Barilla has been rooted in the north. The aim of the sponsorship, therefore, was to gain greater penetration in the south.

The choice fell on football as this is the most popular sport in Italy, the one that receives greatest support, that polarizes interests of varying natures, that

Barilla sponsored the football team Roma Calcio as part of a sales drive in the south of Italy. Once again, the operation was not limited to the stadiums and world of football but was seen in publicity announcements from 1982 onwards: below, the team poster for the 1985-1986 season "Insieme all'attacco" [ASB, BAR I Rc 1985/1], and a ticket for the Roma-Milan game of the same season. Right, the statuette of Rudy Völler with a sponsored shirt [ASB, BAR I O Spon 3].

Opposite, two 'institutional' announcements for the sporting press [ASB, BAR I Ra 85-87], a photograph of Giannini in the yellow-and-red shirt with the Barilla logo, and the autographed card of Paulo Roberto Falcao in the Barilla-Roma advertisement directed by Alessandro D'Alatri in 1986 [ASB, BAR I Re 86/4].

sets trends and is able to influence social behaviour. Its image is of an entertaining sport, easy to follow, exciting and international. Thus, like pasta, football is number one in the hit parade of national popularity: the combination could therefore be a winning one and, in terms of communications, create a synthesis of values and express them.

Where is football by far the best-loved sport and the consumption of pasta (around 40 kg per year) the highest in the world? In the centre and south of Italy.

Moreover, Roma is the team of the capital of the country, it enjoys great renown and has a large following even outside the city. Another benefit was that sponsorship of Roma would have important fall-outs on the rest of Italy, and even internationally, particularly after the team's exploits in Europe. Sponsorship of Roma by Barilla was not confined to the stadiums and players' shirts. The pasta-football pairing was to be seen, after 1982, in a series of advertisements (very important internationally were those of Paulo Roberto Falcao as a testimonial, in which the Brazilian champion offered a steaming plate of pasta). In 1986, the director Alessandro d'Alatri produced the "Barilla-Roma" advertisement for Young & Rubicam, with musical backing by Vangelis.

Pasta Barilla: "Roma. 1986". [ASB, BAR I Re 1986/4].

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art Director: Gavino Sanna

Copy: Andrea Concato

Direction: Alessandro D'Alatri

Lighting: Collepicollo

Production: Film Master

Music: Vangelis

Actors: Joshua Versari (boy),

Luigi Costa Uzzo

(stadium employee).

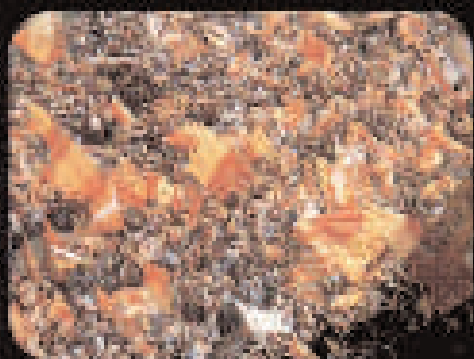
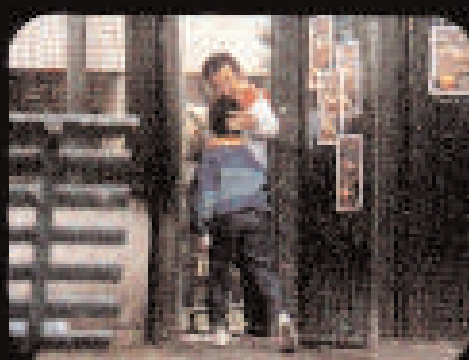
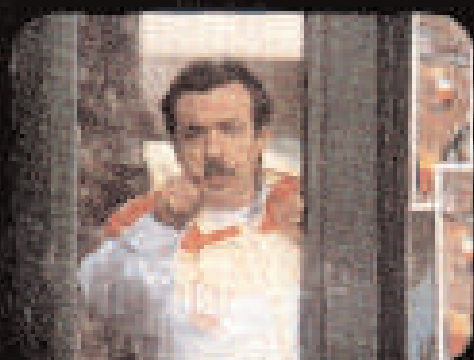
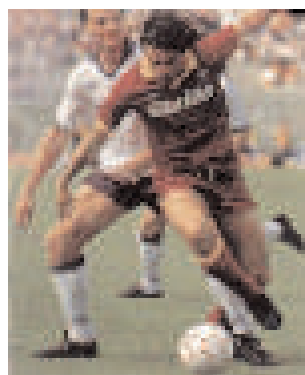


Other events, like the winning of the Italian championships in 1983, the final of the Champions' Cup a year later, the international recognition of players like Paulo Roberto Falcao and Bruno Conti, were all decisive aspects for the consecration of Roma and, as a consequence, of Barilla. Although there is no direct relationship of cause and effect between the one and the other, it is true that a better performance by the team means more media coverage of the sponsor's name and, therefore, greater recognition by the public and a more extensive sharing of the values expressed by the brand. Demonstration of a non-direct correlation between sporting results and the fame of the product is that, even when the team was unable to achieve its objectives due to technical and management problems, the 'Roma-Barilla' combination continued to operate successfully for the pasta maker.

Within the overall penetration strategy implemented by Barilla in central and southern Italy, the measurability of the sponsorship variable was a delicate one, but the market share in the selected territory clearly improved.

It was because Barilla became market leader also in central and southern Italy (where the distribution and sales network were being improved and local promotions and advertising campaigns were held)





In 1983 Barilla was one of the first companies in Italy to understand the importance of the America's Cup and participated in the consortium that sponsored Azzurra, the Italian boat. Right, the poster [ASB, BAR I Rc 1983/2] and, below, the company president, Pietro Barilla, giving an award to skipper Cino Ricci [ASB, BAR I Aa 1983/7]. Though the event was not a success for Azzurra, it brought wide press coverage, particularly abroad.

and the aim of the sponsorship (create loyalty in the consumers of that territory) were both realized, that the partnership with Roma football team came to an end. Market research confirmed that the sponsorship had concluded its cycle.

Barilla and the Azzurra challenge

Today the *America's Cup* sailing event is known to everyone, even those who do not follow sailing, and it is followed by the media with increasing interest around the world.

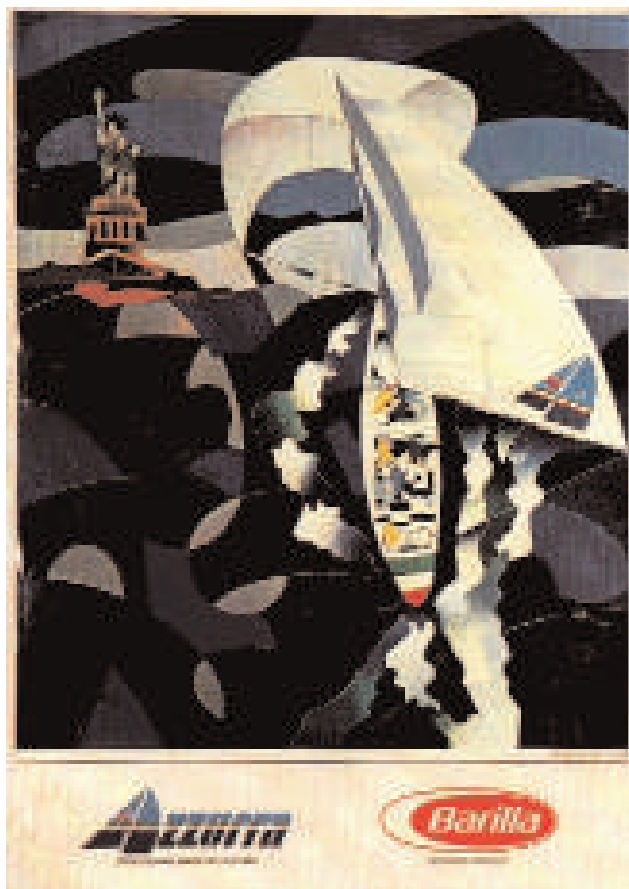
There are many factors that make this contest something more than a simple sporting event: competition between boats which represent different countries, the use of state-of-the-art technology, and the extraordinary preparation of the crews that requires years of training.

Barilla was the first Italian company to understand the importance of the *America's Cup* and, in order to widen the communication in question, participated with some of the largest Italian companies in the 1983 America's Cup Italian Consortium that sponsored the Italian boat *Azzurra* representing the Costa Smeralda Yacht Club.

The strong link between boat and nationality, evidenced by the pool of sponsors that took part in the initiative, was probably the major reason that prompts the public and media to take notice of the competition. Although the result did not go in *Azzurra's* favour, the outcome of the sponsorship was particularly positive.

Quantitatively, there were hundreds of articles in the daily press and periodicals, and hours of radio and television transmission both on national and private channels that together represented millions of contacts with readers and viewers.

Qualitatively, the benefits were founded in the great popularity of *Azzurra*, the outstanding image that the event has, the creation of a new national habit, the exaltation of the sporting event by collateral initiatives (the fashion, publishing and music industries),



the cementing of a positive image of Italy as modern and efficient, particularly in the United States, and the coverage in the foreign press.

The conquest of Europe at tennis

Special attention was paid to the communication strategies that the Barilla group used to reinforce its position in pasta market in the major European countries. Pasta is a product with global values that

Sponsorship of two great tennis stars, the German Steffi Graf and Swede Stefan Edberg, below, were aimed principally at foreign markets. The two not only paraded the Barilla colours around the world but became testimonials in television advertising. Barilla continued its support in the tennis world with the sponsorship of the Zürich indoor world championship from 2-10 October 1993. Right the poster [ASB, BAR I O Spon 2].

assure it has great distribution potential. It is within the European marketing mix that sporting sponsorship is particularly important to the company in achieving its aims.

Tennis, in particular, is considered a healthy, energy-filled sport that allows any player to compete against himself, and, as such, would contribute to meet the company's goals.

In Germany it was decided to associate the Barilla brand with the German champion Steffi Graf, and the campaign was a success.

The relationship with the tennis player began in March 1991 and ended three years later. Steffi Graf wore the Barilla logo on her shirt on the most famous tennis courts in the world; she also took part in a very original series of television advertisements and press announcements that raised great public interest.

The advertising campaign was planned and managed so skilfully that it succeeded in filling out the human profile of this extraordinary athlete, revealing aspects of her as a fascinating and refined woman.

But why did Barilla choose tennis and this particular person? In Germany tennis is one of the most popular sports and some surveys showed that Graf was the most well-known person in the country, more so than the chancellor, Helmut Kohl.

In addition, she was a clear, uncomplicated person both off and on the court, whose simplicity and natural charm made her an idol for Germans of every social class and generation.



The statistics clearly describe the success of the campaign in Germany: in two years recognition of the brand leapt from 10% to 40% and market share more than doubled.

A similar success was achieved with the Swedish tennis player Stefan Edberg, which began with a sponsorship contract signed in November 1992 on



Abroad again, but in a totally different manner, sponsorship of the marathons run in the principal European cities: Barcelona, Berlin (right a picture of the 1990 event [ASB, BAR I A 1990/8]), London, Paris (below, the final stage in 1995 [ASB, BAR I A 1995/8]) San Francisco (opposite, [ASB, BAR I A 1995/9]) and Prague.



the basis of the one agreed with Steffi Graf. In this case, the aim was to consolidate the Barilla image in the Scandinavian countries where market share was already high; for example, in Sweden Barilla had 23% of the market.

Edberg's fame, his reliability in his private and professional life, and the new sides of the man that the press campaign brought out – his humour and relaxed nature to contrast with his proverbial seriousness – together achieved excellent results.

Barilla's involvement with tennis also took in the sponsorship of the women's indoor world championships in Zürich (October 1993). Though the event lasted only six days, the impact on the public was strong: all the media, not just sporting channels, covered the prestigious tournament.

Sponsorship of the Marathons and the Barilla Pasta Party

Particular emphasis was placed on the sponsorship of the European marathon circuit within the Barilla group's communications policy. These events took place in the most important cities, London, Berlin and Paris, just to name three of them. They are running races for the fittest athletes in the world, in which both professionals and amateurs participate. In consequence, apart from representing true sporting values and receiving great public approval, they have a huge number of participants, sometimes reaching tens of thousands.

The company's aim was to capture the attention of the media that covered the events and of the public attracted to the races by their competitive spirit and social aspects.

But why sponsor a sport like the marathon? This running race is associated with the ethics of commitment and a challenge with oneself.

The origin of the event is linked to the famous story of the Athenian messenger who was sent from Marathon to Athens to announce the victory of the Greeks over the Persians at the battle of Marathon in



490 B.C., and the runner's death on arrival from exhaustion.

The distance covered was 42 kilometres, 195 yards which was standardized at the London Olympic Games in 1908 as the length of the sporting marathon to be run on major roads.

The image of the marathon is one of constant training, outstanding capabilities of endurance and diligence. In this sense, it symbolically corresponds to the values that Barilla has represented since 1877: the work ethic, the seriousness and professionalism in business dealings, and the guarantee of quality and health of its products.

There was no strategic plan behind Barilla's decision to sponsor the various marathons (in which the world's top runners compete) but a series of hunches that slowly showed themselves to have paid off.



A fundamental aspect was the combination of diet and sport for which naturally the Barilla brand name was the catalyser.

The strong link between a correct diet based on carbohydrates and sporting performance was made explicit in the *Barilla Pasta Party*, which took place before and after the competition, in which Barilla offered all the participants a real plate of Italian pasta, with sauces of its own production and prepared by a skilled staff of chefs, many of whom had been specially flown in from Italy for the occasion. Barilla took part in the marathon in Barcelona in 1992, Berlin in 1990 and 1994, Palermo and Naples in 2001 and 2002, Paris in 1995, 1996 and 1997, Prague in 1996, Rome in 1995, 1996, 1997 and 1998, San Francisco in 1995, Turin in 1994 and 1998, and Vigarano-Ferrara in 1996.

It should also be mentioned that the marathons also had spin-offs for charity, like the Venice marathon in 1995 on behalf of UNICEF; the evening before the event Barilla offered a Pasta Party to all 7,000 entrants.

In 2002 for the first time Barilla sponsored the fourth *One hundred kilometres in the Sahara* race, offering all athletes pasta, sauce and biscuits. This is an extraordinary marathon run in stages in the Tunisian desert and is one of the most elite running events in the international calendar. It offers participants the opportunity to combine their passion for running with a natural environment rather than city streets. Since the mid-1990s, Barilla's presence in sport has been more 'introspective' and more closely linked to the association of diet and well-being rather than diet and performance.

The company continues to offer *Barilla Pasta Parties* at various sporting events that, particularly outside of Italy, promote the Italian authenticity of the product and underline the diet-sport relationship, with the emphasis on carbohydrates as an essential ingredient in a sportsman's diet.

And there is neither any lack of special initiatives where the group headquarters are based, for example, the Sports School and the Barilla Festival of

Sport. *These schemes help to cement the link between pasta and sport and to promote the product at grass-roots level.*

Barilla no longer associates its image with sports champions but with the sport played by everyone, even just on Sundays. It also underlines the convivial aspect of pasta rather than just the importance of dietary education to the sportsman.

The communication of the brand is now spread among the public, it has shown and it no longer needs to appear only in 30 second television advertisements.

This strategic decision follows from a tendency typical of the 1990s: that of communicating *ad personam*, selling not just a product but a promise and a correct preparation of the dish. Barilla is the first Italian pasta manufacturer that communicates its image directly, even through offering its prepared product to the public. And sport is the ideal field for achieving this, enabling hundreds of thousands of people to be reached in the course of a year.

Alberto Tomba, Francesco Moser and other champions

In its sports sponsorships, Barilla often used very famous athletes, those that arouse a great emotional response in the public and which make the news, sometimes not just in competitions but in their public lives.

When the ski champion Alberto Tomba was at the height of his career, Barilla sponsored him from March 1992 to the end of the 1996-1997 season. He wore the company's colours and logo on pistes all around the world. He was a figure known everywhere and appreciated both for his skiing skills and personal likeableness.

Tomba has an innate capacity for communication, particularly internationally, because his image is so special. Though being a sportsman who achieves the highest results, he also managed to a dimension in his private life. Tomba was also part of the promo-

The combination of diet and sport, which was heavily emphasized in the marathon, was also present in the Barilla Sports School, held in the summer holidays from 1987 to 2001 in the hills of Parma. More than 1,500 youngsters were educated in perfecting sports skills and adopting a correct lifestyle [ASB, BAR I O, Spon 4].



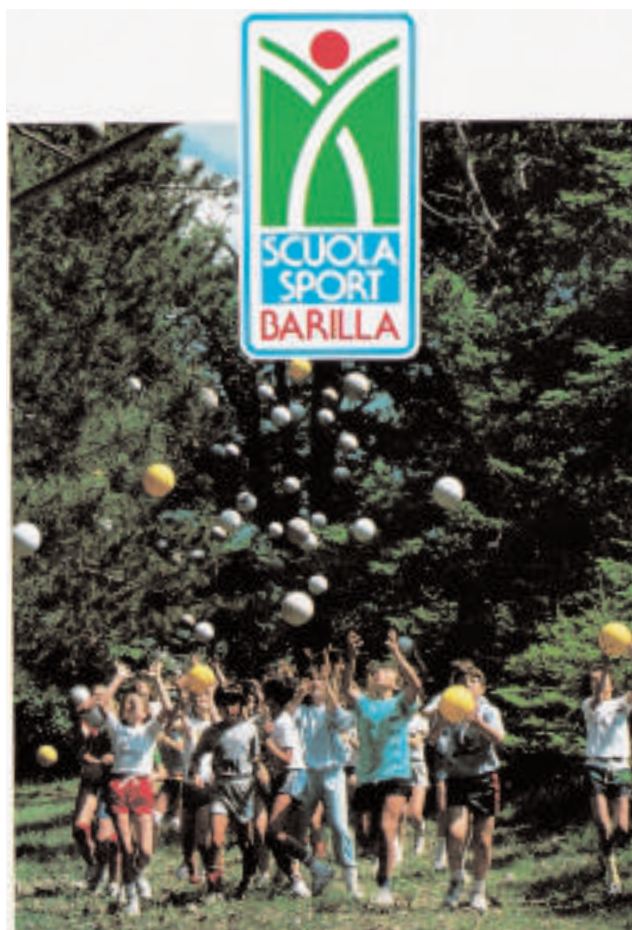
tion of Barilla's *Emiliane* egg pasta and was a testimonial in three television advertisements between 1992 and 1995.

Another top level sportsman to whom Barilla gave its support, this time in the world of cycling, was Francesco Moser. In this case, the deal was based on a fixed period based on a specific goal that the Trentino rider had set himself after a few years retirement from racing: improving on the 'hour distance record' on a track, which occurred on 15 January 1994 in Mexico City. Unfortunately, the attempt failed, but the impact from an advertising viewpoint was excellent: Moser was considered likeable by everyone and anyway was considered one of the true champions of sport.

Another famous sportsman sponsored by Barilla, in 1998 and 1999, was the Milanese sailor Giovanni Soldini, who had become famous for beating the record for the single-handed crossing of the Atlantic from Falmouth in Britain to Charleston in the USA (1998). Soldini's life was dedicated to sailing and therefore based on sacrifices, effort and solitude. Sailing is a sport in which diet is of fundamental importance so as to confront the extreme conditions, but the Milanese sailor does not eat space pills, instead he eats pasta, lots of it, and naturally it was Barilla. But not only pasta, also a vast range of Barilla products, which allows him to indulge his palate while ensuring a correct nutritional intake.

Barilla also made a foray into car racing when, in 1997-1998 it sponsored the Bolognese Alessandro Zanardi (now dedicated to racing in the USA) who won the 1997 *Formula Cart* in the States driving a Reynard-Honda. His sporting qualities include courage, skill, constancy, cool-headedness, and a sense of tactics; he is liked by the American public and creates attention for himself through his determined and extrovert behaviour. Alex wore the Barilla colours in the USA, allowing the company to make its debut there through sport.

The cross-country skier, Silvio Fauner, has won four Olympic medals, including the gold in the relay at Lillehammer in 1994, plus 13 Italian champi-



onships. In 1998-1999 he was sponsored by Barilla on the world's pistes. With the determination and clearness that characterize him both as a private individual and sportsman, he represented a perfect combination between sport and pasta: a classic carbohydrate-based diet is the best 'fuel' for cross-country skiers, which requires enormous effort over long periods.

A legend in women's cycling, Maria Canins, also entered the Barilla stable in 1998-1999, and took the company name into the most important competitions at international level.

Projects in Parma

The Barilla Sports School

The Barilla Sports School deserves a special mention. The various outlets of the school are all based in the province of Parma and fall within a 'social' rather than competitive sphere of sports; it offers a model of sports practice that is absolutely original. From 1987 to 2001 Barilla has sponsored this social project every summer (June to September), which is run by an organization that manages several recreational centres in Apennine mountains in the Parma area. The approach taken by the School covers several sports. The girls and boys, aged from 6 to 16,

The likeable Alberto Tomba was part of the egg pasta promotion: here below we see shooting of the advertisements for the Emiliane products in 1992 [ASB, BAR I Re 1992/1].

Tomba also wore the Barilla logo on his sporting clothing during ski competitions. Below, an instant from a competition and two advertisements from 1994 [ASB, BAR I Rc 1994/2-3].



practise various disciplines: football, gymnastics, swimming, tennis, volleyball, basketball, dance, horse-riding, table-tennis, etc. The educational logic is to teach the value of teamwork and sharing goals, success and defeat – which have social and moral applications – using sport as a means.

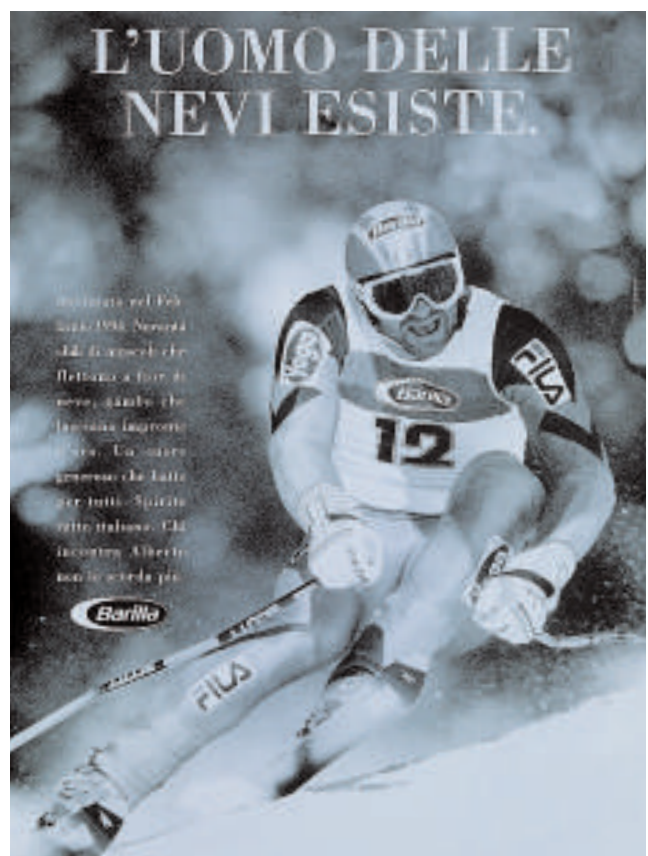
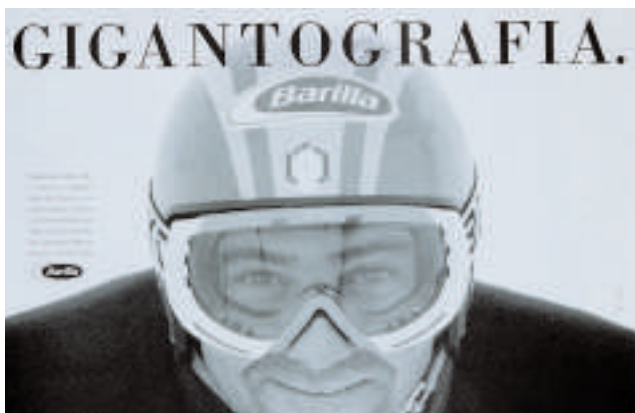
The Barilla Sports School offers youngsters the opportunity to learn about sport or perfect techniques in their preferred disciplines, but above all to appreciate ‘participation’, which lies at the basis of style of life.

The aim as stated in the School’s regulations is: “To give everyone the same possibilities, however skilled or gifted they may be, and to reward not results but the effort and progress of each individual, not just in the sports practised but also in their socialization, their contribution to the running of the school and recreational activities”.

First, the children are subjected to a series of computer-based aptitude tests that assess their physio-

logical and anthropometric parameters, and their motor capabilities, in order to guide the individual to the most suitable activities, and indicating their steps they should take to improve their performance.

The School’s technical staff is co-ordinated by a C.O.N.I. registered sports’ master and is very professional in carrying out its responsibilities. All the staff are teachers of physical education quali-





Another exceptional sportsman sponsored by Barilla was Francesco Moser in his failed attempt to break his own world distance record on the cycling track on 15 January 1994 in Mexico City.

Opposite the 'institutional' announcement in the newspapers and, below, the programme [ASB, BAR I Ra 1994; Rc 1994/6]. Other champions supported by Barilla included the cyclist Maria Canins (below [ASB, BAR I O Spon 2]) and the Milanese sailor Giovanni Soldini (below [ASB, BAR I O Spon 2]) who beat the record for the single-handed crossing of the Atlantic in 1998.



fied from various Italian and international sports federations.

Barilla's participation in the school, apart from financial, is seen in the lessons given on the importance of diet by nutritionists and in the nutritionally balanced menus based on a Mediterranean diet.

The overall aim of the school is to teach youngsters about sport and instruct them on the importance of food, as a correct diet lies at the basis of psychic and physiological health, besides being the fuel for good sports performances.

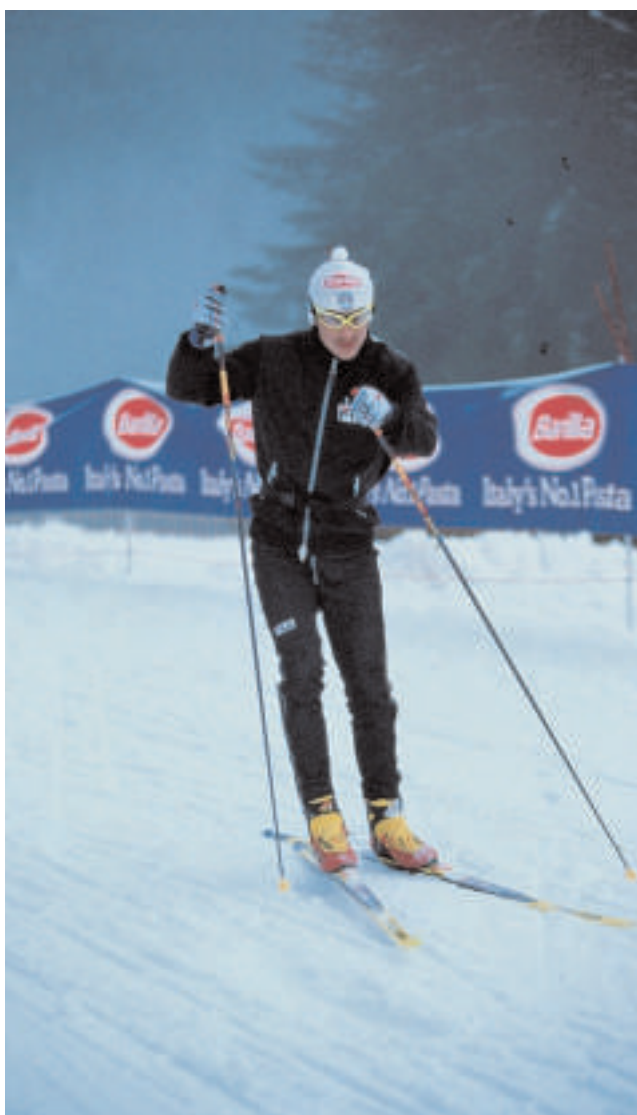
The Gran Fondo and the Barilla Sports Festival

Since 1995 the company has sponsored the *Gran Fondo*, a non-competitive tourist event that has become increasingly important in the Italian cycling calendar and now attracts thousands of participants. Cycling is considered a tiring sport by the public, but also one that is dynamic and in which technological





In 1997-1998 Barilla sponsored the racing driver Alessandro Zanardi, opposite, champion of the American Formula Cart. Below he receives a prize from Paolo Barilla during the Barilla Blue Night of 1995 [ASB, BAR I A 1995/4].



Barilla colours were also worn on the world's skiing pistes in 1998-1999 by the cross-country skier Silvio Fauner, who has won four Olympic medals. Below, during a competition; right and below, two promotional programmes [ASB, BAR I Rc 1994/4-5].



innovation plays an important role. In consequence it is a sport that combines well with certain values of the Barilla image: the importance of commitment, dynamism and constant attention to the technological improvement of production.

As the two circuits used (one longer than the other) are set in the lovely countryside of the Apennines in the province of Parma, a relationship with the environment is also part of the event, and the protection of the environment is something that Barilla has always been involved with.

The *Gran Fondo* is open to cyclists both sexes from any country, and all ages from 18 to 65, provided they are members of the F.C.I. Udace-Csain Uisp.

The course is demanding due to the number of steep climbs and descents so there are several stopping points for refreshments, technical advice and first aid. Naturally, the evening before and after the event

In 1995 Barilla created a non-competitive cycling event that has become more important over the years in the Italian cycling calendar. Now thousands of people take part in the Barilla Gran Fondo, which is held in the hills of Parma. Since 1998 it has been part of the Barilla Sports Festival.

Alongside the logo; below the 1997 presentation folder and a photo of the event; opposite, a medal and a shirt from the 2001 event; below, a moment from the Barilla Pasta Party.

Extreme right, the programme and some photos of the Barilla Giocampus, a sporting and recreational event aimed at children from 6 to 14 [ASB, BAR I O SPON 5].

there is a large *Barilla Pasta Party* with free entry and consumption for all participants.

Since 1998 the Gran Fondo has been a part of the *Barilla Sports Festival*, which is held on Parma's university campus.

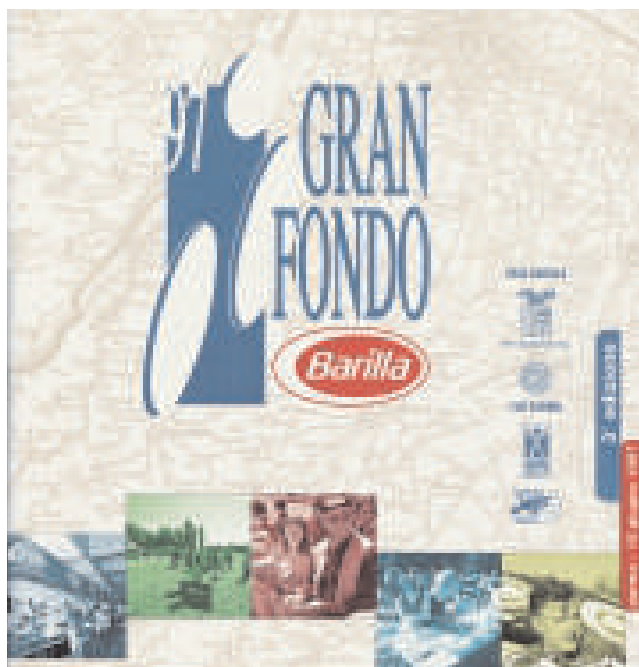
This features competitions and non-competitive events, games and shows, music and entertainment for all the family. The festival is generally held over a weekend at the start of June with tens of thousands of people taking part from all over Italy. Of course, they are always welcomed by the *Barilla Pasta Party*.

The event is a sports festival open to all, with an *Exposport*, stands, exhibitions, tasting sessions, products and articles associated with sport, a *Children's Village* where youngsters can practise more than ten sports under qualified guidance, and a play area for tots with games and snacks available.

By means of the *Sports Festival*, Barilla shares its philosophy that considers sport not as purely competitive, but as a daily method for staying fit. And that healthy, balanced nutrition through the consumption of quality products, is allied to the importance of a regular sporting activity in contributing to



our psycho-physical well-being.



The Barilla Giocampus

The latest Barilla project for sporting and social communication in the area of Parma is the *Barilla Giocampus*. Starting in summer 2002 and also set in Parma university campus, this is the only one of its kind and offers weeks of games and sports to





boys and girls between 6 and 14 years of age. The project has been made possible by the collaboration of Barilla with its two partners, Parma university and CUS Parma; it allows a large number of families with children of school age to make use of a series of different sports activities between June and September.

The natural environment of the university campus, the approach to the many different sports and the various play activities with a socializing purpose, all combined with a carefully studied dietary programme, are the elements with which to respond to a growing social demand on youngsters.

Not sport for itself, but a planned programme of socialization for children and adolescents aimed at a correct lifestyle and linked with the combination of diet and well-being.

Other Barilla involvement



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UNIVERSITÀ DEGLI STUDENTI DI PARMA

CUS Parma

Barilla sponsored Michele Rinaldi, world motocross champion in the 125cc class, and Italian champion in the 250cc and 500cc categories, in 1985. Right, seen during a race; alongside, the press announcement reporting Rinaldi's victory [ASB, BAR I Ra 1985].

in the world of sport

In this brief analysis, several other experiences have not been mentioned in the Barilla group's involvement with sport.

In some cases though, although they have been successful involvements, they have had a continuous basis or their investment has not been such as to make them strategic.

For example, the partnership in 1984 with Michele Rinaldi, world champion motocross rider in the 125cc class and Italian champion in the 250 and 500cc.

Or the two events in 1984 and 1985 of the *Barilla Trophy* international cycling week in Sicily, the *Barilla Golf Trophy* held at the La Rocca golf club in Sala Baganza (Parma), Barilla as official supplier to the Italian 1990 football championships and to the national side at the France '98 world championships.

Also to be mentioned is the *CSI International Horseriding Competition* at San Patrignano (Rimini) up until 1997 held at the community for recovering drug-addicts founded by Vincenzo Muccioli. It is an occasion at which great horse-riding champions are present.

Another event was the sponsorship of young athletes in the Parma Rugby Under-8's team in the eighth *Mickey Mouse Rugby Trophy*. This event has the Italian rugby championships for teams under the ages of 8, 10, 12 and 14.

In other cases, sponsorship is related to other brands in the Barilla group, for example, Naples' football team (Napoli) was sponsored for three years, from 1991 to 1994, by Voiello.

For the first time the Barilla group had two football teams on its books in the same championship and, moreover, with two brands in the same goods category (pasta).

Another name is that of Valentino Rossi, the young motorcycling world champion, who has been on the books of Ringo Pavesi since 1997.

This is a very suitable combination: Ringo is a bis-



cuit for youngsters that is full of flavour, and Rossi is a likeable, spontaneous young man of exceptional talent.

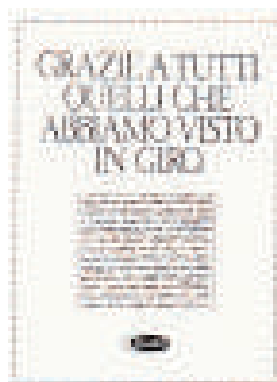
Barilla does not neglect the scientific aspects of sport, however. In 1992, it promoted a conference on *The footballing diet* to which experts on sporting medicine contributed³.

Notes

¹ MAGGIONI Giovanna, "Sponsorizzazioni: lo sport conferma la sua leadership", in *L'imprenditore*, no. 4, April 2001, p. 40.

² *Ibid.*, p. 42.

³ CERRETELLI Paolo, STRATA Andrea, *Linee guida per una corretta alimentazione del calciatore*, conference papers, Castel Ivano (TN), 21-22 May 1992.



Barilla has always given its support to many sporting events. Examples are the International Cycling Week in Sicily (1984 and 1985) – left, an ‘institutional’ announcement for the daily papers [ASB, BAR I Ra 1985] –; the San Patrignano horse-riding trophy in 1997 – below, [ASB, BAR I O Spon 1] –; and the Italia '90 football world championships (see the announcement on page 93). The Voiello sponsorship of Napoli Calcio in 1991-1994 (below left, the Swedish midfielder player Jonas Thern) and the Ringo Pavesi sponsorship of Valentino Rossi (below) complete the panorama of Barilla support for sport, which was well expressed by the evening television special Barilla Blue Night on 27 April 1995, presented by Gerry Scotti and Claudia Koll, with the participation of many Italian sports champions [ASB, BAR I A 1995/4].



Barilla has always concentrated on the quality of its products and respect for its consumers. Since the 1950s it has progressively placed importance on dietary education.

Barilla and dietary and environmental education

LAMBERTO PRATI

“Correct diet and respect for nature are both related to man’s health. It is important that the basis for lifestyles that complement these needs are learned during adolescence, and schools certainly have an important role to play in the performance of this function.

Through the scheme *Alimentazione Sana, Natura Amica* [Healthy Eating, Friends with Nature] it is our wish to offer teachers a small contribution as part of the enormous task they carry out of developing citizens ready to face the challenges of tomorrow.”

So wrote Riccardo Carelli on 2 September 1992 (at the time managing director of Gruppo Barilla) in the preface to the *Newsletter* that prefigured the contents of the book *Percorsi di Educazione Alimentare e Ambientale* [Methods of Dietary and Environmental Education], which was the first step in the scheme *Alimentazione Sana, Natura Amica* aimed at first year pupils in secondary schools.

Alimentazione Sana, Natura Amica: the phases, tools and those responsible

The educational project was broken into a series of activities that began in September 1992 as a result of a partnership between Barilla and Legambiente, the largest Italian environmental association. The first phase lasted three years.

It began by informing the 6,500 head teachers and 133,000 teachers at secondary schools in Italy of the creation of the project. A document illustrated the characteristics of the scheme, the reasons that Barilla



had undertaken it, a summary of the contents, and the foreword and first chapter of what would be the complete book. A stamped coupon allowed those teachers interested to order the book. The many requests received (more than 20,000) immediately showed the appeal of the project.

The second step taken was to send the book *Percorsi di Educazione Alimentare e Ambientale* [Methods of Dietary and Environmental Education] out.

The text regarding nutrition had been drafted by a team under the direction of Prof. Augusta Albertini at Pavia University and supervised by Prof. Marcello Ticca at the National Institute of Nutrition. The text regarding the environment (five chapters) was written by the Schools Sector of the Legambiente.

Percorsi di Educazione Alimentare e Ambientale

Percorsi di Educazione Alimentare e Ambientale [Methods of Dietary and Environmental Education] is a book of 242 pages first published in December 1992.

It is divided into twelve chapters, seven of which discuss nutrition and five the environment. Each

In September 1992 Barilla and Legambiente launched the three-year project *Alimentazione Sana, Natura Amica* [Healthy Eating, Friends with Nature] for secondary schools. Twenty thousand classes participated in the first edition. A 242-page book called *Percorsi di Educazione Alimentare e Ambientale* [Methods of Dietary and Environmental Education] was produced for them that contained news, ideas, information sheets and proposed activities. The best projects produced by the classes, selected by a panel of experts, led to the publication in 1993 of *Antologia dei Percorsi di Educazione Alimentare e Ambientale* [Anthology of Methods of Dietary and Environmental Education]. Opposite, the covers of the two volumes and the software on the same themes written by IBM [ASB, ASB I C 60/16, 17; C 92/24]. Right, some tables taken from the books.

chapter has a theoretical introduction and a section that suggests different educational methods of involving the pupils in the scheme.

The methods offer an interactive approach in which the pupils are guided and stimulated to carry out research in the field. The final aim is for teachers to guide their pupils in the production of projects that develop out of the research. The projects were then to be judged by a committee composed of representatives of the Ministries of Education, Agriculture, the Environment, and Health, the National Institute of Nutrition, and also Barilla and Legambiente.

The committee was chaired by Luigi Bazzoli, the editor-in-chief of *Corriere Salute* (the health supplement to the newspaper *Corriere della Sera*), and had as honorary Chairman, Renato Dulbecco, the Nobel prize-winner for medicine. The response to this overall scheme was that 752 projects were received from roughly 600 schools¹.

The committee chose the one hundred best school projects based on the following series of parameters: scientific and methodological accuracy, originality, depth of analysis, degree of experimentation in the field, active involvement of the pupils, capacity to correlate dietary and environmental themes, clarity of communication, and a methodological and educational check at the end of the project on the change from incorrect behaviour and opinions to models scientifically proven to correspond to real needs.

Computer classes and the publication of the projects

Undoubtedly the appeal of the project was increased by the promise of the gift of a computer classroom to each of the schools that won the competition. The prize consisted of five IBM PS1 personal computers and a printer. Each PC was installed with a standard teaching program (*Famipack*) and specific software written about diet and the environment.

In addition, the best projects in the committee's opinion were to be published.



Antologia dei Percorsi di Educazione Alimentare e Ambientale: *a book and a hypertext*

The second book of the project was to be made up of the publication of the winning projects, and, as such, would act as a methodological guide for future projects. All the parts of the published projects were commented upon in a structured manner to provide schools with a guide on how to approach the subject, whether they wished to take part in the scheme in future years or simply continue the theme using traditional teaching procedures.

The two books *Metodi* [Methods] and *Antologia dei Metodi* [Anthology of methods] were a useful tool for both teachers and pupils, and in particular were an example of a constructive teaching approach that encouraged an interdisciplinary methodology from start to finish.

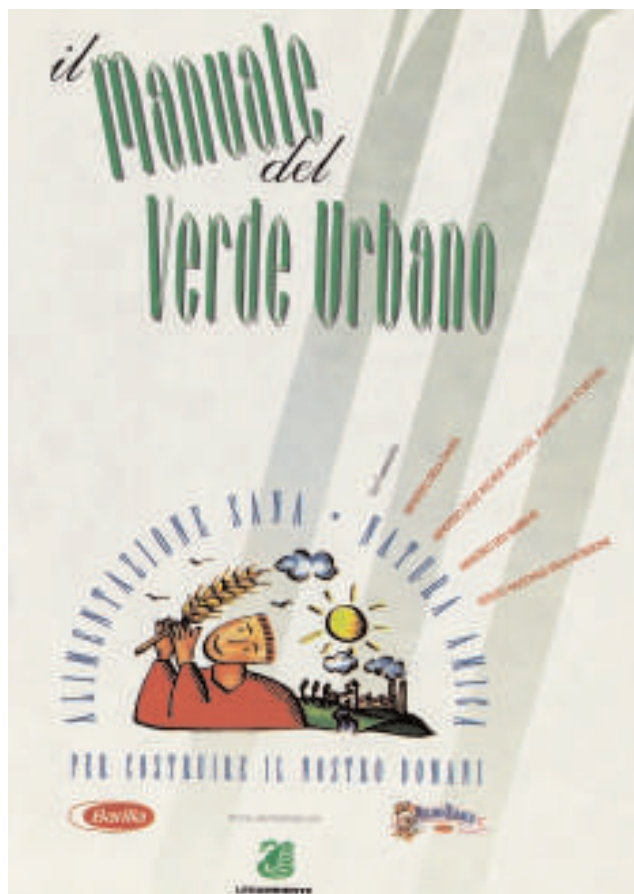
As has rightly been observed, “all the world is attached”², in other words it is a set of facts, values and emotions, and a complex network of nodes and flows, actions and reactions. As such, scholastic education should provide ways to discover and understand the world’s underlying schemas.

The software program about diet and environment (one of the prizes to the schools producing the one hundred best projects) was based on an idea that originated in Barilla, and was created by Multimedia Software Solutions at IBM-Semea.

Barilla wanted a sort of ‘computer-based book’ with the same contents as *Percorsi di Educazione Alimentare e Ambientale* [Methods of Dietary and Environmental Education], which could run on the PCs, but it was to be written so that it was directly and easily useable by pupils.

The book itself had been written for teachers and so could be exploited by schoolchildren only through the teachers themselves.

The objective of the PC-based book was reached by simplifying the text, making it more comprehensible, and providing a glossary of the more complex scientific terms.



But the most original feature of the program was its structure. The program was based around the typical day of an average pupil (morning, midday, evening, etc.) and daily actions (waking up, washing, having breakfast, going to school, studying, playing, sport, sleeping, etc.).

Topics discussed in the book, such as diet, nutrition, pollution, waste, moving around the city, the supermarket, agriculture, snacks, a Mediterranean diet, the dietary pyramid, energy, etc., were then discussed in relation to each action.

14 September 1993: the project was one-year-old

This was an important day for the project, the one on which the head-teachers and relevant teachers of the one hundred prize-winning schools received their awards in the Sala della Protomoteca on the Campidoglio. The ceremony was honoured by the presence of Senator Giovanni Spadolini (then the President of the Senate), Maria Pia Garavaglia (the Minister of Health), Valdo Spini (the Minister of the Environment), Aldo Mariani Costantini (President of the National Institute of Nutrition), Professor Luciano Corradini (Vice President of the Higher Council of Education), Guido Barilla (Chairman of Barilla Group), Ermete Realacci (President of

On the basis of the school projects, the 1994–1995 educational programme focused attention on the environment, with particular reference to the urban eco-system. This was dealt with in the 1994 *Manuale per il verde urbano* [Manual for a green city], which was packed with ways for understanding the quality of the natural environment in towns and cities. In 1996 the *Qualità della Vita* [Quality of Life] project began, and included the publication of the manual *Metodi Educativi* [Educational methods] that focused on diet, the environment, health and sport [ASB, ASB I C 60/18, 60/58].

Legambiente), and Luigi Bazzoli (President of the judging committee).

The scheme was to last three years. One hundred computer classrooms were assigned at the end of the first year and another one hundred were to be donated at the end of the 1993–1994 scholastic year on the same criteria as the first year.

The winning schools from the first year were asked to continue their work in more detail on topics where the diet-environment connection was very close, using the computers they had won.

In the meantime, to facilitate the use of the computer classrooms and the software a series of training seminars, supported by IBM and Legambiente, was begun for the teachers (two from each school) so that they could exploit the equipment to the maximum, in particular using more complex programs with interactive potential.

1994-1995: Nature enters the urban environment with the Manuale per il verde urbano

On the basis of the work done by the schools up to that moment and the needs expressed by pupils and the teaching body, the educational programme for the year 1994–1995 focused attention on the environment, with particular reference to the urban eco-system.

The book published that year was the *Manuale per il verde urbano* [Manual for a green city],³ which provided explanations and criteria so that the city could be understood as an eco-system, the quality and quantity of the vegetation in the city could be calculated, and so that ideas on its maintenance and the planting of new vegetation could be put forward.

With the backing of the public administrations involved in the previous project, and with the contribution of professionals in Legambiente, the aim was achieved of providing a scientific guide for scholastic use, but one which could also be used by municipal staff working in Parks and Gardens departments.



A natural direction to follow in this phase of the project was the scheme called *Natura in città* [Nature in the city], the aim of which was to encourage schools based in large cities (Milan, Rome, Genoa, Naples and Palermo) to interact with the territory to plan improvements to the natural environment.

With the help of the manual and professionals and the agreement of the municipalities, the schools drew up their projects. The local Legambiente offices gave their assistance to the schools during the planning stage and introduced the schools' representatives to the officials in the local administrations. In the meantime, Barilla had created a fund to finance the execution of the projects, one for each city, with the assistance and supervision of the Legambiente.

1996-1998: the next phase, Qualità della vita

"Health and nature underlie our corporate culture and form the basis of the value of our brands"⁴ said the letter sent to the schoolteachers by Luca Barilla, Chiarman of the Barilla Group. The letter was part of the volume *Percorsi Educativi* [Educational Methods] that discussed diet, environment, health and sport, and which formed the first stage of the project *Qualità della Vita* [Quality of Life] in the scholastic



year 1996-1997.

This supplied the introduction to the new book that would provide a scientific and methodological support to the teachers in the daily performance of their difficult and delicate educational task. The fruit of the experience gained from the previous *Alimentazione Sana, Natura Amica* [Healthy Eating, Friends with Nature], the new volume was an ideal continuation.

Written by a large group of experts and researchers, and produced in collaboration with Legambiente, the book was sponsored by the Ministries of Education, the Environment and Agricultural Resources, and the National Institute of Nutrition.

The volume provided educational materials and ideas for scientific analysis so that a large topic like the quality of life could be tackled in a manner suited to different levels of scholastic ability. Four general topics were dealt with: health, diet, environment and sport; these were to be the subject matter for research projects into lifestyles that might be coherent with a life of quality. They were also the topics that had broadly emerged in the previous stage *Alimentazione Sana, Natura Amica* [Healthy Eating, Friends with Nature].

How is it possible to identify lifestyles suited to the healthy development of the individual and a compatible relationship with the environment? How can they be developed? What role do values play? And what should schools do to respond to new needs if we believe that these are its tasks? These questions provided the stimulus to provide teachers with teaching and scientific aids that would ease their task of carrying out such wide-scale projects as *Progetto Ragazzi 2000*. The aids were chosen to allow teachers of different backgrounds to co-operate on the

Encouraged by the success of the earlier phase, the *Qualità della Vita* [Quality of Life] scheme entered the second stage. In 1997 the volumes *Riflettere* [Reflecting], *Esplorare* [Exploring] and *Comunicare* [Communicating] were published, all based on the project approach to work. In the same year, the teaching aid in the form of a game (Cercasalute di Qualità della Vita) was created. This was a treasure-hunting game created by experts in pedagogy and play [ASB, ASB I C 60/19].

construction of lifestyles that would allow individuals to have a good relationship with themselves, with others and with the environment.

Health, diet, environment and sport offer cues for tackling the problem of quality of life originally and effectively and, above all, which make it possible to bring together the many transversal relations that make quality of life an issue that affects so many facets of our existence.

Each topic was treated separately and in a scientifically structured manner relevant to the modern world, and using educational activities to be carried out both in side and outside the classroom.

The text of the volume featured links and references to other parts of the volume as part of the cross-category approach.

This stage of the project also had analogies to the previous phase. The teachers could request the book and stimulate research projects in their classes. The best one hundred were to be awarded a prize of a telecamera, stills camera, tape recorder and other pieces of equipment useful for documenting activities in the field. The best measure of success was given by the number of copies of the book requested: 60,000.

More educational directions and methods: Riflettere, Esplorare and Comunicare. 1997-1998

Encouraged by the interest it received, the *Qualità della Vita* [Quality of Life] project entered the second phase. Projects continued to be the mode used as they offered excellent opportunities for motivating pupils and teachers to create new methods of learning that overcame the widespread problem of alienation from school.

The vast range of aids available to the teachers and pupils was added to in 1997 with the publication of the volumes *Riflettere* [Reflecting], *Esplorare* [Exploring] and *Comunicare* [Communicating]⁵. The first discussed tools, methods, experiences and



proposals to add to the daily work carried out by the teacher with the class; these were represented by collections of notes and ideas, documentation of the method chosen, and organization of the thoughts stimulated. The volume represented the start of a new procedure based on the generation of continuous innovation processes, typical of the professional world. Teachers and classes needed to learn to evaluate the work done, using research and monitoring what occurred in the educational method chosen, and the educational, organizational and relational side-effects that it incurred.

The volume *Esplorare* promoted total immersion in the real world in an educational approach that combined play with exploration of the environment, and the refinement of motor skills with the development of the ability to co-operate. Fundamental to this approach was the concept that sport in schools should not be treated as a separate discipline dedicated to physical culture, but that it should be an all-round educational experience that offers opportunities for interdisciplinary study.

From the age of six months, our body is a window on the world and movement; it is the main tool for our understanding of the environment and relating to others. Sport is a collective adventure and not a race against time, so time should be made for exploring our surroundings, appraising the environmental quality, and reporting any problems found and appreciating its peculiarities and characteristics. This should be done in the form of a game with modules designed to suit the age of the pupils. The educational method could ideally conclude with the definition of the relationships and communications paradigms.

In the third volume, *Comunicare*, Barilla and Legambiente exploited some of their most distinctive skills. The approach created relationships within the class, between the class and the outside world, between the class and the family, and between the class and the territory under analysis. It provided a complex relational framework that expressed the difficulty of communication, but which obliged the

school to become visible in its local context. Schools cannot ignore the need to communicate in order to strengthen alliances, to plan and to perform practical actions. The role of the volume was to suggest tools, methods, and activities that study, analyze and create bridges between members and categories of society, and getting to know one another is imperative for creating such bridges. As in the case of *Percorsi Formativi Due* [Educational Methods Two], a large staff of experts contributed, backed by the public administrations that had supported the scheme the previous year.

A board game as education: the Cercasalute di Qualità della Vita

The educational aids included innovative and experimental tools. One was the production of a board game called *Cercasalute di Qualità della Vita*⁶, which was designed by teaching and games' experts for use by one or more classes. The classroom module is based on tests of knowledge regarding sport, diet, health and the environment; the module for use between classes is based on the school, the district in which it is based and the local city, all of which are explored and seen from different viewpoints. The aim of the game is for teachers to guide their pupils to discover and understand the problems and opportunities that crop up in everyday life. It is an enjoyable game that makes use of notice boards, sheets, pawns, maps and emplacements.

1999: Nontiscordardimé Operation Clean Schools

The last schools-related activity offered by Legambiente to the project *Nontiscordardimé* [Don't forget me] should also be mentioned. The project also received the financial backing of the Ministry of Education, the National Association of the Communes of Italy, and the Union of Provinces of Italy.



In 1989, with the publishing company Giunti, Barilla had already begun a schools' project with the publication of the booklet on cereals, and a series of information sheets on diet (alongside [ASB, ASB I C 51/3-4]) which were distributed to 90,000 teachers with the professional journal *La Vita Scolastica* [The School Life]. The booklet discussed the history and geography of food types, their relationship with the environment, and the nutritional analysis of different types of food.

24 April 1999 was chosen as the day for voluntary work to be undertaken to beautify the schools involved.

The aim was to create more liveable schools in order to liberate all the educational potential of the school and pupils, and to create a pleasant environment in which to study and work. A school that functions well and which is well integrated with the local environment can interact with transparency and passion with the local community.

In 1999 the period of 'structured' schools' activities organized by Barilla came to an end. Currently initiatives are being studied that will meet new needs and stand out for their scientific basis and quality. What will not suffer is the constant support offered in the provision of information on products and production processes, in the encouragement of schools to visit the company's production facilities, and in the help offered to stage events at school.

Giunti-Barilla: the background and relevance of food to man

Barilla's first steps in the education of youngsters were taken in 1989 in collaboration with the publishing company Giunti.

Aimed at primary school children and teachers, it was an excellent opportunity to check the effectiveness of a teaching and educational aid, and the results found were very positive.

Working with an expert in the field of scholastic books and the help of Professor Mariangela Caturano of the Provveditorato agli Studi in Rome and Professor Marcello Ticca of the National Institute of Health, Barilla developed a teaching aid on the subject of diet. The programme was split into two stages.

In the first, the booklet *Il tempo dei cereali: dal mito, alla storia, alla tavola* [Cereals: myth, history and food] was published. After an initial positive test regarding the introduction of the booklet in 1989, the operation was extended in 1990 to a further 200,000

pupils in 11,000 classes.

If the involvement of the teachers, pupils and the indirect involvement of the children's families (the contents potentially required the help of family members) is considered, the numerical success of the project was certainly significant.

The booklet and teaching notes allowed teachers to inform their pupils of the history of cereals from ancient times to the present day. The relevance of cereals is that they have always been one of man's principal food resources and one of the most important factors in the evolution of society.

The cartoon presentation of the story and the high quality drawings meant that the booklet was contained and attractive, in addition to being scientifically correct.

A second teaching tool was prepared in parallel, which has had the function of teaching the importance of diet from 1989 until the present day. Each year, 96 teaching sheets are distributed to 90,000 teachers through the pages of the professional journal *La Vita Scolastica* [The School Life], published by Giunti. So far the topics treated have been: the history of food (1989), the geography of food production (1990), diet and environment (1991). In 1992 analysis began of the various groups of foods: first those based on carbohydrates (cereals, bread, pasta, rice and baked products in 1992), fruit, vegetables and dairy products (1993), and finally meat and fish (1994).

In this case too, groups of educational sheets were prepared for the pupils and in-depth teaching notes made available in *La Vita Scolastica* [The School Life] for teachers.

It is estimated, on the basis of a survey taken in 1990, that for each year of the project, the sheets were used by 500,000 pupils.

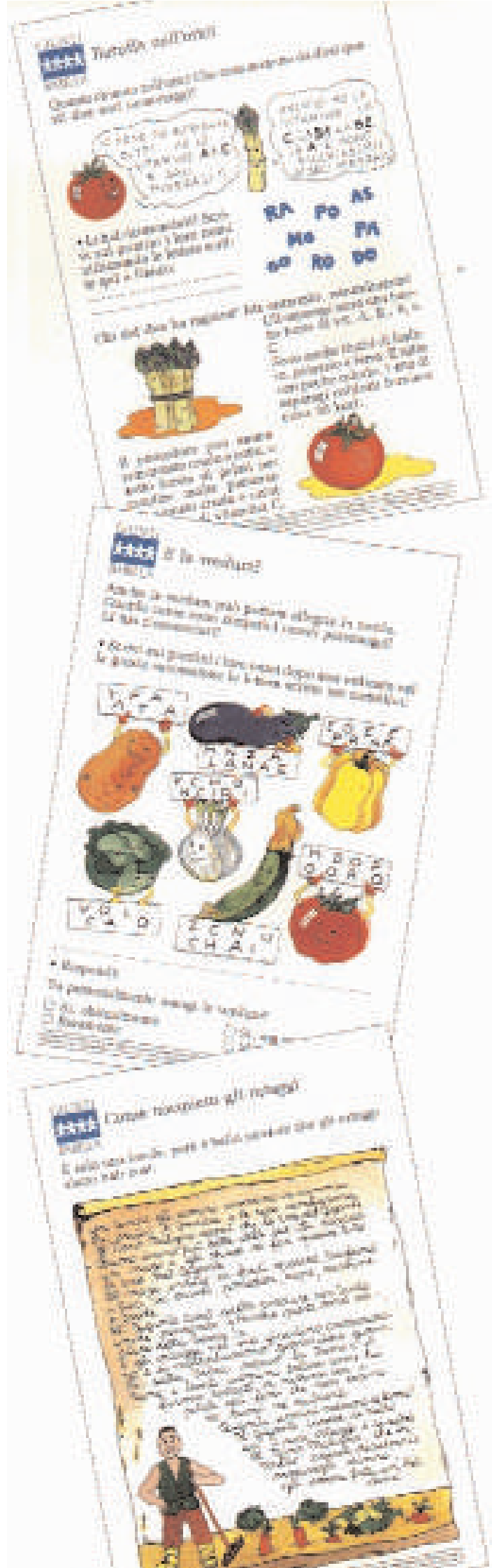
In September 1993, a further aid was supplied to teachers. This was a poster of the food pyramid, taken from the Barilla information campaign, that summarized the nutritional information given over the previous three years of the programme.

The educational sheets were an excellent introduc-

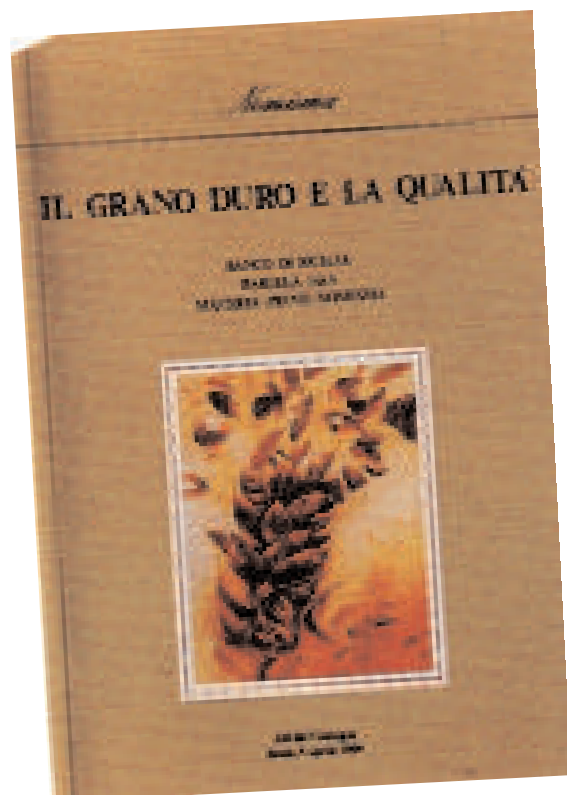
The results were very comforting: 50% of the teachers had used the sheets, 70% the cereals' booklet, and more than 90% of those who used it had found both the programme and tools very interesting⁷.

In this sense the dietary and environmental education projects in schools were not haphazard but the result of recent planning and actions taken in Barilla's more distant past.

In the same way, plant automation, advanced technology and the constant search for improved safety



Attention to the quality of raw materials, the genetic improvement of durum wheat (below, the announcement on the 1970 competition [ASB, BAR I Ra 1971/9]), studies on wheat (bottom, the papers of a conference of 1989 [ASB, ASB I C 4/20]) and numerous collaborations with advanced scientific centres have made Barilla an opinion leader as well as market leader.



are now fundamental to production.

Close attention paid to the quality of raw materials, the genetic improvement of durum wheat, nutritional studies and the many joint studies with advanced scientific centres around the world have made Barilla an opinion-leader in its sector, as well as the market leader.

The company has promoted many conferences and supported a great number of schemes, for example, *Premio Barilla per il grano duro* [the Barilla Prize for durum wheat] offered to cereal geneticists, and studies that have allowed Barilla to build physical systems for the conservation of grain in its mills, and to urge other manufacturers to follow suit. Projects of this nature earned Barilla, in 1990, the *Tecnologia pulita* [Clean technology] prize awarded by the Ministry of the Environment.

Barilla is also able to boast a tested and proven total quality system that guarantees its customers and consumers of 1.2 million tons of grain each year and 600,000 eggs a day (to mention only the two main ingredients) that the company's raw materials are safe for health and of top quality.

Other topics that could be gone into are the materials it chooses for packaging and the reduction in its size, the company's careful selection of its suppliers and raw materials (a series of more than 400,000 analyses are carried out every year to check the quality and safety standards of the raw materials), and the decision not to use genetically modified organisms.

Perhaps it is sufficient to say that the careful attention paid by top management, the culture of quality that permeates the group's 27 plants, and the skills of the two hundred engineers, chemists, agronomists, biologists, nutritionists and technicians who work in the R&D and QA departments make Barilla a company at the service of the consumer.

It is a great responsibility to have this knowledge and image, but also an opportunity on which to build projects like *Alimentazione Sana, Natura Amica* [Healthy Eating, Friends with Nature] and *Qualità della Vita* [Quality of Life], which would otherwise

Barilla's work on diet and environment have their roots in the distant past. Some of the announcements made by Erberto Carboni as early as the 1950s (below, [ASB, BAR I Rc 1954/1]) emphasized the quality of the wheat and the complete absence of colorants.

At the same time, research into genetics, competitions for improved wheat, experimental fields (left) and the 'total quality' system for raw materials were implemented. Right, two press releases from the 1980s about Barilla's commitment to quality from start to finish of the production cycle [ASB, BAR I Ra 1985].



be impossible.

It is also worth knowing that the concept of 'Barilla – healthy eating' was enormously strengthened in public opinion by the creation and success of Mulino Bianco, which has the underlying philosophy of *Mangia sano, vivi meglio* [Eat well, live better]. The values for which Barilla and Mulino Bianco stand in the public's mind are represented by this philosophy and are corroborated by the company's attitudes towards the composition of its products and the technologies it uses.

The importance of information and education

The size of the Barilla group and the contact it has with millions of families have undoubtedly increased the company's sense of social awareness and responsibility to its consumers.

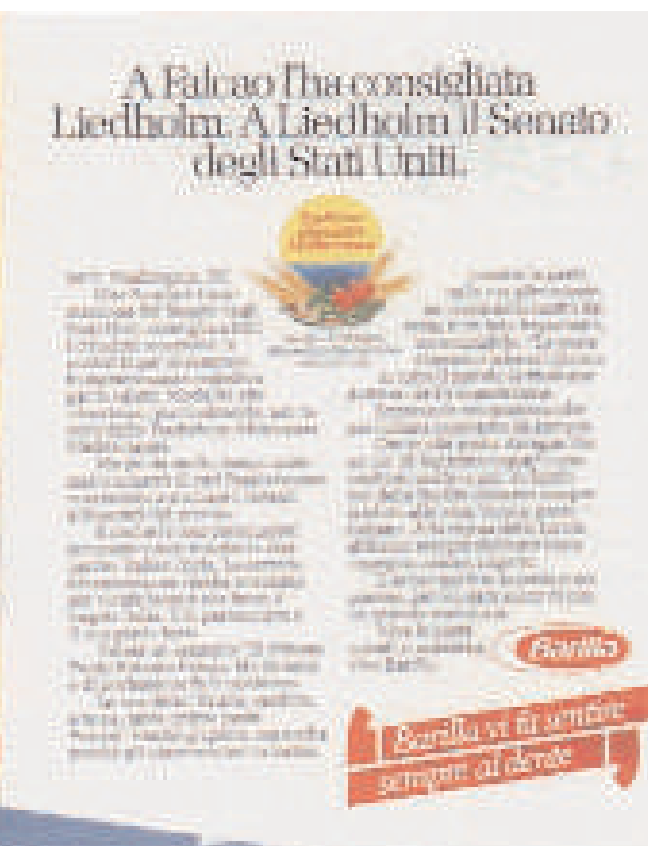
The result has been an increase in the conviction of top management and the board that the company also has an educational role to play on the subject of diet.

This conviction has led to the allocation of greater resources both inside and outside the company for research into the relationship between nutrition, health and food safety. Similarly, it has prompted information campaigns on diet that run alongside the traditional emotional advertising.

Here are some of the information campaigns the company has run:

- The campaign for the control of cholesterol in 1990.
- The *Discovery of America* in 1991 on the Mediterranean diet.
- The *Healthy eating pyramid* in 1992. This was a poster showing the latest guidelines for correct eating as publicized by the US Department of Agriculture and the US Department of Health and Human Service. The guidelines suggested an increase in the consumption of foods derived from cereals, fruit and vegetables, plus a reduction in fats and products of

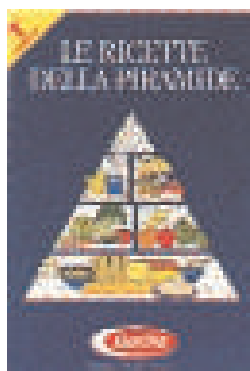




Some press campaigns on the theme of a healthy diet and correct nutrition: above, Falcao and the Barilla spaghetti of 1984 [ASB, BAR I Ra 1984]; right, The right diet for sportsmen, a guide from 1988 for all those who practise sport [ASB, GBA I Rh 1987/1].

Opposite from the top, recipes from the Pyramid (the Pyramid was a tool to implement what was proposed in Barilla information campaigns [ASB, BAR I Rm 33]); and the healthy eating pyramid (a press release from 1993). Below, a communiqué with Marco Columbro for the cholesterol control campaign [ASB, BAR I Ra 1990], an editorial and a Mulino Bianco announcement on the Italian breakfast [ASB, MB I Re 1993]. The company's longstanding commitment to dietary and environmental quality resulted in Barilla winning the Clean Technology Prize (top of this page, [ASB, GBA I H 59]) awarded by the Ministry of the Environment in 1990.





animal origin. The spirit of the Barilla scheme was not to divide food into categories of 'goodies' and 'baddies', but to inform the public on correct proportions, moderation and variety in one's diet.

It is interesting to note how pasta made its first appearance in the American guidelines among the foods at the base of the pyramid.

– The *Italian breakfast* in 1991 and 1992. This campaign was suggested by the fact that a large number of Italians go without breakfast for a variety of reasons. Instead, breakfast should provide 20% of the individual's daily calorie intake.

The model of the Italian breakfast – milk, oven products and fresh fruit – is a healthy and balanced one that fully meets nutritional requirements and the recommendations of dietologists.

Barilla has also promoted several conferences on the subject of diet, taking responsibility for the publication and distribution of the papers.

Examples are the conferences on *Mediterranean Diet and Health*, held at Tabiano Terme (PR) on 7 May 1986, and *The Footballing Diet*, held at Castel Ivano (TN) on 21 and 22 May 1992, from which the dossier *Guidelines for a correct diet for the footballer* was drawn up.

Why should schoolchildren receive dietary and environmental education?

The answer seems simple: When people eat they fulfil a biological function as well as an essential social function, and the school, together with the family, is an important educational centre.

On the question of diet, the sociologist Claude Fischler⁸ noted, "It is a complex and very resonant phenomenon: it is a subject that leads on to many others. Its many aspects fall into at least two dimensions.

The first has biological, cultural, nutritional and symbolic values; the second refers both to the individual and the group, and has psychological and social values."



The Mulino Bianco brand became a promotional tool in 1989 for product quality and a healthy diet. The substitution of the brand-name, which was by then familiar, was a striking touch, but it confirmed the company's dedication to quality on behalf of its consumers [ASB, MB Ra 1989].

In 1990 Barilla and Mulino Bianco were official sponsors of the Italia '90 World Cup. Opposite, the figure with a football is Fabio Alderucci in the square of the magnificent Cathedral of Trani [ASB, BAR I Ra 1990 and BAR I Re 1990/5]; Trani came to represent the 'champion' of quality.



For this reason, diet is an issue affected by different cultural and social models, customs, historical and religious influences, local mentality and biological availability.

From a manufacturer's standpoint, there is another factor in the balance, as a company has important social responsibilities, above all towards the consumers of its products.

For a food manufacturer this responsibility is even stronger as its products directly affect the health of its consumers.

In Barilla this notion has always been very strongly rooted. Over time it has developed this aspect of its corporate culture by emphasizing the importance of the right selection of its raw materials and the adoption of suitable production processes. Its products are prepared without the use of conservatives, colorants or other additives.

The scientific world has long corroborated the correctness of such concepts as the Mediterranean diet, the Italian breakfast, and the correctness of eating at the right times during the day.

These values are the pillars of the Barilla culture and the scientific world has recognized them as the basis of healthy eating.

At a social level, consumers increasingly demand information on the nutritional content of food products. Barilla has responded to this requirement with several information campaigns and educational projects for schools.

In putting together such projects, Barilla makes use of the help of the Schools' Section of Legambiente, an Italian environmental association known for its intelligent activist stance.

The answer to the question why schoolchildren need dietary and environmental education has been given

most succinctly by Ermete Realacci, the president of Legambiente: "What seems to us original and effective in [Barilla's] project is the link between the quality of our diet, our health and the safeguarding of the environment. We feel that dietary education is an effective means of entry into an educational subject that places individual diet within the wider set of relations that refer to the functioning of our cities, the global environment and the defence of our resources, eventually leading to the identification of eco-compatible behaviour. From an educational point of view, we feel that diet could be a concrete way to move out of the closed world of everyday realities in which every child lives"⁹.

Why diet and environment?

The comment by Ermete Realacci is further elucidated by Vittorio Cogliati Dezza, the national manager of the Legambiente's Schools' Section. "Diet is the starting point that leads to consideration of environmental relations, and is a metaphor for a better understanding of the way in which the wider environmental system operates.

"What welds the two subjects of diet and environment together is this concept: the Earth is a closed system (that exchanges energy but not matter) whereas man and his cities are open systems (which exchange both energy and matter).

"They can therefore be interpreted as a metaphor for one another with regard to the use of resources, flows, operations, pathologies and waste. Man is a micro-system with phenomena and processes analogous to the macro-system of the city.

"Diet is rather like a thread that leads into the net-



work of relations that bind man and his environment together. There are in fact a thousand threads that bind diet and the environment, not only conceptually but also in people's behaviour... However, in both contexts, the strongest link is that between consumption and health"¹⁰.

The assumptions of the 'Barilla culture', on the one hand, and of society's needs in a world of complex inter-relations, on the other, have led to the identification of diet as "an important and original entry point into the environmental system, placing man's health and the quality of life at its centre"¹¹.

To conclude this section on dietary and environmental education, and to express the fundamental reasons that underlay the company's initiatives, here are the words of Pietro Barilla, who died in September

1993, and who was the heart of the company for more than half a century.

"Knowledge can produce motivation, and schools are important for turning children into responsible citizens. Yes, educating children to be responsible! We hope that the scheme *Alimentazione sana, Amici della Natura* [Healthy eating, friends with Nature] will be useful to both teachers and children.

"The projects that more than 700 schools sent us in the first year of our programme tell us two simple things: the vitality of Italian schools and the practical utility of schemes like this one.

"So we are encouraged to continue, convinced that the company undoubtedly has a social function and that schools can obtain benefits from a more direct contact with the reality that surrounds them"¹².

Notes

¹ The list of the participating schools can be found in *Antologia dei Percorsi di Educazione Alimentare*. Barilla-Legambiente, 1992, pp. 122 and ff.

² Cf. COGLIATI DEZZA Vittorio (edited by), *Un mondo tutto attaccato - Guida all'educazione Ambientale*. Milan, Angeli, 1993.

³ *Manuale del Verde Urbano*. Lecce, Editori del Grifo, 1994.

⁴ BARILLA Luca, in *Percorsi Educativi. Alimentazione, Salute, Ambiente, Sport*. Milan, Mondadori, 1996, p. 4.

⁵ *Percorsi Educativi Due, Riflettere, Comunicare, Esplorare*. Milan, Pizzi, 1997.

⁶ ACERBI, MARTEIN, *Cercasalute di Qualità della Vita*. Milan, VVE Contract, 1997.

⁷ For a detailed study of the results of the research carried out by Research International Italia, see: SPOSATO Federico, "Il Progetto

Giunti Barilla: un contributo significativo offerto alla scuola", in *Continuità e Scuola*, a fortnightly magazine on educational issues and scholastic experiences, 1992, no. 1, January-February, pp. 92 and ff.

⁸ FISCHLER Claude, *L'onnivoro - Il piacere di mangiare nella storia e nella scienza*. Milan, Mondadori, 1992, p. 6.

⁹ REALACCI Ermete in *Percorsi di Educazione Alimentare e Ambientale*. Florence, Giunti 1992, p. 3.

¹⁰ COGLIATI DEZZA Vittorio in *Percorsi di Educazione Alimentare e Ambientale*, Newsletter, September 1992, p. 4.

¹¹ COGLIATI DEZZA Vittorio in *Percorsi di Educazione Alimentare e Ambientale*. Florence, Giunti 1992, p. 5.

¹² BARILLA Pietro in *Antologia dei Percorsi di Educazione Alimentare e Ambientale*, p. 7.

For people who have to cook, pasta is an ingredient. Its complement is the condiment, which may be a sauce, soup or something else. The success of a pasta dish is an art, with fundamental contributions made by the shape of the pasta, the preparation of the condiment, the method of cooking and the presentation. The value of a cookery book lies in providing help on this, which is why they are collected in every family. They are a means of spreading the culture of gastronomy.

Original recipes

Half a century of Barilla recipes

ROBERTO BASSI

For anyone who has to cook, pasta is an ingredient. It is a finished ingredient in the sense that it has been prepared, unlike the raw ingredients of flour, bran or eggs. It forms the base for a dish and we therefore say 'a pasta dish'. It is a versatile base that has very many uses, it can be eaten in different ways, and can easily be included in any cuisine.

The success of a dish depends on the quality of the pasta, the choice of the condiment in relation to the pasta shape, the method of preparation and the presentation. A dish is first judged visually and therefore must have an attractive presentation, then by the mouth and palate, which provide information on the ingredients.

The mind receives information on the shape, texture and consistency of the pasta, on the smell, taste and structure of the ingredients, and on the temperature the food is served at.

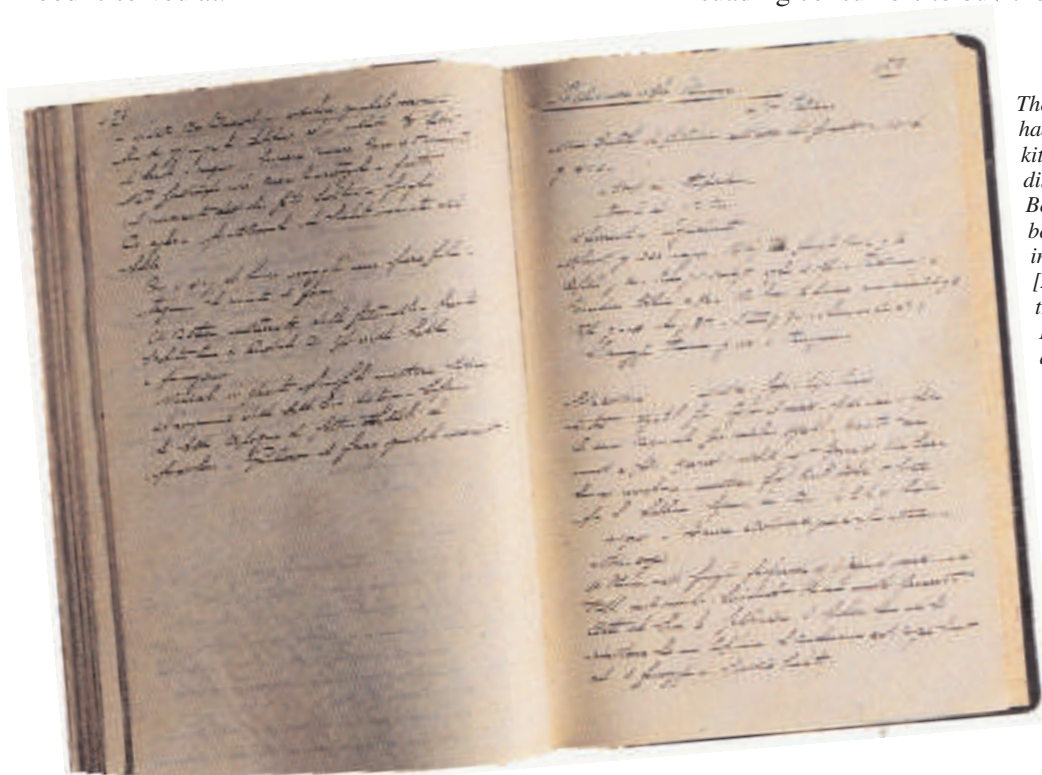
The value of recipes lies in their ability to help making the information passed to the mind attractive. Every family has a collection of recipes, and they have always enriched our culinary culture at a personal level. Through cookery books and magazines, recipes have contributed to widen our knowledge of different cuisines and to spread Italian cooking throughout the world.

They are excellent forms of communication that speak to families; they help to establish trends, to consolidate customs and to spread the knowledge of products.

An example is that fifty years ago cookery books referred generically to artichokes and potatoes, but now they talk about different varieties, each of which has its own characteristics and is suitable for particular dishes.

Red potatoes from Colfiorito are distinguished from new potatoes, white flesh from yellow flesh, and Piedmont from French potatoes. With regard to artichokes, we distinguish between Roman varieties, the Violetto from Tuscany, early produce from Chioggia and the thorny Sardinian product.

Abroad, where pasta has less well-rooted traditions, the use of recipes has become a strategic tool in persuading consumers to buy the product.



The leader in the pasta market had also to be a maestro in the kitchen, so from the 1950s Barilla distributed pasta recipe books. Below is the handwritten cooking book by Francesco Giunta, kept in the Archivio Storico Barilla [ASB, BAR I Rm 1]; opposite, the Libri di Casa from 1956 and 1958 [ASB, BAR I Rm 50, 73] and the volumes Ricette per cucinare la Pasta Barilla from 1962 [ASB, BAR I Rm 4,5]. In the 1970s, the backs of the packs were used generously for this service. Opposite, bottom right, the cookery book that collected the recipes from the packs [ASB, BAR I Rm 7,8].



Taste and trends in food preparation are in continual evolution, and recipe books and food publications chronicle these changes.

In the early 20th century, in Italy Pellegrino Artusi (1820-1911) was the person most responsible for the spread of culinary culture with his book *La scienza in cucina e l'arte di mangiar bene*, which was published in Florence for the first time in 1891 and republished since until the present day. It was then that cooking in

the ordinary home began to be discussed rather than just what was prepared in the houses of the nobility. In 1927 a new recipe book appeared in the bookshops, *Il talismano della felicità*, written by Ada Boni, director of the magazine *Preziosa*. Amedeo Pettini, who was a former chef to the king of Italy, published brief advice and recipes in the newspaper *Gazzetta del Popolo*, which were then collected and published as a book called *L'igiene in cucina* by Vallardi (Milan).



Recipes became instrumental and specific when new pasta shapes were launched, like the whole-wheat pasta of 1985, see left [ASB, BAR I Rm 42], or the Fresche Fantasie from 1989, also left, [ASB, BAR I Rm 22, 23]. On the international market, where pasta cookery is less rooted than in Italy, the use of recipes was strategic. Below, The cooking of pasta by Anna Del Conte from 1984 [ASB, BAR GB Rm 4] and, below, the Barilla 'collection' for Spain, France and Holland in 1987. The function of recipe books widened when they included the best cooking by great cooks for all types of gastronomes. Alongside, the Barilla 'guides' for the years 2000 and 2001 [ASB BAR I Rm 61, 68].



But the true friend in the kitchen of hundreds of thousands of homes was Amalia Della Rovere Moretti Foggia (1872-1947) who, from 1927, had a cooking column in the *La Domenica del Corriere* under the name *Petronilla* (a character in the cartoons of Mac Manus). Her recipes were collected in every home and, in 1939, they were published together in the book *I gustosi, svelti, economici desinaretti di Petronilla*. Typical dishes of the period were *Fettuccine con triplo burro maestose* (*Il Ghiottone errante*, 1935), which was full of calories, or *Lasagne con timballi*, which required long and laborious preparation, plus *ravioli*, *risottos*, *spaghetti* and *macaroni* using recipes that mostly come from regional cooking.

Egg pasta was used for special dishes: in a handwritten recipe book by Francesco Giunta held in the Barilla Historic Archive, recipes are included such as *Pasticcio di maccheroni alla Finanziaria*, *Spaghettoni Caruso*, *Lasagne Esperia* and *Timballo Regina*. Ingredients were veal, ox meat, pork, veal sweetbreads and brain, chicken livers, cocks' combs, sausage, ham, mushrooms, Parmesan, butter, Emmenthal, and good wine.

Other dishes were *Spaghetti alla demiglace* (a base that required long preparation), which were fried with the addition of goose liver cubes and Parmesan, then served on a large dish.

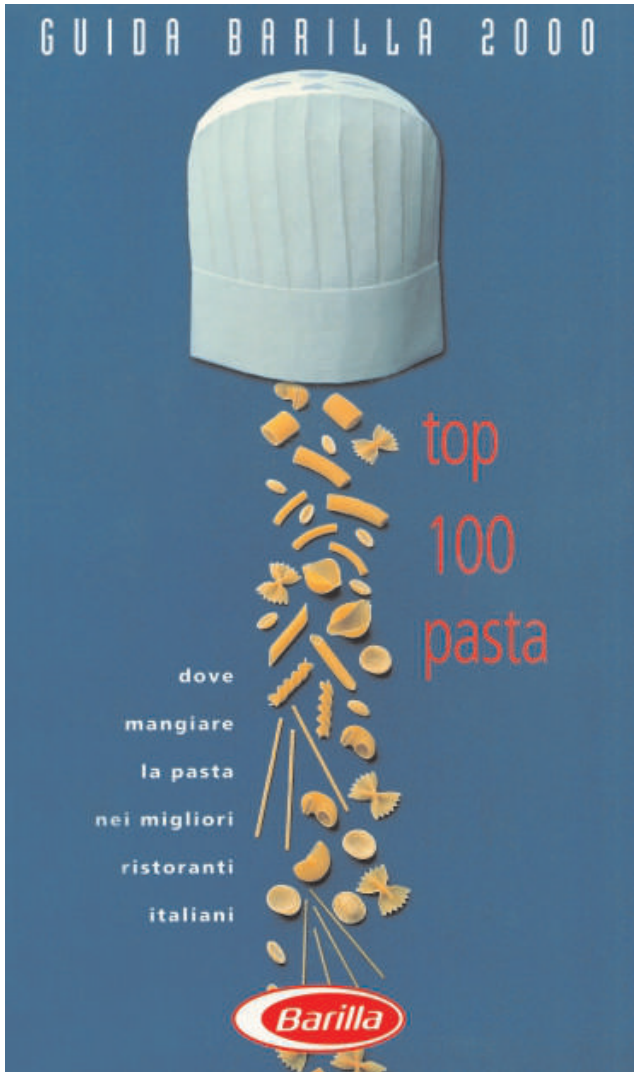
Or *Vermicelli all'Acciugata* or with *Pommarola fresca*. Some recipes used a white sauce as a base, fresh cream thickened with white flour or corn starch.

During the 1940s, despite being in the middle of a war, spaghetti was never given up but by dint of necessity the sauces were lightened.

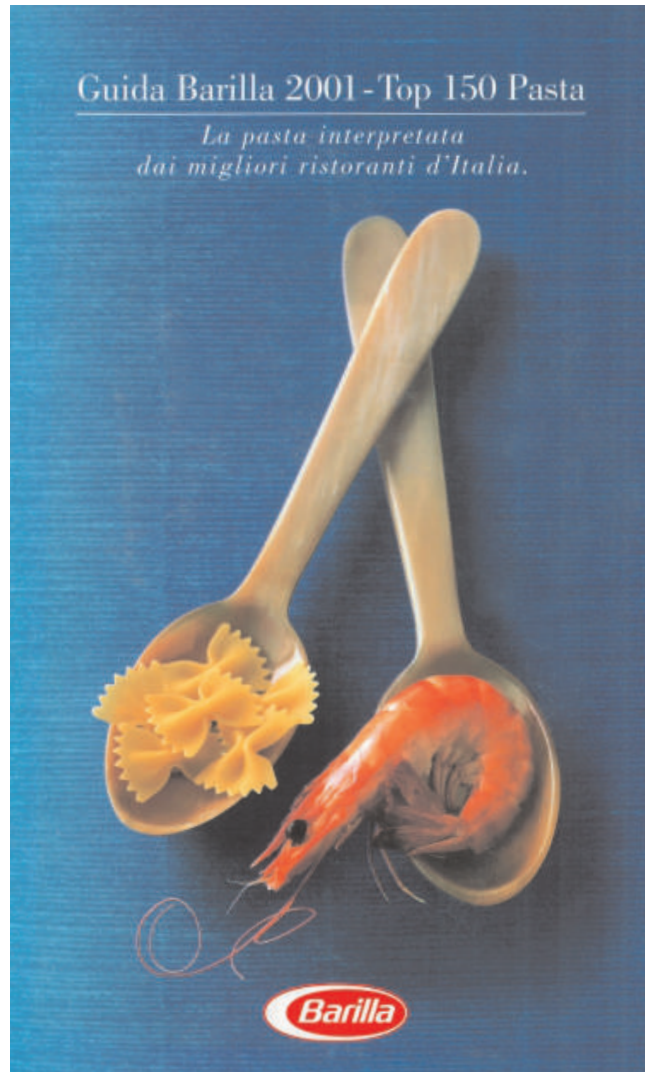
The Italian army added a new dish to its eternal meals of tinned boiled meat: tinned pasta and lentils, ready to eat.

The years that followed saw many cookery books become popular. The publishing-house Domus brought out *Il cucchiaino d'argento* (1950), a well put together book that was popular with middle-class families.

Ten years later, a retired hotel manager, Luigi Carnacina (1888-1981) published with Garzanti *La Grande Cucina*, a huge but costly book with over 3,700 recipes that won the approval of the public. This may have



been the last book that took a systematic and ‘global’ approach to Italian cooking. After 1960 a large number of cooking books were published in Italy, but they were increasingly more specific in what they offered. The country’s general optimism was reflected in the kitchen, and recipes were succulent and calorie-filled.



The leader in the pasta market also had to be a maestro in the kitchen, and from the 1950s Barilla began to distribute pasta cookery books. Surprising and refined pasta recipes were included in Barilla’s magazine and newspaper advertisements, for which the company’s collaboration with the *Accademia Italiana della Cucina* [Italian Cooking Academy] was useful.

During this period, the *Barilla Cooking Service* made available to its consumers the book *Le ricette per cucinare la pasta*, which included 40 recipes in the first edition, then 60 in the second of 1964. They were traditional recipes and had a chapter dedicated to the choice of the right wine and other useful tips. The quantities of the ingredients were in line with daily customs of the period, for example, 500 grams of uncooked pasta were recommended for 4 portions, with a correspondingly large sauce.

The next book the company issued, *Le Idee Barilla*, edited by Marina De Roberti, also in staggered versions of 50 recipes (1969) and 120 (1971), brought together the recipes printed on the back of the packs; the recipes were based on simple instructions and complemented with photographs.

The popularity with consumers of the recipes on the

When everyday routine risks turning a plate of pasta into a habit, a recipe book can introduce new elements to turn boredom into a pleasure. Below, the cookery book *Selezioni d'Oro* from 1997 [ASB, BAR I Rm 25] and the two *Le Emiliane* aids from 1999 [ASB BAR I Rm 57, 58].

Opposite, two minibooks with pasta recipes from famous women of 1999 and, below, two recent recipe books for the international market [ASB BAR INT Rm 1 e GB, Rm 8].



cardboard pasta packs led to the publication of a handy and much appreciated kitchen manual that contained the set of these recipes.

They used the same quantities of ingredients per head as the previous books but the photographs were more carefully studied, the variety of recipes was wider and the range of ingredients more varied.

There were also recipes for pizzas, advice on the use of breadsticks, recipes for desserts and categorization of the recipes on the basis of the preparation times.

For *Spaghetti al pomodoro fraccassato*, only 10 minutes were required, for *Vermicellini alla Scarpara* 40 minutes, while for *Tagliatelle Margià* a full 90 minutes were needed.

This was the period when foreign influences began to be felt in Italy, for example the American Dr. Hauser suggested the use of raw, untreated foods such as corn



seed, bran and whole-wheat pasta and bread.

The Japanese doctor and philosopher, Georges Ohsawa, emphasized macrobiotic cooking but this required the knowledge of how to classify every food as either yin or yang.

In keeping with the times, Barilla published *Solo così è natura... trattala bene per avere il meglio*. Some of the stances it took were resistance to adulterated products and cholesterol, the use of natural products, the value of refrigeration and how to cook for good nutrition.

In restaurants fashions came and went: after Emilian and Tuscan cooking, *nouvelle cuisine* made its splash. In the 1980s the number of cooking books on the subject exploded, written either by Italians or translated, which exalted smaller portions and the emphasis on the presentation.

On the one hand unusual combinations of ingredients were experimented and on the other the foundations for trends that were to follow were laid down. For example, the use of little fat, rapid cooking and the overwhelming preference for ingredients in season. Cooking books continued to sell well, with *Quando cucinano gli angeli* by Suor Germana (1984) selling millions of copies. The recipes were short, simple and effective.



In the early 1990s, Barilla used the Dietary Pyramid provided by the Human Nutrition Information Service of the United States Department of Agriculture as a reference for its advertisements. Its recipe books, whether targeted at housewives or sportsmen, contained all the information on nutrition required, with contributions furnished by protein, carbohydrates and fats correctly balanced.

Cooking in restaurants and at home evolved once again, with emphasis being placed on the quality and freshness of products, depending on local availability and on the season. And old, forgotten ingredients were rediscovered and brought back into use. Barilla's advertising followed suit.

The recipes were given elegant graphics, exhaustive information and the focus was placed on the quality of the products.

The recipes were original, developed with the best Ital-

ian chefs and cooking magazines exclusively for Barilla pasta shapes. Here are some of the titles of the new recipe books: *La Pasta: Ricette classiche e creative*, *La pasta Sfiziosa*, *Le ricette Barilla: ogni giorno il piacere della qualità*, *Il piacere della Tradizione*, *Grandi Piaceri da Scoprire*, *Le Emiliane, per essere primi a tavola*, *Metti in Tavola il Piacere*, *Io e la Pasta*, *Fantasia e Tradizione*, etc.

A typical recipe was *La Pasta alla Norma*, in which round *farfalle* [butterflies] were cooked in cream of beans and served with prawns and rosemary.

The new directions in cooking are dictated by greater gastronomic knowledge, technological innovation and the growing influence of ethnic cooking.

And Barilla keeps pace with the developments, producing recipes in foreign languages for its international markets, and making them available in books, on packaging and on internet.

The quality machine

Technological development in Barilla since World War II

The great technological innovation in the production of pasta has been one of the three cornerstones, with commercial strategies and advertising, of the success of Barilla since the end of the 1930s, and therefore since the end of World War II.

Here we will attempt to follow the evolution of the company's production plants and technology through the documentation held in the company's archives and the accounts of Barilla's engineers¹, and to place innovations within the context of the pasta industry as a whole.

For centuries manual production of pasta (> I, pp. 32-47) had been based on four fundamental phases. These were separate and not infrequently performed in different areas; they were kneading of the dough, manual homogenization of the dough, mechanical pressing of the dough into the required shapes, and drying of the pasta in the sun.

It was only at the end of the 19th century that the pasta-making processes began to be mechanized, first with the creation in 1878 of the 'Marsigliese', a simple machine that allowed the pre-treatment bran to be 'cleaned' and selected automatically.

In 1882 a hydraulic press was used for the shaping process, and finally, in 1917, the first 'continuous' press was invented in France, which combined the homogenization of the dough with the pressing.

The first entirely automatic and completely continuous press was presented in 1933. It was conceived and designed by Mario and Giuseppe Braibanti from Parma (who had founded a company in 1928 in Milan to design pasta production machines, and had changed the history of the industry, > I, pp. 45, 126) and made by Officine Barbieri di Parma.

This machine opened the way to automation of the pasta production factory and eliminated the pauses



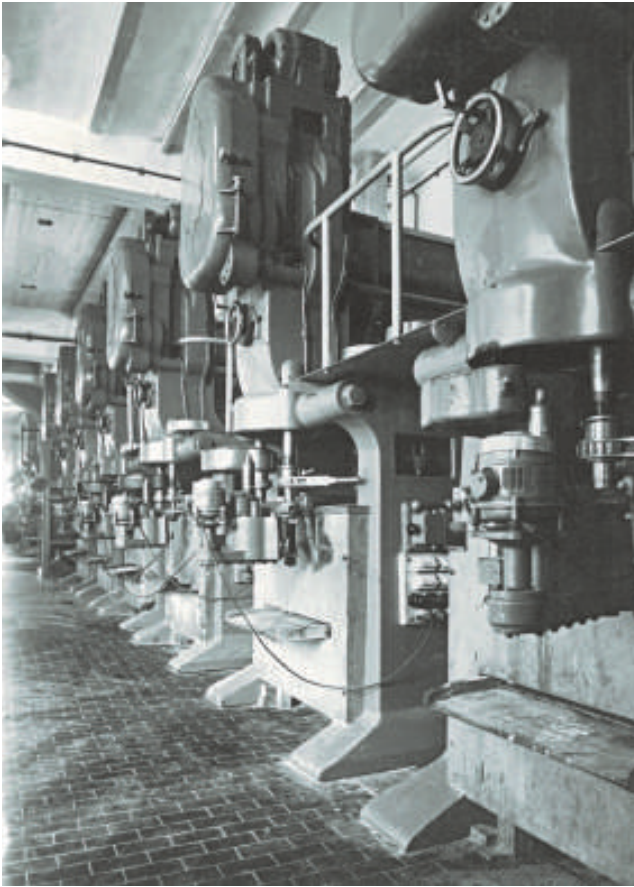
between the phases of dough mixture, homogenization and pressing. It improved the quality and hygiene of the product and reduced wastage substantially. The bran and water were poured into the machine at one end and the ready-formed pasta came out at the other, ready for drying. Another 25 years were required before it was possible to add the drying phase into a single machine cycle, thus eliminating the manual loading of the pasta onto drying frames.

Riccardo Barilla purchased the first six Braibanti continuous presses for the Via Veneto factory in 1936 (> I, pp. 248-249) and in 1940, with a total of fifteen such machines, the Barilla company was producing 80,000 kilograms of pasta each day.

While the war was still continuing, a further nine Braibanti machines were purchased (> I, pp. 266-288), which were also an improved version of the first model.

A 'sift' was applied to the bottom of the presses to aid in the drying process of the surface of the pasta. The sift encouraged evaporation of the water and therefore helped to prevent the newly-formed pasta pieces changing shape.

The drying machines were produced by Fava in Cento (FE) and produced strong ventilation so that the pasta pieces would acquire external consistency. They would then pass through another sift into another drying machine where the operation was



repeated, and so on for seven or eight times in total. The sifts vibrated the pasta pieces towards the machine exit. At the end of the treatment the workers manually loaded the large pasta-filled frames (which measured 180 x 80 cm) into stacks of 17 on small carts and transferred them to the large drying rooms where the pasta lost all residual internal humidity. After 8 September 1944, the pasta machines were disassembled, transported to the house of Riccardo and Virginia Barilla (> I, page 321) and hidden underground to prevent them being damaged or stolen by the retreating German troops.

They were not returned to the factory until the end of the war, whereupon the remaining hydraulic presses were removed for good so that production could concentrate purely on the Braibanti continuous machines.

In 1947, the year Riccardo Barilla died, his sons Gianni and Pietro took over the management of the company with the intention of modernization. With the end of rationing, the brothers were gripped by the fervour of recreating the company along new lines. Gianni had responsibility for managing production and took the long view, experimenting and investigating technological developments. He wanted to rationalize the entire production cycle and encouraged the testing of new machinery with the aim of increasing automation to the maximum.

Once the continual presses were permanent fixtures

With advertising and commercial strategies, technological innovation in pasta production was one of the cornerstones for the success of the Barilla brand. Back in the 1930s Riccardo Barilla began replacing the two-cylinder hydraulic presses – opposite [ASB, BAR I A 167] – with the modern and innovative Braibanti continuous presses – alongside [ASB, BAR I A 425] – that could perform the three phases of kneading, homogenization and shaping. Complete automation of the production line occurred in the 1950s.

in the factory, the next step was continuous drying, but this was a delicate step and had to be conducted without the pasta suffering acidification, fermentation, the growth of mould or, in particular, *bottatura*. In the Neapolitan area there were three natural drying phases: external drying in the sun, if possible in a non-ventilated space, so that the surface of the pasta would dry; the placing of the pasta in cool and damp cellars, so that the residual humidity would be uniformly redistributed; and final drying in large rooms that faced the direction of the constant wind. The rooms had openings that allowed the pasta to be ventilated at the temperature and humidity of the atmosphere, depending on the speed of the wind.

During the second half of the 19th century, construction had begun of the first artificial drying machines (both mobile and static). These performed the various phases in a closed space in which the conditions of the air were regulated artificially.

Immediately after World War II, a battery of continuous rotating drying machines manufactured by Fava of Cento was introduced. These were complete drying lines, with thermostats and humidostats, through which the pasta passed, turning over and over as it was ventilated, until it was completely dried and ready for packaging.

At that time packing was in simple cotton bags. The wooden drying machines were unable to cope with strong changes in temperature or humidity during the drying process as the wood shrank, allowing the different pasta shapes to become mixed up, or leading to the burning (blackening) of the smaller shapes when they got stuck in parts of the machine that became disconnected.

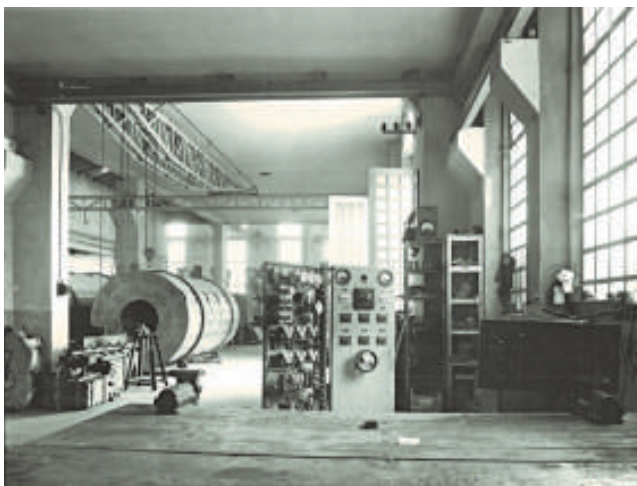
After various tests, in 1961 a perforated metal rotating machine fitted with internal paddles was perfected and eliminated the problems suffered by the wood.

In the second half of the 1940s, the most interesting development was linked to experimentation in drying at high temperatures (40-70° C) for short periods. This study was carried out by a German engineer named Smith from Werner & Pfleiderer of

Automation of the drying stage, something that had always been done manually, began with the smallest pasta shapes (soup pasta). The Engineering Department – bottom right, a picture of the design office in the 1950s [ASB, BAR I A 254] – designed large rotating machines with heated, communicating cells that provided correct and complete drying.

Below, a photograph by Alberto Montacchini of the carpentry workshop during completion of the prototype and, bottom, rotating driers being fitted out at Officine Barbieri in Parma in 1952 [ASB, BAR I A 284, 587]. Right, the state-of-the-art rotating drier for small pasta shapes in Pedrignano factory in 1969.

Photograph by Bruno Vaghi [ASB, BAR I A 1955/7].

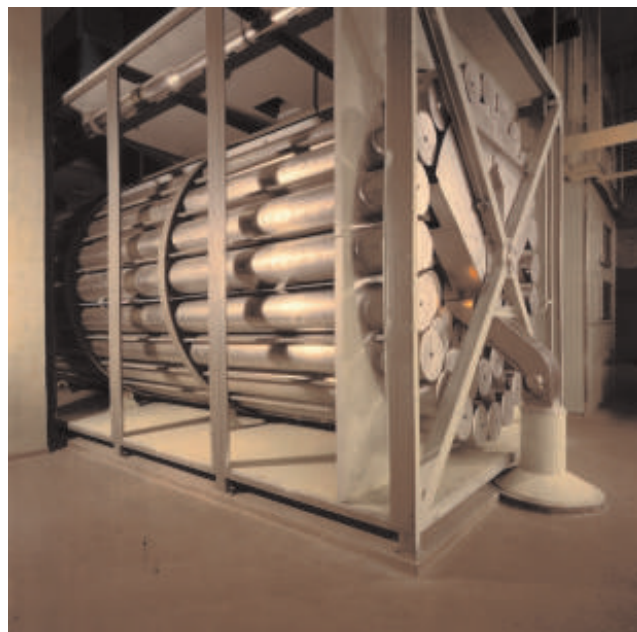


Stuttgart, the company that supplied the continuous ovens in 1910 (> I, pp. 166-167). Until that moment, drying had taken longer than 24 hours at temperatures that never reached 40° C.

However, Smith's ideas were not welcomed by the older men in charge of Barilla's drying process, probably because they were still tied to an earlier method of working.

The engineer did not receive the required collaboration and his attempts, though undoubtedly ahead of the times, were destined to fail.

This experience convinced Gianni and Pietro Barilla to create a high quality production engineering department with a skilled staff composed of manual workers who had gained professional qualifications, production and packing bosses who had obtained the



high school leaving certificate, an engineering office that would later develop into the Engineering Control Office, and qualified managers to be inserted into the various plants to be built in the future. And, with the task of guiding the factory's modernization, Manfredo Manfredi was employed by Barilla on 1 April 1952 (> II, pp. 250-256).

Between 1947 and 1949, the first continuous line for the production of pasta was installed. It was formed by a Braibanti press, a sift mobile drier, and a wooden rotating drier.

This installation marked the start of the modernization of the entire production cycle. Barilla's Engineering Department, led by Irmo Campri from Forlì, drew up and implemented all the innovation plans. In 1949 Campri designed and had the first long pasta machine built by a number of small mechanical workshops in Parma. The machine automated the cutting of spaghetti which, till then, had been done manually with a knife.

In the early 1950s, a drier was built for short pasta, such as *rigatoni*, *pipe* and *penne*; these were dried on



Using tippable metal frames – below, a picture by Walter Carra as the frame tips as it exits the drier [ASB, BAR I A 288] – automation of the production cycle in Via Veneto takes another step. Below left, in 1952 the first experimental continuous line for long pasta was installed [ASB, BAR I A 596].



small tipping trays drawn by chains. This ingenious device was designed by Enrico Bertolini who had taken Campri's place at the helm of the Engineering Department.

Called 'TR' in the company slang, this new contrivance allowed huge quantities of pasta to be produced, and it was only in the 1970s that it was replaced in the new Pedrignano factory with continuous nylon nets (Teless).

In 1952 – as Anzio Storci recalls, who entered the company very young and had a brilliant career as a designer – the first automatic line for the production of long pasta was installed.

Augusto Fava, the owner of the machine manufacturer company in Cento, invented an ingenious system for handling the metal reeds on which the long pasta rested in the drier. A rack system drove the reeds that rested on bronze runners. This allowed the spaghetti to enter the GPL (Long Pasta Tunnel, the name of the system) and complete five passes through it under controlled hygrometric conditions. The spaghetti were then dried completely over 24 hours. Fava's idea was a long-lasting success, and even today, over 50 years later, machines of this type are still used.

Naturally, the teething period of any new device is a difficult time due to mechanical problems. In the Fava machines the staff had to get into the drier to remove reeds that got stacked up. Tormented descriptions of these and other problems can be read

in the handwritten entries of the notebooks made by the various shift bosses on the experimental line between 1953 and 1955².

The detailed accounts of the problems allowed Barilla engineers and maintenance staff to make the modifications and improvements necessary for the system to become a permanent feature in the factory.

In the first half of the 1950s, Barilla was the first Italian pasta-maker to have a continuous production system without manual intervention for soup pasta, short pasta and long pasta.

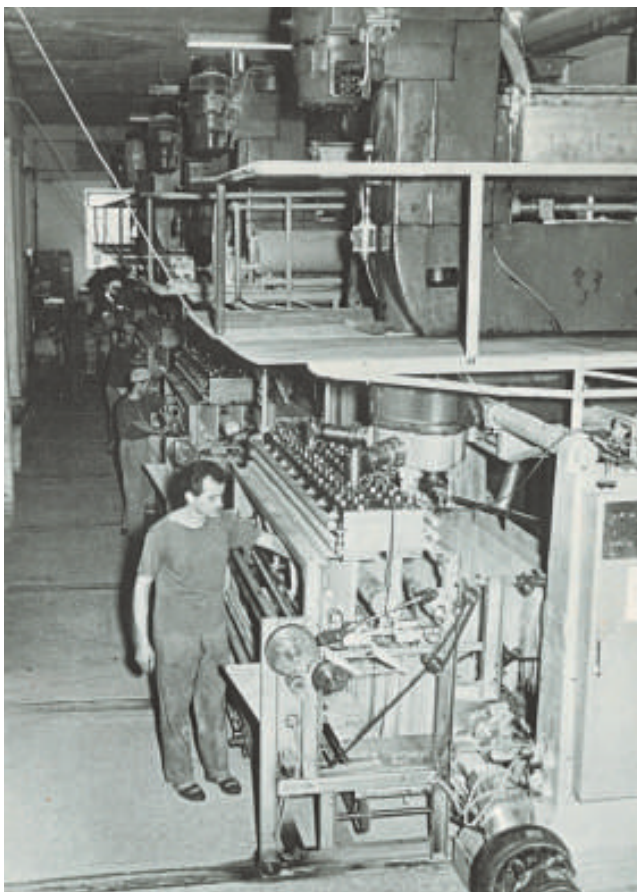
The company's dynamism was also evident in other sectors: transport, stores and agencies for distribution of the pasta. The three winning concepts were a sure product, sure supplies and a sure brand.

The concept of packaging only arose in the mid-1950s; until then pasta was still sold loose and was delivered in the wooden boxes with a glass window that customers saw in the shops.

In Barilla, ready-to-sell pasta was packed in boxes and baskets made of chestnut bark, sealed with a piece of blue paper and delivered to its destination (> I, pp. 324-325).

The desire to introduce packaging required the personalization of the purchase through a sealed pack that clearly advertised the brand name, and that meant investment in the company's image.

The choice was made to use cardboard rather than cellophane because it meant packaging would be



The automatic lines for long pasta installed in 1954 in the new production department in the Via Veneto factory – left, [ASB, BAR I A 1954/2] – were able to produce 400 kilograms of pasta an hour. With gradual reconstruction of the factory and rapid technological development, in the mid-1960s – below, [ASB, BAR I A 396] – the same department came to be more modern and functional. It attracted visitors; bottom, in a picture by Libero Tosi, Alessandro Azzali guides a group of youngsters round the factory on 9 February 1966 [ASB, BAR I A 1966/4].



faster (220 packs a minute against the 40-50 permitted by cellophane) and because Pietro Barilla was convinced that an important brand had to offer the best service to the consumer and retailer through the reliability of the packaging.

Cardboard could not be punctured like the cellophane in use at the time, it was practical (it could be arranged easily in the sales dispenser) and it offered visibility (the brand name was more easily recognized on a flat surface than on a bag).

As time passed, Barilla decided to take another step forwards in the automation of modernization of the plant.

The first stage was to hire engineers selected with the help of the Institute of Psychology at Milan's Catholic University, with the aim to create a pool of production and packaging staff whose task was innovation. Although there were people assigned to specific problems, the group worked as a unit to find the right solutions.

The selection of the staff was the responsibility of Manfredo Manfredi who, in agreement with the Barilla brothers, raised the necessary qualifications of the engineers and also ensured that manual labourers had to have a professional diploma (> II, pp. 250-252).

As the production cycle became increasingly more efficient, the commercial and advertising sides of the business were also developed. After Pietro Barilla

bought packaging machinery from the German company Hesser in 1958, the company succeeded in automating the packaging phase, which until then had been handled manually into sacks of 10-15 kilograms.

Automated packaging was first introduced to the line of the tiny pieces of soup pasta, as they were smaller and easier to deal with, then short pasta and, some years later, spaghetti, and then decades later, the *nidi* and *matasse*.

A problem arose related to the storage of short pasta



To resolve the 'rupture' between the production and packaging stages that resulted from the difference in work speeds, special silos on wheels were designed by Fausto Bertozzi of the Engineering Department with a slide inside for the pasta to descend. They provided intermediary storage for the pasta before it was taken to the packaging stage. The picture by Bruno Vaghi shows a series of silos in the Via Veneto factory during the 1960s [ASB, BAR I A 1955/7].

as it exited the driers during the night shift. Until the end of the 1950s, it was collected in jute sacks or small wooden silos, but these sometimes caused breakage of the product. In the early 1960s, Fausto Bertozzi of the Engineering Department designed steel silos mounted on wheels that could also be manoeuvred using trolleys. Inside each silo there was a spiral slide that prevented the pasta from falling from the top and breaking on the bottom.

A spherical cap on the bottom of the silo could be opened to allow the pasta to exit onto an elevator that transported it directly to the packaging machine.

The cylindrical silos are exclusive to Barilla, having been developed by the engineering department. But, as with many other inventions, Gianni Barilla decided not to file for a patent.

The reason is, of course, that once a patent has been filed, it can be easily copied without risking legal reprisal by the simple expedient of introducing a single modification. But what the competition does not know, it cannot copy.

The absence of drawings and plans prevents, at least at the beginning, the idea being worked on immediately, and it is that which gives Barilla the head start it needs.

In the 1950s and 60s, the company progressed enormously. Making use of the experience accumulated, Gianni Barilla asked machine suppliers for drawings of new and innovative machinery designed in collaboration with the Barilla Engineering Department. For example, Hesser was asked to create scales able to weigh boxes of pasta while they were moving along the packaging line.

Scales used for other products, like coffee, were taken as a base and testing of mechanized weighing began with boxes of tiny pasta pieces. However, it took years of research and experimentation before short pasta could be weighed, and even longer for spaghetti.

It is clear that when Barilla commissions its own engineers to design and build new machines, it is able to protect its competitive advantage better than if, for reasons of economy, it goes to external suppli-



ers. In the latter case, any technological inventions will soon be spread across the market.

In the raw materials' sector, which partly come from outside Italy, a serious problem of control exists because there are still no ways to check whether there is any soft wheat grain in the bran received. For this reason Barilla decided to have only large grain bran delivered by its suppliers so that it would be easier to identify soft grain wheat. In consequence, rolling machines and purifiers were installed for the remilling and finer sizing of the bran. In addition, it is further cleaned of impurities that might derive from its transportation in jute sacks.

The attention Barilla pays to the quality of its raw materials marks one of the differences between it and other pasta producers, who often have to trust the honesty of the millers (> I, pp. 75-77).

Barilla also examines the wheat before the miller is allowed to grind it. An idea on this score by Riccardo Barilla at the end of the 1960s was that the company should purchase its own mills to ensure that the quality of grain it received was always the quality required.

1956 was the year that Barilla applied *teflon* to the extruders for the shaping of the pasta. For at least a couple of years the competition was unable to understand the origins of the extraordinary colour that Barilla pasta was able to maintain during cooking, which was made possible by use of the new material.

Teflon is a plastic material produced by Dupont and was tested at random by Barilla in an extruder. The result was that a fundamental problem was resolved: that of the colour of the pasta. When pasta shapes are cut using bronze, the colour remains somewhere between grey and a faded yellow, but with *teflon*, the pasta remains smooth and shiny, and takes on a love-

In 1956, Giorgio Caselli experimented with the new synthetic material, teflon, in the extruders. Below left, a disassembled extruder for pipe rigate with the teflon components.

The result of the treatment was that the pasta remained a lovely amber yellow and retained its shape and colour during cooking. Below, the 'mushroom' machine that automatically loaded the reeds in the production of spaghetti [ASB, BAR I A AFV 266].

Alongside, the innovative production system used for Nidi di rondine designed in 1959-1960 by Arnaldo Franzoni of the Engineering Department [ASB, BAR I O Stabilitenti – Pedrignano].



ly amber yellow.

Ten years later, Giorgio Caselli, whose workgroup studied the use of *teflon* in the extruders, was asked to find a way to roughen the surface of ribbon pasta. The idea he came up with was an innovation that means only Barilla is able to offer the market *tagliatelle* with a surface that can retain the sauce; this is an effect that is reminiscent of 'homemade' pasta. Another problem resolved by Caselli in the early 1960s was the whitish streaking that forms on pasta at the start of production, and when pasta shapes or the filter are changed during production.

After careful study, Caselli understood that the streaking was caused by air pockets that remained trapped in the press 'bell'. All that was required was to build a plate (like a saucepan lid), connect it to the air suction grid and remove the air that remained inside the bell. The streaking disappeared immediately, thus eliminating waste and time-losses.

Another of Barilla's innovations during this period was the conception of the continuous and mechanical 'mushroom' diffuser, which was used to automate the production of spaghetti. It opens the bundle of pasta strings and makes them ready to be laid on the reeds. Until the development, the spaghetti were cut by hand with a knife and laid on the reeds.

At the end of the 1950s, the first production line for *matasse*, *nidi* and lasagne was inaugurated. With regard to lasagne, there were two problems to overcome: the thickness of the lasagne had to be reduced and the product had to have a limited weight. As the surface area of lasagne is far greater than other



shapes, it needs external humidity for it to dry correctly.

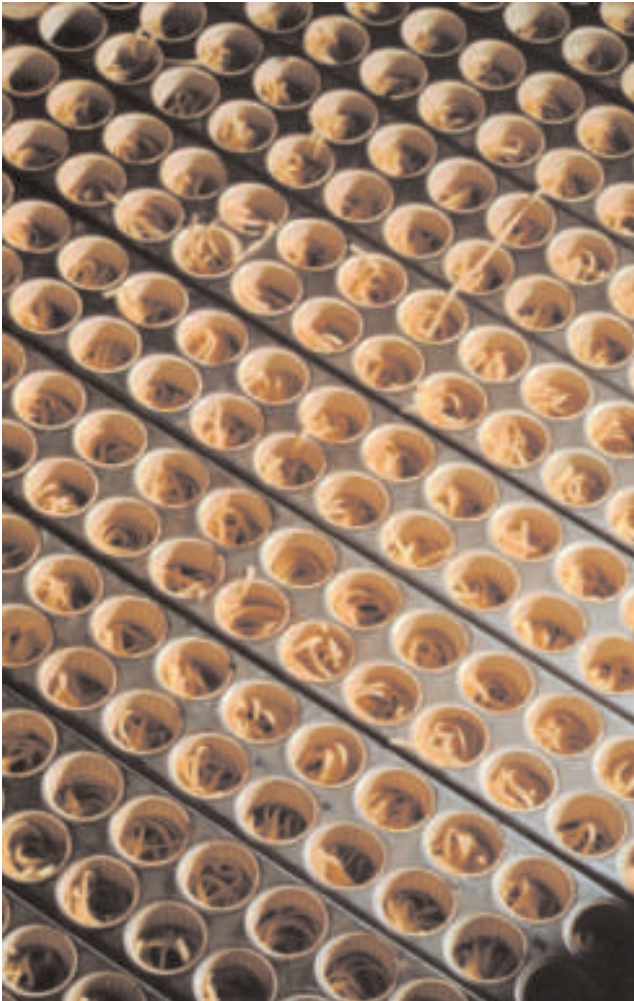
Moreover, as the sheets get shaken down the drying frames, they inevitably overlap and begin to curve because, when this occurs, they dry at different speeds.

This problem was resolved by ensuring that the pasta entering the drier was not already cut completely, just incised. The large lasagna sheet then broke along the incisions at the moment the drying shrank the surface and volume of the entire sheet.

In 1959 the first double kneading machine was installed. The use of *teflon* and other stratagems to increase production made it necessary to double the quantity of product being treated as it was not possible to reduce the production time. A second kneading machine was placed beside the existing one and the synchronisation of the two meant that the press could be fed correctly.

In 1959-1960, Arnaldo Franzoni of the Engineering Department came up with an idea for *tagliatelle a nido* to be formed inside cylindrical containers so that they would have a regular form without bits that stuck out, and therefore without waste.

The new machine was built with a spiral twisting system that was later powered by compressed air,



Automation ended by changing the packaging department. Bottom left, workers packing small bags of Barilla pasta in 1927 in a photograph by Alberto Montacchini [ASB, BAR I A 39]. This procedure was accelerated with the introduction of automated packing machines, bottom [ASB, BAR I A AFV 350], but automation of the entire procedure was still interrupted by manual weighing, below [ASB, BAR I A 414].



and which is still in use today.

Due to the lack of space inside the factory, larger automated systems could not be considered, so at this time devices were developed to convey cut long pasta – like spaghetti – into plastic boxes able to hold 10 kilograms.

The size of the boxes ensured that the pasta could be fed into the packing machines. The boxes were stacked manually onto pallets that were then taken to a storage area. The boxes performed the same task as the silos used for short pasta.

Finally, in 1962-1963, the first multi-level reed silo for long pasta was installed, which became the pro-

totype for all successive designs.

The engineers were aware that any further technological development could not be implemented in the Via Veneto factory due to lack of space inside and outside, as the site had been expanded as far as the surrounding residential area.

This prompted Gianni and Pietro Barilla to purchase a vast area of land 5 kilometres north of Parma alongside the Autostrada del Sole in 1964. This was to be the site of a large new factory that could guarantee expansion for the following two decades.

By the mid-1960s, experience of production on continuous lines was well consolidated, so Gianni Baril-

Finally, in the 1960s, special and fast operating scales made it possible for manual weighing to be eliminated. Below, a picture by Bruno Vaghi of the packing machines [ASB, BAR I A 1955/7], and bottom, in operation at full speed [ASB, BAR I A 1955/7].



la asked for the production capacity of the machines to be doubled.

Despite the doubts and worries, the idea began to take form in the Engineering Department. Then Gianni raised the stakes further, and requested, to the incredulity of the engineers, that they quadruple the capacity. This was to be the presupposition for con-

struction of the Pedrignano factory, the largest and most modern in the world for the production of pasta. It was to be an immense 'quality machine' able, with its production systems and machines, to guarantee very high quality standards that till that time had not even been imaginable.

Until the 1960s, the environmental conditions in the factory were rather oppressive: the high temperature and high humidity made the work tiring and difficult, particularly in the drying zone.

In 1961, Barilla was the first company in Italy to install a large air conditioning unit in the production department.

The advantages to the workers were obvious, but also the production cycle benefited because it was performed in an environment with constant and regulated hygrometric conditions.

Construction of the new factory at Pedrignano began on 8 February 1968. It was designed by Giuseppe Valtolina (1904-1971) and Carlo Rusconi Clerici (1914-1989) and built by the American company Austin. It cost fifteen and a half billion lire.

Pietro Barilla wanted the factory to be built according to advanced criteria so he sent a group of engineers involved in its design to visit a series of food companies in the United States where they could observe the construction techniques, the layouts, the plants and the work organization.

The size of the site (almost 1.5 million square metres) and the extensive production lines (11 continuous lines specially designed for Barilla by Braibanti, Bassano and Bühler, under the supervision of Gianni Barilla, which could produce over 900,000 kilograms of pasta a day compared to the 500,000 kilograms produced by the 47 lines in Via Veneto) marked the start of a direction the company was never to waver from.

The first spaghetti left production unit 5 on 4 October 1969. The Pedrignano factory allowed technologies created and developed in Via Veneto to be developed, for example, the creation of a two-level drier for long pasta fed to two parallel lines.

The three production lines in the Viale Barilla facto-

The impossibility of further expansion of the Via Veneto plant and the lack of space inside the building prompted Pietro and Gianni Barilla to buy a large piece of land north of Parma in 1964. In 1968 construction began of the new Pedrignano factory – below, a model of the site in a photograph by Bruno Vaghi [ASB, BAR I Ra 1968/2] – the largest, completely automated pasta production factory in the world. Below, the control consoles [ASB, BAR I A AFV 4676] and the only machines in the world capable of producing over 900,000 kilograms of pasta a day, bottom [ASB, BAR I A AFV 4679].



ry at the end of the 1960s – one each for short and long shapes, and one for the dough – were the basis for Gianni Barilla's enthusiasm while waiting for Pedrignano to be ready. He wanted production increased using futuristic solutions, for which he convinced engineers and external suppliers to build new machines.

Production passed from between 350 and 500 kilograms an hour in Via Veneto at the end of the 1950s to 2,000-2,500 kilograms an hour in the 1960s, then to 6,000 at Pedrignano.

The experience accumulated with the installation of a new production line every year since 1949, each time with improvements, had meant that the company was always ahead of the field technically and technologically.

At the start of the 1970s the competition was still stuck with production of around 4,000 kilograms per hour (partly because it did not have Barilla's market, and therefore not its marketing or sales power, and so did not need such powerful lines). In other words, their total production capacity was less than that of a single line at Pedrignano.

The new factory brought two results: the quality of the pasta was superior to that of all the best brands on the market, depending on the shapes, and production costs were notably less than those of the competition regarding energy, raw materials, and running costs of the plants and heating unit.

Barilla's engineering group, of which Renzo Oddi



was the manager, grew to 60 people at Pedrignano. The group specialized in mechanical and electrical designs, electronics, automation, construction and plant engineering in general. The group brought out standards to ensure constant perfection of the plants that were to be of fundamental importance to the food industry. In parallel, emphasis was placed on the continual training of the engineers: courses were run for everyone at every level to spread knowledge, increase professionalism and create a Barilla culture and style.

As Alessandro Azzali recalls, training and participation schemes were created to encourage integration and an overall culture (they are still in use today),

Provision and handling of the bran used in the Pedrignano factory was simplified. Small bags of bran had been handled manually, transported on small trolleys and emptied manually into the supply tanks, below [ASB, BAR I A AFV 726, 724]. This method was substituted with new, patented bags of 2,500 kilograms of bran that were unloaded with a bridge crane and quickly emptied, thus allowing the transport lorry to be used for another job on the return to the depot. Automated tanks were also tested – alongside, a photograph by Luciano Galloni [ASB, BAR I O Stabilimenti – Pedrignano] that provided maximum levels of hygiene and quality.



like the suggestions plan to which all employees could contribute. The ‘ideas box’ was installed in 1955, through which the company received many proposals for improvements to the production cycle, the simplification of maintenance, increases in productivity and the reduction of waste; particular attention was paid to suggestions linked to safety in the workplace.

Other schemes were Safety Committees and Fire-prevention Teams, which meant that Barilla was one of the first companies in Italy to improve safety conditions in the production department.

Another development at Pedrignano in 1970 was an important element in the automation of the transportation and receipt of bran, something that had already been tested in the Via Veneto factory. It was Gianni Barilla’s intention to reduce the work involved in the receipt of bran in sacks that each held 100 kilograms of product. At the old factory, the bags were stacked and used as required.

The continual need for manual handling was an anachronism in the logistics of the operations and so Gianni asked the Engineering Department and the staffs of the purchasing and production departments to come up with alternative solutions.

Of the several put forward, one was based on the use of huge nylon sacks (much more hygienic than jute) able to contain 5,000 kilograms of bran, which could be emptied using a bridge crane. In just a few years, the handling of bran was completely transformed. These huge, patented sacks are still used, especially when great distances are to be covered, because they



reduce costs drastically, for example, because the vehicle is able to carry other goods on its return journey to the mill. In the same period loose bran came to be transported in vehicle tanks for distances of up to 200 kilometres. Quality control of the bran was performed during unloading and was completely automated.

Faliero Rastelli, a member of the department in the Via Veneto factory, remembers that checks of the bran in 100 kilo bags were made by a device that fished out a sample from either the bottom, the middle or the top. An earlier method was with the use of a needle which punctured the jute sacks.

At Pedrignano, an underground conveyor system





Checks of the bran quality were originally performed manually – below, a sample taken in the Via Veneto factory [ASB, BAR I A AFV 1382] – but were automated in Pedrignano and made systematic for all consignments of raw materials [ASB, BAR I A AFV 329].

loads an elevator that rises 40 metres to load the various silos, each of which is capable of holding the contents of an articulated lorry (there are 60 storage silos and 40 receipt silos, giving a total storage equal to 10 days of production, i.e. 10 million kilograms). At the top of the elevator, an automatic device takes a sample of bran every 30 seconds and deposits it in a small container.

The bran is taken and placed in three sealed envelopes, one is signed by the driver of the transport vehicle, and the others by a member of the Barilla staff. The first is taken back to the mill and the others are taken to the laboratory.

One of the sealed samples in the laboratory is kept until the bran is used (in case of claims made against product quality) and the other is analyzed to check that the product matches the contractual requirements. If not, the bran is reloaded onto a vehicle and taken back to the mill it came from.

The oil crisis that followed the Arab-Israeli war in 1973 led to the Italian government blocking the prices of staple products. These prices (which were only liberalized in 1978) persuaded many pasta producers to reduce or even eliminate durum wheat from their products, as it was more costly than soft wheat (> II, page 221 on the Barilla advertising campaign), but Barilla continued to produce pasta of quality and to improve its production processes.

The company was the national brand with the highest degree of efficiency and productivity, but it was only due to Pedrignano's production capacity that Barilla was able to survive the crisis.

At the time of the move to Pedrignano from Parma, the problem arose of whether to install long drying lines that operate at low temperatures or short lines at high temperatures. At that time there was a law that did not permit dry pasta having more than a certain percentage of acidity and, the faster the drying process, the lower the acidity (today the problem of acidity no longer exists as the acidity standard has been removed).

Once the mechanics of the transport system had been worked out, the continuous drying lines were devel-



'Barilla style' succeeded in 'transforming the experience in progress' and perfecting the 'quality machine' represented by the Pedrignano factory. This style became the subject of a company communiqué just before work began on the construction of the new plant [ASB, BAR I Ra 1968/1]. Completion of the new factory ended the cycle of rapid technological development that typified the 1950s and 1960s, to which Barilla had provided a fundamental contribution, and opened a new era based on continuous innovation and quality control.



oped. In Barilla there are three types of drier: one for the short pasta, in which two conveyor belts are used instead of the frame conveyors, one uses rotating equipment and the other continuous metal or nylon belts; one for long pasta, in which the path to the continuous lines is more complex because after trolleys, chains, pallets, and oval reeds with Z-shaped ends have been used, the pasta arrives at the mechanical transport system of reeds; and one for special pasta like *nidi* and *matasse*.

In this last type of drier, two systems of conveyor are used: one on belts, and the more common one that uses frames that travel on different levels. They travel on the top level, then descend to unload the product, then rise to be reloaded.

The temperature in the drying equipment rose, treatment times were shortened and the size of the driers themselves was reduced, thus leading to improved quality and lower production costs.

The research led to cycles at high temperature for short periods (HHT/ST). This required detailed understanding of the chemical and enzymatic reactions that occur in the principal components of pasta (amides and protein) in the drying phase, and, therefore, how the diagram of the necessary temperatures should be set, when it should be set in the process and for how long. The use of high temperature drying processes requires a cycle of roughly 5 hours for long pasta and 4 hours for short pasta.

The insulation panelling of the stainless steel driers was designed in Barilla. Its aim is to prevent the driers losing heat to the air-conditioned environment, and to allow the production lines to operate more efficiently.

Over the years also the presses underwent technological development dictated by the need for greater productivity and market demand, until today they have a capacity of 6,000 kilograms of pasta an hour. The direct connection between production and packaging also progressed.

A large number of high speed, automatic machines was installed at Pedrignano to reduce labour costs. They were designed in collaboration between Barilla and suppliers and can package 320 packs of small pasta a minute. These machines have scales for automatic weighing, a metal detector to reveal the presence of metallic bodies in the pack, and printers to stamp the sell-by date and provenance of the product on the packs.

Continuous production lines can be considered as 'production units'. They are no longer made up of individual machines, but are a series of complementary plants that unify the entire pasta production cycle: from raw materials to finished product, then packaging so that the pasta is ready to be shipped. They guarantee the consumer total quality in the various phases of production and total quality of product. The large production plants wanted for Pedrignano by Gianni Barilla, and implemented by his main associates, originally seemed utopian. Today, more than 30 years on, those machines are still suitable and offer a significant competitive

advantage over other companies in the pasta industry despite maintenance costs, technological updates and the introduction of digital controls. Built to produce 1,000,000 kilograms of pasta a day, in December 2002 Pedrignano broke the record by producing

300 million kilograms in one year. Designed to be ahead of its time (consider that the factory was built so that it could double or triple its output if the need ever arose), now that the future has arrived, it is still as modern as today's technology allows.

Notes

¹ This chapter was written by Mariagrazia Villa and Giancarlo Gonizzi, with the aid of photographs and documents held in the Archivio Storico Barilla, but would not have been possible without oral descriptions, recorded during various sessions held in the archive between March and May 2002, with Alessandro Azzali, Fausto Bertozzi, Giorgio Caselli, Arnaldo Franzoni, Renzo Oddi, Faliero Rastelli, Eros Rolli

and Anzio Storci. Barilla thanks these people for their kind co-operation. Revision of the text and technical checks were made by Alessandro Azzali, Franco Casacci and Manfredo Manfredi.

² ODDI Renzo, BONFANTI Adriano, *La Barilla degli anni Cinquanta*. Copy of the handwritten records made by shift bosses on the long pasta line at Barilla's Via Veneto plant between 29 November 1953 and 9 February 1955 [ASB, Bar I C 90/8].

In the first decades of the 20th century, the horse-drawn cart was of major importance in road transport. Below, a pair of horses drawing a cart filled with goods in Viale San Michele in Parma, in a 1911 postcard by the Fratelli Bocchialini [CP]. Bottom, an impressive white Barilla horse pulling a cart of baskets and boxes of pasta protected by a canvas cover along the Via Vittorio Emanuele in the 1920s [ASB, BAR I A 571].

From horses to articulated lorries

The evolution of Barilla's transportation

SERGIO PUTTINI

The historical development of transport vehicles

Since earliest times, one of the major problems for man's survival has been that of carrying what he needs for daily life from one place to another. After transportation on water, the invention of the wheel and, in consequence, of the cart, which traditionally has been drawn by oxen or horses, was for centuries the most suitable form of land transport. In the West, this means triumphed completely over other forms of land transport until the first half of the 19th century when steam power ushered in the revolution of industry and systems of transport.

In parallel to the spread of the railway, progressive industrial development also unfolded across Italy during the 19th century, and it was in this context that Barilla began its history. In the succession of events that have represented the company's growth, means of transport have unquestionably played a decisive role in the company's image.

The evolution of transportation in Barilla followed the development of the motor engine in Italy, but with special requirements demanded by the company's daily activities, and by the needs placed on the company by its foodstuffs. The vehicles used have therefore historically been a presence in Italian life. During Barilla's first stage of industrial development, horse-drawn carts were indispensable to the transportation of the sacks of flour and containers of loose pasta to retailers in other regions, and from the factory to the railway station.



The vehicle fleet used by the Panificio Barilla – below posed in front of the bakery in a photograph from the end of the 1920s [ASB, BAR I A 497] – to transport freshly-baked bread to resellers. It includes vans and cars for more demanding jobs, and practical three-wheeler pedal vans: right, the advertisement of the manufacturer [Archivio Doniselli, Milano]; below, the open model from the Doniselli catalogue. Bottom, for home deliveries, panniers were carried on the shoulders of the boys on bicycles [ASB, BAR I A 497].

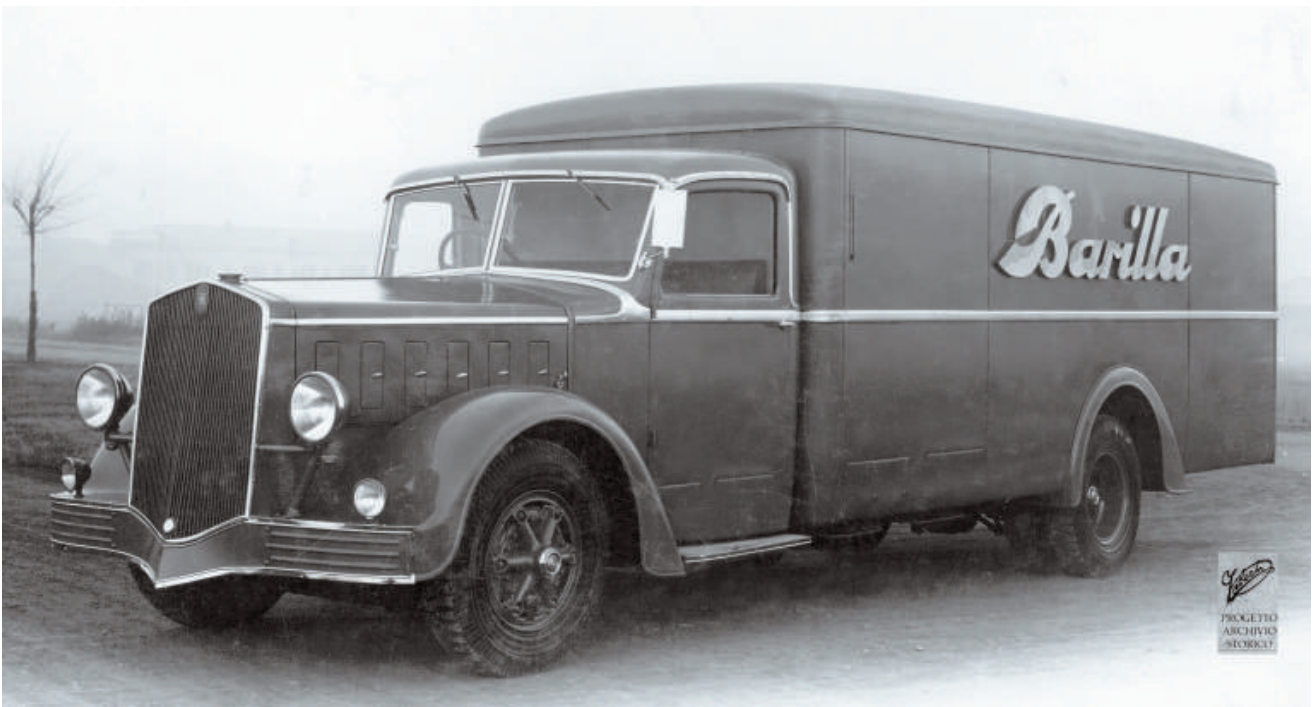


Consignment to retailers in the local city, however, was made using hand barrows and bicycles. In the inventory of 30 June 1914, under the heading 'Sundries', six hand barrows are listed with a value of 250 lire, and eight bicycles worth 670¹ lire. Even in 1910, though it was reliable, the motor vehicle was still uncommon as a means of goods delivery. It was only at the start of the 1920s that the first small vans started to become more widespread as a result of greater familiarity with motorized forms of transport due to their use in World War I.

Although horses continued to be highly important to Barilla, motor vehicles grew in importance. An advertisement featuring a Barilla bakery lorry in *L'Illustrazione Italiana*² from November 1925 is emblematic. The lorry was probably a Fiat 15 Ter, and fitted with Goodyear tyres which had already done 55,000 kilometres and were, according to the caption, *good for another 20,000*. Goods' vehicles, though mostly derived from motorcars, were developed continuously until they came to be suited to a wide range of industrial and

At the start of the 1930s, motorized goods transport became widespread in Barilla. Below, a line of vehicles in front of the bakery awaiting loading [ASB, BAR I A 259]. In the foreground, there is a three-wheeled van followed by a Fiat 508 van derived from the famous three-gear 'Balilla' launched on the market in 1932. It had a 995cc, 4-cylinder engine. Bottom right, a 1932 Fiat 632 RN built by Viberti [ASB, BAR I A 709; Archivio Storico Viberti, Turin, no. 67]. Next to it, the unmistakable 'signature' with boards and fixed hoops. This was one of the first large Italian diesel lorries, with a 5540cc, 4-cylinder engine. It was presented at the 1931 Milan Fair.

Bottom, a Fiat 635 RN (circa 1935) built by Viberti for Barilla on a bus chassis, probably chosen as being suitable for the voluminous but relatively light cargo it had to carry [Archivio Storico Viberti, Turin, no. 195].



commercial needs. A convincing advertisement reveals that lorries were not only faster than horses but more economic, because, when they were not in use they did not consume petrol, whereas the horse always required fodder. The day of the increasingly uneconomic horse-drawn cart was almost at an end.

Nonetheless, the traditional horse-drawn carts in Barilla were still a presence though they were increasingly flanked by vans with canvas covers at the back, but also by bicycles, tricycles and three-

wheeled vans for deliveries in the city and over short distances.

At the start of the 1930s, the advent of the diesel engine marked a turning point in the evolution of goods transportation on the road with the construction of large lorries.

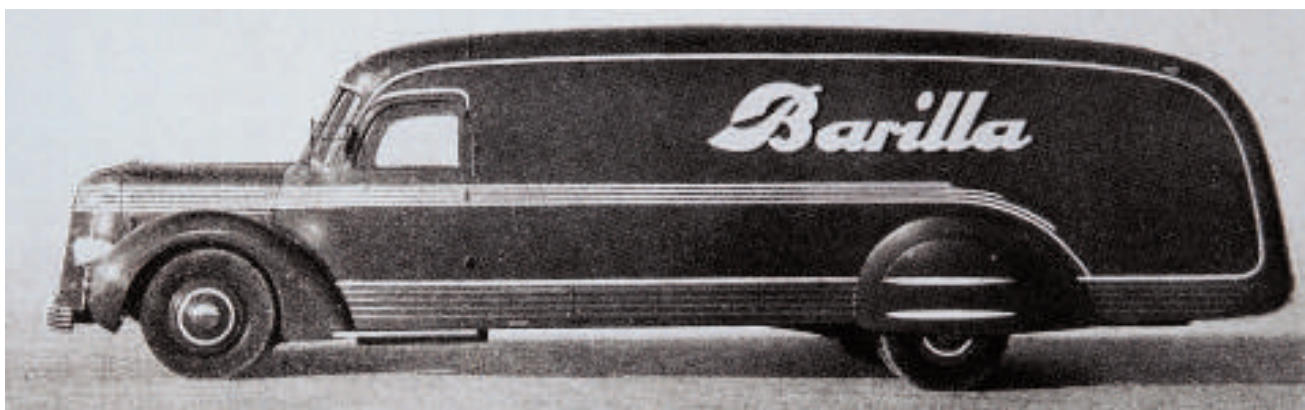
Barilla, which was in continual growth and whose commercial strategies required more advanced delivery systems to sales outlets, was one of the first companies to have a fleet of diesel-engined lorries. As the volume of Barilla products was large for their



Left, the streamlined Fiat 635 RNL van (1937) [Archivio Storico Fiat, Turin] with bodywork by Viberti on a bus chassis and 6-cylinder, 8355cc engine. Below, it was used in a commercial brochure due to its refinement and elegance [Archivio Storico Viberti, Turin].

With the outbreak of war, all increase in the vehicle fleet was halted. Faced with a dearth of naphtha (the word used at the time for petrol), during World War II various trucks were transformed to use alternative fuels: either methane gas or a wood-burning gasogene. Center left, note the methane gas cylinder beneath the body [ASB, BAR I A 482].

Bottom, a former Allied Dodge military vehicle in service (bottom right) at Barilla's depot in Alessandria [ASB, BAR I A 476].



weight, the company went to Viberti for special vehicles to be made on bus chassis for delivery of its sacks and baskets of pasta, as these vehicles were more suited to the transportation of voluminous cargoes. At first they too used hoops and canvas covers but later they moved on to a boxed body.

By the second half of the 1930s, Barilla's lorries had ousted the horse definitively. The company had a fleet of vehicles for deliveries to retailers that were designed for functionality and given a particular aesthetic appearance.

At the outbreak of World War II, Barilla was forward-looking not only in its production of pasta, but also in the way it created a public image through advertising and its fleet of vehicles.

In 1940, the fleet park officially measured 30.1 x 9.5 metres, making a total of 286.95³ square metres.

At the end of the 1940s, with the war past and business being reorganized, it was time to rebuild the vehicle fleet. The choice fell once again on the vans and trailers built on bus chassis by Officine Viberti in Turin. Below, front and rear views of a Fiat 640 of 1950 [ASB, BAR I A 277, 475]. The bodywork shows the same lines of the bus of the period.

Next to the Fiat 640, a Topolino in the van version (the Fiat 500 C), which made its debut at the Geneva Motor Show in 1949.

Bottom left, the Fiat 640 seen in front of the Ferrara depot [ASB, BAR I A 477].

In the first half of the 1950s, Barilla had a modern and standardized fleet of vehicles, seen bottom right in a photograph by Alberto Montacchini [ASB, BAR I A 469] lined up in front of the new factory in Via Veneto in Parma. Note the luminous sign over the roof – a yellow triangle with black background, that indicates a trailer is being towed (just visible in the shadow of the portico).



The war interrupted many commercial businesses and various companies took up producing military supplies. At the end of the war, Italy was on its knees economically as Allied bombing runs had knocked out not just military targets but factories and housing. To return to normal conditions, it was essential to rebuild, and, to maintain employment levels, factories that had converted to military production had to be reconverted.

During this difficult phase, the country's vehicle fleets were hard hit by official requisitions and the lack of spare parts for maintenance. An important role was played by Allied military vehicles that had been left in Italy and immediately reused for civilian services.

During the war, the dearth of petrol led to various vehicles being adapted to operate on methane gas or

gasogene plants. A Barilla driver hired in 1937, Nullo Merli, remembers that "some vehicles were converted to gasogene and methane"⁴.

A written account as a "record of my years with Barilla" was left by Luigi (Nando) Marmioli "hired on 8 March 1943 by Barilla (Signor Pietro and Signora Virginia) as the driver responsible for delivering bread in the city, using a canvas and hoop van powered by an electric motor and accumulator batteries"⁵.

He continues, "This job was carried out from 5am to 1pm (until 1946) and in the afternoon was integrated with the delivery of the pasta to the railway station using a Fiat 632 RN powered by a wood-burning gasogene, and a methane-powered Fiat 621.

In the evening, I went to Colorno⁶ with the methane gas Fiat 621 or the methane gas 18 BL, or even an

The growth of the sales network with the opening of new branches and depots led to growth in the fleet of transport vehicles in the second half of the 1950s. For the first time, articulated lorries were used.

Bottom, an articulated lorry by Viberti, photographed on 30 June 1955 [Archivio Storico Viberti, Turin, no. 4205], consisting of a 10-metre 18 T half-trailer and a Fiat 682 T tractor, with a 6-cylinder, 10,170cc engine. Even for tractors, the Viberti tradition of custom-built cabs continued.



electric Stigler to collect the flour from the Boselli mill, or to Zibello⁶ to get the flour from the Manenti mill. Another flour collection run was made in the evening to the Chiari e Forti mill in Vicofertile⁶. ...From 1944 until April 1945, this service and the transportation of the coal from the goods depot at the railway to the factory was carried out at night because of the danger of bombing or machine-gunning. The coal delivery was made with the Fiat 621 or the Stigler and, because it was so dangerous, sometimes I remember that Sig. Pietro [Barilla] came with us and helped shovel the coal from the railway wagon to the lorry.

Bottom left, a Fiat 682 T 2 with an 11-metre, Viberti 18 T half-trailer in December 1956 [Archivio Storico Viberti, Turin, no. 4937].

Below right, a rear view of an 11-metre, Viberti 18 ST half-trailer of 1958, hooked to a Fiat 642 T 2 tractor [Archivio Storico Viberti, Turin, no. 5285].

The elegant rounded lines were replaced by the more functional and roomy square design of the trailer.



“When we got back to the factory, as black as miners, we had to take long showers. In 1944, for about seven months, the Germans requisitioned the diesel Fiat 635 RN and also obliged the company to provide a driver. So for a month two pairs of drivers took turns... to transport goods for the Germans. After the end of the war, I started my job in the bakery again, in April 1945, and, when necessary, I also worked for the fleet at the pasta factory. In 1946 production of pasta began using the American white flour that I remember was packed in white 25 kg bags.

“From 1943 to 1945 the boilers in the heating plant



Left, unloading an articulated lorry at the store of a Barilla branch, and the later loading of a van for delivery to a sales outlet in 1964 [ASB, BAR Fa, Notizie Barilla, 1964/ 6; 1964/9].

To make distribution faster and easier, in the second half of the 1960s, an innovative and modular system, that allowed the transferral of individual items from an articulated lorry to a smaller vehicle, was tested at the Barilla factory in Via Veneto. Opposite, a photograph by Bruno Vaghi [ASB, BAR I A, Fondo Vaghi 10410]. Though the system was decidedly advanced, it was soon abandoned due to the international adoption of containers.



were powered by any type of fuel available, for example, wood was always burned at night. We went to get it in Berceto or Corniglio⁶; whereas we were supplied with peat from Tuscany by the Pesenti company. Methane cylinders were refilled by the Borrini company. Production began at the end of 1947 (early 1948) and from that time I restarted using the Fiat 635 RN and the Lancia 3/RO bought in Bolzano in 1944. With these lorries and a trailer, and with another 3/RO we made the deliveries in upper Italy as far south as Bologna”⁷.

Photographs in Barilla’s archives show that ex-military vehicles were used in the company fleet to help meet the needs of the moment.

“In the period just after the war, when the pasta was bought using ration cards, consortium vehicles were used. The Lancia 3 RO and later the Lancia canvas-covered Esatau were prevalently used to pick up flour and for other deliveries”⁸, remembers Nullo Merli.

As reconstruction went ahead and living conditions in Italy improved, Barilla restarted its regular production of pasta, the sales network was started up again, and the prospects of development offered by the market were tackled with new enthusiasm. On this basis, as soon as the country’s vehicle manufacturers were able to satisfy the demand for new models, Barilla renewed its fleet by returning to Viberti.

The company produced a series of vans and trailers on bus chassis that were destined, in the 1950s and 1960s, to provide a significant corporate image as

they travelled through cities and along country roads.

Luigi Marmiroli continues, “In 1948 two Fiats were bought, 680 NS with bodywork by Viberti, painted light blue and plugged with the dark blue oval of the company. These trailers had bodies like the couriers of the period”⁹.

For a long time, Barilla lorries had an important function in transportation strategies and, as it has been mentioned, in the public’s perception of the company.

The widespread introduction of packaging and the transformation of the sales outlets, where demand for loose pasta had fallen off, plus the opening of new branches and local stores, influenced the use of a different type of lorry: first articulated vehicles, and later container trucks.

The more rapid evolution of the distribution network with the opening of supermarkets, large shopping centres and the disappearance of single-label shops¹⁰, together with the difficulties of delivery in cities and towns, led to the development of more appropriate systems of distribution that in turn required different sorts of company vehicles.

The corporate balance sheet of 30 October 1961 put the value of company vehicles at 91,380,000 lire divided as follows: 1) Trucks, engines and tractors – 40,000,000 lire; 2) Trailers and half-trailers – 30,000,000 lire; 3) Cars – 10,000,000 lire; 4) Motorcycles – 580,000 lire; 5) Vehicles and cars used by third parties – 10,000,000 lire¹¹.

Nullo Merli remembers that in the 1960s “OM vans,

In the 1970s, Barilla began to reduce its fleet of goods vehicles and hire external companies to distribute its products (this was typical of the market in general). To revolutionize its transport system, in 1997 Barilla bought Internex, a company that specialized in logistics, and created out of it a new company called Number 1 Logistics Group. Below, staff posed in front of the Parma headquarters, and, bottom, one of the vehicles [ASB, BAR I O, Automezzi]. In January 2000, the new company became autonomous and began to distribute the goods not only of the Barilla group, but also of outside companies.



models *Leoncino* and *Tigrotto*, were mostly used for distribution to depots and dealers”¹².

In late 1967 and early 1968, Gianni Barilla requested the company to test and perfect a new system of transport and delivery using small containers that could be transferred directly from articulated lorries to lighter vehicles (OM *Lupetto*) for distribution to individual sales outlets.

The project was overseen by Luigino Manera, the assistant to the internal Engineering Director, but it was abandoned owing to the excessive costs required to provide the modular container system at an international level. A model of the proposal was created and photographed by Bruno Vaghi, and this is held in the company archive¹³.

The 1969 ‘large sack’ bran transportation system was another of Gianni Barilla’s ideas and it is still in use. It meant that flat-bed trucks could be used to deliver up to five ton bags of bran; when the bran was emptied into the silos, the bags could be folded up quite small leaving the flat-bed free to carry back other goods on the return journey¹⁴.

Luigi Marmiroli states that “Products were distributed as far as Rome using company vehicles until 1970. From that year on, it was decided that long journeys should be made by freight agencies. Our work was organized so that the truck’s return journey would be made fully loaded with bran, card-

board or other materials needed for the factory’s operations”¹⁵.

The last few employed drivers left the company in the early 1980s as they reached retirement age. The famous specially-made vans with the Barilla trademark had not been in service for years as the company had turned to outside agencies to provide its transportation.

The times had changed and the movement from one place to another of the many things needed for daily requirements – including foodstuffs – was no longer a simple service to run, but an operation that required detailed study to ensure rapidity of deliveries and reduction of costs.

In 1997 Barilla revolutionized its transportation and logistical systems with the outright purchase of Internex, a logistics and transportation company.



Besides transporting a cargo, every vehicle is a powerful means for the diffusion of the company image. Riccardo Barilla understood this and was happy to make long journeys to buy a new horse. The superb horses from the Barilla stables that used to pull the carts loaded with pasta from the Via Veneto factory to the railway station were an early example of the company image – alongside, [ASB, BAR I A 148]. It required skill and technique for carters to place

large quantities of goods on unstable boxes still made from wood. Below, an impeccable load of sacks of bran in front of the factory in 1927 [ASB, BAR I A 45] and, alongside [Collezione Barletti] a similarly spectacular load of flasks of Chianti, geometrically ordered in a pyramid in 1930. Cargoes like this were a curiosity to pedestrians and represented an undoubted means of publicity that was reinforced by the text on the load.

Today the company's needs in this field are managed directly through the new service company Number 1 Logistics Group.

Since becoming autonomous in January 2000, the Number 1 Logistics Group has opened a new chapter in Barilla's history of goods transportation and logistics, and offers its services not just to the various companies in the Barilla group, but also to outside companies¹⁶.

Company image and advertising using its vehicle fleet

The need and desire to bring the attention of the public to its products and to promote its business with the aim of increasing or at least maintaining its volume of sales led, over the years, to various forms of advertising, the diffusion of which – such as posters, signs, the press, cinema, radio, television and vehicles – depended on the epoch in which they were publicized.

The use of vehicles for advertising purposes is not a recent development; the promotion of a company and its products on the roads, whether in the city or in the countryside, has existed since the start of motorized traffic, with the use of names and pictures on the most visible sections of the bodywork. Initially, these graphics were simple forms, but, as time passed, the bodies of the vehicles were gradually turned into large surfaces on which the imagination of artists, decorators and advertisers could express themselves.



Today even highly-visible and unusual three-dimensional elements are added that demand the attention of the observer. The Barilla image spread using its vehicles has been, on the contrary, sober and elegant, ingrained with the style of the company and, in part, with the characteristics of the product.

Analysis in this field highlights how the attention of the public is always effectively struck by vehicles personalized with careful use of colour and simple decorative details rather than wildly imaginative means. Indeed, Barilla's vehicle advertising only makes use of its name and logo.

The importance of the company image represented by its means of transport began almost immediately with its magnificent horses, the famous *Belgian del sior Riccardo*.

These enormous creatures, like those used to deliver wine, were able to attract the attention of the passers-by with the careful way they were groomed,



With the increase in motorization in the field of transport, at the start of the 1930s the horses were replaced by lorries in Barilla. Below right, Barilla's vehicle fleet at the end of the 1920s decorated with the company logo and name, and, below left, a Bianchi Mediolanum with a 4-cylinder, 3770cc Daimler-Benz diesel motor [ASB, BAR I A 261].

In the 1930s, the style of the vans became more elegant and the bodywork tended to resemble the lines of cars, with, in particular, similarly long bonnets and radiators in the form of a shield. Centre, the side with elegant chrome writing, and the impressive front of the Viberti Fiat 635 RN4 van of 1935 in two photographs by Agenzia Stefani of Milan [ASB, BAR I A 257, 280]. In the next model (1937) of the Viberti Fiat 635 RNL van – at the bottom of the page the side view and a detail of the front [Archivio Storico Viberti, Turin, no. 333] – the headlights began to be integrated with the wings and, though the curved lines suggest the streamlined designs of cars, the overall impression is of a sober and formal elegance of great visual impact.





their strength and beauty. “Riccardo Barilla was passionate about horses and as soon as he heard that there was ‘a good one’ for sale in some other city, he hurried off to buy it. He kept a lovely pedigree black horse to pull his own trap from home to work and for pleasure. He also had a splendid stables where he kept many other horses that were used to haul the pasta carts from the company to the station. The whole city knew them, some people even by name, and each time they passed, they would hurry to see these perfectly groomed horses pass as they pulled the pasta cart covered with canvas on which there was the picture of the boy breaking an enormous egg into the kneading trough filled with flour. Everyone praised the horses’ beauty, elegance and strength, they even used to say that they could move a two-storey house.

“They were always beautifully turned out, with well-greased harnesses and shining brass. Perhaps they were a primitive form of what today would be called ‘corporate image’, or perhaps an unconscious awareness of how important it is how a company appears from the outside. Who knows what he would say if he could see how much effort is dedicated to this today, and whether he would make the same effort himself as he did spontaneously with the perfection of his pairs of horses!

“If his purpose was to win the admiration of the people, he fully succeeded in this, and it was his horses that had the honour of pulling the cart bearing the statue of the Madonna di Fontanellato (> I, pp. 301-311) in the procession through the streets of Parma in 1926”¹⁷.

When motorized vehicles were first used to deliver



An attractive picture of the famous yellow Fiat Topolinos used by the sales representatives, in a photograph of 25 June 1939 by Alberto Montacchini during a gathering at Salsomaggiore Terme [ASB, BAR I A 258].

The original egg-yolk yellow with the words Pasta Barilla on the door was, for the time, a very efficient means of advertising. The Fiat 500, the smallest car in the world, had a 569cc engine and was launched in 1936.

At the end of the 1940s, the sales network was reorganized and a fleet of modern vans made by Officine Viberti of Turin was slowly

created. The new Barilla vans were sometimes fitted with a trailer, and their harmonious, rounded lines were derived from bus bodies. The front of the vans, with a 'cab forward' design, was characterized by a chrome radiator with horizontal bars. Opposite bottom left, an OM Taurus 380 [ASB, BAR I A 540], and, right, a typical Fiat 640 van with trailer (February 1950) [ASB, BAR I A 445 – Archivio Storico Viberti, Turin, no 1153].

This page, a lovely advertising drawing from the 1950s for a Fiat 680 N and 640 N. The advent of the 'cab forward' design had led to the development of cabs whose shapes were no longer inspired by car designs [Archivio Storico Fiat, Turin].



In the 1950s the cab forward position designed especially for new buses brought about a development in the design of the fronts of lorries and vans. The radiator came to assume an important function for the overall elegance of the vehicle.

Up to 1951, Viberti's vans for Barilla had a standard chrome radiator – below, an OM Leoncino [ASB, BAR I A 540; Archivio Storico Viberti, Turin, no. 3001] – but this was changed to an oval with, at the centre, the Barilla logo in the new 1952 series, following

the contribution of Erberto Carboni, whose task was to oversee the company image. Right, a Fiat 682 N with trailer in 1953 and, bottom left, a Fiat 680 N with a triple-axle, 180 T trailer from 1952 [Archivio Storico Viberti, Turin, no. 3xxx, 3096].

Bottom right, an important moment in the life of the company: the blessing of the new vehicles in the presence of the drivers and Pietro Barilla, in a photograph by Bruno Vaghi from 1952 [ASB, BAR I A 549].



goods (which, due to their tiny number, always attracted attention), the canvas coverings were immediately decorated with simple but effective means for the company to be identified, and even the pedal vans. A contribution to the building up of the corporate image among the public during the 1930s was provided by the first large vans that were built on chassis constructed for buses.

The vans were aerodynamic in form, clearly inspired by car design, and boasted shining chrome. Once again, the only form of advertising was the name Barilla and the logo.

The lines of the bodywork of these vans were much more streamlined and harmonious than contemporary vehicles, which made them excellent communication tools for stating that the refinement and 'quality' of the vehicle were symbolic of the quality of the product they carried.

When sales representatives entered service with Barilla, they were given a Fiat *Topolino*, the famous utilitarian car from the Torinese company that represented the dream of an increasingly large slice of the Italian population.

The cars were painted yellow (the colour of an egg yolk) and decorated with the simple words *Pasta Barilla* on the door.

It was an original form of advertising that did not fail to attract attention as the few cars on the roads at that time were dark in colour, either black, grey or dark blue.

The outbreak of World War II brought a sudden change of lifestyle to Italians and the yellow *Topolino*, as Nullo Merli recalls "were transferred to Salsomaggiore" for mothballing at the home of Riccardo Barilla to wait for better times¹⁸.

Once the war was over and reconstruction was

The traditional Barilla image of cleanness and order that was begun with the company horses continued with the spick-and-span lorries. Below, in a photograph from 1965, an articulated Fiat 682 T is ready to leave the factory [ASB, BAR I A 447]. Bottom, two other lorries waiting to be loaded in the factory square reveal the advanced decision also to paint the company name on the roof of the vehicles to make them recognizable from the upper storeys of residential buildings in cities [ASB, BAR I O, Automezzi].



underway, Italy was back on its feet.

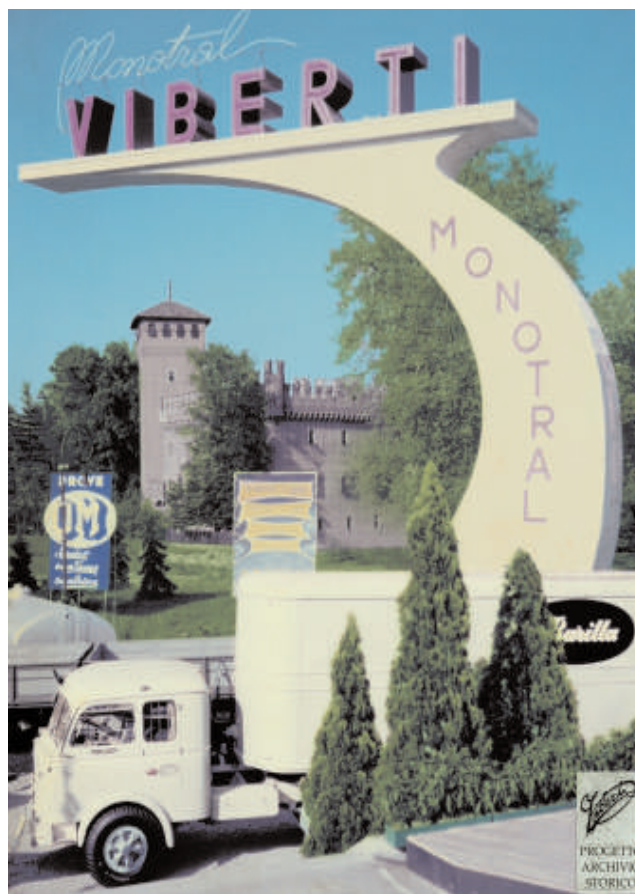
The 1950s were a period of a rush towards consumerism, and the visual and emotional advertising of the period had a decisive role to play.

To attract greater public attention to the many products in the market-place, advertising vehicles were designed with bodywork reminiscent of science-fiction or, for example, in the shape of a tube of toothpaste, large bars of soap, or perhaps giant shoes were attached to the sides.

At the start of 1952, Barilla employed Erberto Carboni to manage the company's image, and decided to keep to the sobriety and elegance of its own vehicles, but it did indulge itself with the application of the oval logo in place of the radiator grill.

This was an original move as this part of the bodywork of a vehicle was traditionally the element that distinguished the marque and so received a great

Right, the Viberti stand in the outer area of the Exhibition Building at the 39th Motor Show in Turin, held from 20 April to 1 May 1955. It shows a Fiat 682 T with a Barilla half-trailer ready for consignment [Archivio Storico Viberti, Turin, no. 37070].



deal of attention from carmakers.

At the time, the classical radiator designs of shields or 'wind-dividers' were giving way to horizontal masks with large quantities of chrome.

This stylistic and formal evolution in the shape of mass-produced cars was due to two fundamental factors: gradual integration of the headlights in the wings and the melding of the wings with the sides of the car. In consequence, the fronts of the cars took on a new shape that became important for identification of the manufacturer.

This stylistic development was not limited to cars but affected the design of lorries and buses which had already lost much of their individual stylistic and aesthetic identity following the general trend to move the cab forwards and the engine inside the cockpit.

The unusual design of the radiator on Barilla vans

There were many examples of lorries and vans being used for advertising by Barilla in the 1950s and 1960s. Below, the montage by Erberto Carboni in 1952 of the veloci automezzi Barilla [Barilla's fast vehicles] [ASB, BAR I Ra 1952/1]. Bottom, the Barilla stand at the International Food Preserves Show of 1953, designed by Carboni. On the right wall we see the factory with the fleet of vehicles [ASB, BAR I A 310] whereas in the 1952 design (see Vol. II, p. 91) there was a lorry with its trailer.



Right, hens and vans tell the 1960 story in the press and on television of how '200,000 fresh country eggs arrive every day at the Barilla factory' [Photograph by Walter Carra: ASB BAR I A 1959/2; Press advertisement: ASB, BAR I Ra 1960/35; Spot: ASB, BAR I Rf 1962/1,2].

Bottom right, another advertisement photograph from the 1950s in which the lorry is the main feature, taken from a photograph by Alberto Montacchini. To the driver, the cab is practically a second home and the Barilla vehicles take the famous pasta to the homes of everyone [Photograph: ASB BAR I A 461, 630; Press advertisement: ASB, BAR I Ra 1959/64].



Barilla's sales network was also present in Venice, the most unusual city in the world. Prompt deliveries were assured by the 'Motormouse', a boat that could deliver a cargo of about 300 kilograms. Larger deliveries to important customers allowed the unusual plying of the canals by a van with a huge trailer, shown here in the shadow of the Rialto on the Grand Canal. Bottom, against the background of Piazza San Marco, [ASB, BAR Fa, Notizie Barilla 1963/11].



Transport vehicles had an important role in promotions during the 1950s, in which a standard lorry might be fitted out imaginatively into a unique and memorable prop. On this page, post-war advertising vehicles compared: from the top and left to right, the custom-built family Fiat 1100 of 1951 and the Fiat 500 C Belvedere of 1952 used by Borsari to advertise perfumes [Museo Borsari]; the OM Leoncino used by Althea with a packet of Sugoro on its roof and flags at the sides of the headlights [CP], and the

Wylar Vetta van 'tied up' with a giant clock [CP]. Bottom, the Rabarbaro Zucca Alfa Romeo van fitted with the reproduction of a bottle on the sides [Archivio Storico Alfa Romeo] and one of the small Fiat 1100 T vans used to distribute the Barilla Migri breadsticks, painted red and white like the packaging [ASB, BAR I Fa, Notizie Barilla, 1963/1].

At the end of the 1950s, the arrival of television advertising brought about a gradual decline in advertising vehicles to the point that they became rarely used in company advertising strategies.



Barilla chose to use vehicles as a means of advertising itself using a strategy in which the entire fleet would be painted in a sober and coordinated manner rather than employing gaudy, flashy promotional vehicles. Thus in 1955, after the Geneva presentation of the Fiat 600 – alongside, the advertisement [Archivio Storico Fiat] – Barilla had its sales reps' cars painted the blue of its pasta packs and its oval logo placed on the front, as had been used on the vans. Below, Bruno Garedo from the Barilla Sales Company in Viale Molise in Milan poses beside his new Fiat 600 [ASB, BAR I A 278], and, just below,



made them look like custom-built advertising vehicles, and they ended up being so important to the corporate image that they became a symbol of it during the 1950s and 1960s, and were used in press¹⁹ and television²⁰ advertising.

The company cars (Fiat 500s and 600s) used by

the Fiat 500s in the saloon and station wagon versions in the Varese depot. These too had been customized with the logo on the front and side [ASB, BAR I Fa, Notizie Barilla, 1964/1].

Bottom, two examples of customization: left, an OM Tigrotto 65, in corporate blue livery, that entered service in the 1960s with the oval Barilla logo on the radiator and sides [ASB, BAR I A 495]; right, an Alfa Romeo Mille, produced from 1958 to 1964, with the oval on the radiator and side of the two-tone vehicle [Archivio Storico Alfa Romeo].



sales reps had a significant promotional function. Contrary to the trend of the time, in which the company cars of sales representatives were rather flashy, the style of Barilla cars was once again conservative but extremely elegant and effective: the placement of the Barilla logo on the front. This

From the second half of the 1960s, the new transport vehicles entered service with a standard cab. The large surfaces of the van backs continued to be painted with the Barilla logo and name typical of the company tradition that had lasted a century. From left to right and top to bottom: an OM Tigrotto 65 van in the Via Veneto factory in the 1960s; a yellow twin-axle Fiat van in 1969; a Fiat articulated lorry with yellow trailer, circa 1979; another articulated lorry, in yellow livery in Piazza Garibaldi in Parma in 1990; a blue articulated lorry in front of the Pedrignano factory, 1995; an Iveco van with special fittings for the Barilla Pasta Party

made up of pasta pieces on the sides and the logo on the top, 1999 [ASB, BAR I A 496, 490; ASB, BAR I O, Automezzi]. After making use of lorries and horses, Barilla turned to other forms of transport: opposite, the Treno Barilla was a special convoy that travelled from Lubjana to Venice and back again on 19 October 2001 and, alongside, the first 'I-BLUB' corporate plane, a Cessna Citation VI, and, behind, the new 'I-KETO' Cessna Citation X taking off from Parma airport [ASB, BAR I A, Gente Barilla 2001/36; ASB, BAR I O, Aeromobile].



meant that the cars shared the same advertising approach as the lorries and also exerted a strong attraction on the public.

More money began to flow through the Italian economy and utilitarian cars took the place of the scooter; first the Fiat 600, then the 500 launched mass motorization in the country.

Therefore the choice of these models for the Barilla reps, it might be theorized, besides being an

economic option, played a similar role to the pasta in the company slogan *With Barilla pasta it's always Sunday*, i.e. with durum wheat and egg pasta by then affordable by all families, both pasta and car represented luxuries within the reach of most people.

The advent of television advertising, from the programme *Carosello* on, brought an end to advertising vehicles, as new means of communication were being



used by Barilla to capture the public's attention. Nonetheless, vehicles continue to play an important role in the promotion of corporate images and diffusion of particular advertising messages thanks to their large surfaces. Thus, at the start of the new millennium, on the

roads of Europe, lorries and vans continue to bear logos and images designed to attract the public. Barilla has not had its own fleet of vehicles for some decades now, but it continues to circulate its logo on the roads, as is its tradition, using the vehicles of the transporters whose services it employs.

Notes

- ¹ Inventory of 30 June 1914, ASB, O, Inventory folder.
- ² See *L'Illustrazione Italiana* of 29 November 1925, in ASB, BAR I Ra 1925/3.
- ³ GENNARI Luigi, *Complesso industriale del Pastificio e Panificio di proprietà del Cav. Del Lavoro Riccardo Barilla fu Pietro posto in viale Veneto no. 3. Computo metrico e Stima dei fabbricati industriali esistenti*, 1940, ASB, O, Estimates folder.
- ⁴ Oral account by Nullo Merli (1921-), driver for Barilla from 1937 to 1979, recorded by the author in September 2001.
- ⁵ Oral account by Luigi (Nando) Marmiroli (1918-), driver for Barilla from 1943 to 1978, recorded by Erminio Barbuti in November 1993, in ASB, O, Employees' Interviews folder.
- ⁶ Colorno is a commune in the Po Plain in the province of Parma, 16 kilometres north from the city of Parma. Zibello is a commune by the river Po in the province of Parma, 38 kilometres northwest from the city of Parma. Vicoforte is a small farming town 7 kilometres southwest from Parma on the Naviglio Taro canal, and the location of the Figna Mill. Berceto is a commune in the Apennines in the province of Parma, at an altitude of 800 metres above sea level and 54 kilometres from the city of Parma. Corniglio is also in the Apennines in the province of Parma, at an altitude of 690 metres above sea level, and 50 kilometres southwest from the city of Parma.
- ⁷ Oral account by Luigi (Nando) Marmiroli (1918-), driver for Barilla from 1943 to 1978, recorded by Erminio Barbuti in November 1993, in ASB, O, Employees' Interviews folder.
- ⁸ Oral account by Nullo Merli (1921-), driver for Barilla from 1937 to 1979, recorded by the author in September 2001.
- ⁹ Oral account by Luigi (Nando) Marmiroli (1918-), driver for Barilla from 1943 to 1978, recorded by Erminio Barbuti in November 1993, in ASB, O, Employees' Interviews folder.
- ¹⁰ In *Negoio Monomarca*, vol. I, pp. 206–207.
- ¹¹ VITALI MAZZA Ugo, *Stima del patrimonio sociale della società in nome collettivo 'Barilla G. e R. Fratelli'*, 30 October 1961, ASB, O, Estimates folder.
- ¹² Oral account by Nullo Merli (1921-), driver for Barilla from 1937 to 1979, recorded by the author in September 2001.
- ¹³ Bruno Vaghi (1913–1972), experimental 'Minicontainer' photographic record, 1965 ca, in ASB, O, Vehicles folder.
- ¹⁴ Photograph in ASB, O, Vehicles folder (> IV, p. 110).
- ¹⁵ Oral account by Luigi (Nando) Marmiroli (1918-), driver for Barilla from 1943 to 1978, recorded by Erminio Barbuti in November 1993, in ASB, O, Employees' Interviews folder.

- ¹⁶ Special Number 1 in *Gente Barilla*, 32–33, December 2000, pp. 7–10.

- ¹⁷ Cf. MILAN Guido, "I famosi cavalli di Barilla sono entrati nella storia di Parma", in GP, 5 April 1965; SILVANI Giovanni, "I cavalli di Barilla", in GP, 24 March 1969; MILAN Guido, *I meravigliosi cavalli di Barilla in Parma vicende e protagonisti*. Bologna, Edison, 1978, pp. 268–269.

- ¹⁸ Oral account by Nullo Merli (1921-), driver for Barilla from 1937 to 1979, recorded by the author in September 2001.

- ¹⁹ See the press advertisements by Erberto Carboni (1899–1984), ASB, BAR I Ra 1952/1, 25.

- ²⁰ See the *communiqué* for the cinema and television, ASB, BAR I Rcf 3.

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 Centro Documentazione Storica Alfa Romeo – Arese (MI)
 Fondazione Negri – Brescia

Sell, sell, sell!

Two generations of Barilla sales reps: the Albera family

CARLO FELICE PONZINI

“I grew up playing at cowboys amongst large boxes of Barilla pasta. There were mountains of them in my grandfather’s storeroom. The cars of his salesmen were the first I ever drove – at least in my dreams – which occurred when I was four years old.

At that time it seemed normal that the two sons of grandfather Felice did the same job as he did, and

that they set off each morning to sell the products in which they believed so much. However, that time has past, and all three are now dead.

“Fifty years after I used to play amongst the Barilla boxes, I now wonder whether it was so normal, as it seemed to me at the time, that three men from two generations could be so attached to a company. From the time that my grandfather began with Barilla as the only salesman for a territory outside Parma to the time his sons were working there, the company grew into a colossus.

“I wonder if it may be of interest to those outside of our family to hear the story of their work, commitment, constancy and affection for Barilla over almost seventy years, in return for which they received well-being and economic security?

“It might be thought I would not be a competent chronicler of a story so deeply tied to a company for



A strong bond has existed for two generations between a family originally from Vercelli, which was transplanted to the banks of the river Po, and a promising pasta manufacturer: the Alberas and Barilla.

Felice Albera, born in 1897, the fifth of six children, lost his father when he was four and spent his youth in college (he is the first child seated on the left in the photograph).

He grew up with the ambition to have a family all of his own.

Beneath left, Felice with his fiancée Zobeide in 1917. They married in Parma, where she was from, in 1921 and had 3 children, Claudio, Licia and Glauco (below, respectively).

Bottom, close up of the three as adults [Archivio Famiglia Albera].



whom I have never worked (I am a doctor). Yet, in addition to the large boxes amongst which I spent my early years, the visits to customers were my first outings, Barilla cars and lorries were my first giant toys, as the first of Felice's five male grandchildren I was more pampered by Barilla salesmen than family friends, and I was brought up on the sales problems related to Barilla products from birth.

"But, more importantly, I loved and respected all three men involved in this story, and for this reason I believe I am qualified to tell you about them".

Felice Albera

Felice Albera was born in Luino in 1897. His father, Carlo Felice, was from the province of Vercelli and



his mother from Vittorio Veneto. They met in Creva, just outside Luino, on Lake Maggiore where both had found work in a spinning mill. They married and had six children, Mario in 1889, Gildo in 1891, Italia in 1893, Elia in 1895, Felice in 1897 and Pilade in 1901.

Having lost his father in 1901 at the age of just four, Felice was obliged to spend his youth in a college in Intra due to the family's economic problems. When he was older, at the college in Intra he was fortunate enough to meet the girl that was to become his wife: her name was Zobeide, and she had been born in Gramignano di Sissa in the province of Parma. Zobeide returned to Parma and got a job in the commune of San Lazzaro, but Felice, who was very much



in love, could not wait to see her again, so he set off for Parma where his working life was to be based. Felice arrived with a bad case of pleurisy but the affection of Zobeide and her family, plus the cure of a famous pneumologist, soon returned him to health and in a condition fit for work.

His arrival in Parma

“I arrived in Parma in 1920” wrote Felice by hand in his memoirs, *“to be close to the woman to whom I had been linked since college and who was the marvellous companion of my life.*

“I began work as a sales rep of a company that sold various goods. ...This company did not last long and I was hired by Barilla as a salesman for the provinces of Piacenza and Cremona.

“During my first working year, 1921, my dream came true and I was able to marry Zobeide. Our first son, Claudio, was born in 1923, Licia in 1925 and Glauco in 1929.

“During the years that followed, I was the only salesman to take Barilla goods outside Parma. At first, I used a bicycle but Signor Pietro Barilla gave me a station wagon and later a Fiat 600. With the use of a car I was soon able to sell between 4,000 and 5,000 kilograms of pasta each morning. The

work grew and in 1940 we moved with all my family to Piacenza at the centre of my sales territory.

At the outbreak of war, Barilla, for whom I had done an excellent job, shut down (1941-1945), to the advantage of Braibanti which gained many of our customers and several of my colleagues.

“After business was restarted, in 1948 Barilla required greater sales from the zones in which it had its various depots.

“I therefore passed the zone of Cremona to my son Claudio who, though having graduated in Law in Milan, preferred to follow in my footsteps, which he did with such success that his depot gave maximum yield. I did the same thing with my other son, Glauco, with the zone of Piacenza.

“With my help and the intuition of my son-in-law Guido Ponzini, in 1953 another dream came true with a house and store all of my own in Via Pozzo in Piacenza. ...

“From Barilla I received a silver medal for having worked fifteen years with them, and a gold medal after fifty years. I retired in 1977 and was given another award, the Mongolfiera, at the Teatro Ducale in Parma in the presence of a thousand salesmen and customers for having been the first salesman to have taken the product outside the city of Parma”¹.

Pietro Barilla himself remembered, *“...hunting cus-*

All the characters in the story in a single photograph with their families. From left, standing: Guido (Licia's husband), Carlo Felice (Licia's son), Giorgio (Claudio's son), Signora Ines (the sister of Zobeide, who had already died at the time of this photograph), Felice and Claudio. From left, seated: Marisa (Claudio's wife), Maurizio (Glaucio's son), Glaucio, Diana (Glaucio's wife with their second child Paolo in her arms) and Licia.



tomers, like I was taught on my first outings by Felice Albera, our Piacenza salesman. There was no longer the exclusive rights of a single shop in each village, or two or three in a city: it was now selling all over, the system that made Barilla grow...’’².

A great salesman

The jovial and proverbial good cheer of Felice Albera certainly helped him in his work. In those days it was probably easier to sell, if only because packaged pasta was beginning to become popular, but to sell 5,000 kilograms a day could not have been easy.

Consider the start of his career at Barilla when the only way to get around was by bicycle. They told me that a fundamental accessory for my grandfather was a clothes-brush. He would set out in an elegant dark suit and arrive in the villages over unpaved roads coated with dust.

Therefore before entering a shop, he had to brush himself down from head to foot to be presentable. Naturally the way in which sales were carried out in those days was very different to now, and the frenetic rush that afflicts us now was yet to arrive.

The arrival in the shop was a reason for celebration and relationships were created over the years that

After a few jobs as a salesman, Felice was hired by Barilla as representative for the provinces of Piacenza and Cremona.

Left, Felice talking to Pietro and Virginia Barilla in 1938 [ASB, BAR I A 536]. This was the start of the age of selling by bicycle, then with a station wagon, across the entire territory. After the company shutdown for the war, Felice Albera restarted and ceded the zone of Cremona to his son Claudio (despite his degree in Law), while the other son, Glaucio, helped his father in the Piacenza depot. Below, unloading goods in the Cremona depot in December 1964.



were much more than commercial, they were actually friendships.

I used to hear about many customers who were friends of the family, and each time we went out for a Sunday trip we would go to visit them like you go to visit relations.

A description of the atmosphere and the work methods of the time is given by the article that the company newspaper *Notizie Barilla* dedicated to Felice in 1962³:

“For more than 40 years, Mr. Felice Albera, our salesman for the zone of Piacenza, has worked for Barilla.

“We decided to pay him a visit and ask him to tell us something about his job. It was very interesting to chat with him and to call up his memories of when he started and the most important moments during his career.

“His career took place against the background of Barilla’s growth, which now has branches and depots across all of Italy and a vast fleet of transport vehicles that rapidly distributes the products in all the zones.

‘Of course’, said Mr. Albera, ‘distribution was not as easy a few decades back’, at the time he was starting out as a salesman. After about a year, in 1921, he was given a vast territory that covered not just the province of Piacenza, but also the province

One of the first to be a salesman for Barilla, Felice Albera was asked to select suitable salesmen for the zones of Milan and the provinces of Lombardy. Following this experience, Felice was asked to carry out many interviews and checks after the war – see below – of the sales force.

Opposite, Claudio poses with depot salesmen in Cremona. Right, the younger son, Glauco (third from the left, next to the wall behind) at a meeting at the Parma head office [Archivio Famiglia Albera].



of Cremona which stretched from Bardi on one side to Belgioioso on the other.

“There were already many customers (though their number was more or less equal to what exists today in the province of Piacenza alone) and visiting them was not an easy job, particularly when you consider that Mr. Albera did not have a car but had to get by, a little on foot, a little by bike and only in highly unusual circumstances and for long journeys was he able to hire a car for joint use with his colleagues. “After a few years, Pietro Barilla, who was still a boy but was already highly interested in the company’s affairs, went to find Mr. Albera and accompanied him on his visits to get to know the zone personally.

“He quickly realized that the shipping of goods, as they were carried out then, did not guarantee the speed or availability required, and when he returned to Parma suggested using lorries to expedite deliver-

ies and ease the system. Piacenza was therefore the first zone to benefit from this innovation.

“In 1929, Mr. Albera was given a three-gear Balilla van, and later a proper car for his customer visits. Later it was necessary to hire salesmen for north Italy and, given that Mr. Albera had a great deal of experience in the matter, he was asked to find suitable people and introduce them into the zones of Milan, Novara, Mantova, Brescia and Bergamo.

“He accompanied his new salesmen on their first visits and gave them a practical demonstration of the work, suggesting that they always follow a logical route to save distance travelled and time. In short, he taught them what he had learned over years of experience.

Barilla’s products were by then widely established and the supporting equipment became increasingly complete: around 1935 the entire sales team had vehicles painted with the famous yellow egg (> I,



page 234). Sales were going really well. In late 1937, Mr. Albera was selling 130,000 kilograms of pasta a month in his zone.

“Around this time a visit was arranged to the Parma factory of roughly 200 bakers in the Piacenza area. They were very impressed and communicated to consumers their enthusiasm regarding the modernity of the plants and the quality of the product: this led to a further rise in sales.

“Mr. Albera has a photograph album with pictures of this occasion and letters of thanks sent to the Barilla family.

“And today? The volume of work is always on the increase, it’s true, but the Albera family has also increased and Felice’s two sons have taken up their father’s job.

“In 1948 the depot of Mr. Albera was transferred to the General Stores and the same year the Cremona zone was given to one of his two sons, Claudio, who had helped his father even before the war. The other son, Glauco moved with his father to the Stores, spending half his time on office jobs and half visiting customers. Today these visits, and those of his father, have become rather occasional but this gives them more time to keep up with the problems in the zone, because today most of this work is done by the salesmen.

“In 1953 Felice and Glauco Albera moved into a new store where they still work. They celebrated its opening with a lunch offered to all the staff, includ-

ing the Barilla drivers, who alternated on deliveries to be present.

The Albera family have always worked enthusiastically and manage to pack their store with 100 tons of pasta although it was only designed to hold 60. However, 100 tons are needed to ensure all requests are met at critical times.

We wish them well, and that they will succeed in increasing their sales, perhaps enough to make necessary... the opening of a new depot.”

Felice was very proud of this article, which talked about him, his sons and his work. But his sales’ abilities were not restricted to pasta: while the Barilla company was closed from 1941 to 1945, to make ends meet he had sold everything: parcel carriers for bicycles, puddings, trunks, iceboxes and chocolate. Even though he enjoyed selling Zaini chocolate, it was Barilla that retained his loyalty.

Signora Zobeide died in 1960 and it is not difficult to imagine how much Felice suffered living alone, as though it was a return to his life as a youngster at college. But the warmth of his family never wavered.

A curious fact is that he, his daughter Lucia and his younger son Glauco all returned to Parma to live, reuniting the family in the same city he had left many years earlier.

It was in Parma that Felice died at the age of 88 in 1985, a few months too early to know his first great-grandchild, Gian Guido.

Below, father and sons together for the commemorative photograph at the 1st National Congress of the Barilla Sales Organization held at Montecatini Terme, 30 April – 1 May 1966.

Right, Glauco with his wife Diana and three sons Paolo, Maurizio and Andrea.

Opposite, Felice, Claudio and Glauco at a work meeting in the 1960s [Archivio Famiglia Albera].



Claudio arrives

Only if a family has shared values it is possible for children to adopt them and include them in their own lives. This might explain the continuity of work that Felice Albera and his sons demonstrated over almost a century.

With a father who had based his life on the importance of the family and his professional life, it is not surprising that the sons were deeply and positively influenced to follow their father's footsteps in their own work. Naturally the first to reveal this desire was the first-born, Claudio, who was born in Parma in 1923. A diligent student, he studied at the prestigious *Convitto Nazionale* 'Maria Luigia' in Parma, and later, when the family had moved to Piacenza, at the *Liceo Classico* 'Melchiorre Gioia' in the same city. His friends remember him as a brilliant, refined and elegant young man who rapidly moved up into the cream of Piacenza's youth society.

A sportsman and a car enthusiast, he soon infected his younger brother with this passion, which was soon extended from four wheels to motorboats and aeroplanes.

Recruited by the Italian Navy, he was to be sent to Pola but for study reasons this was put off until 1943. This period of his life is commemorated both by his deeds as a partisan⁴, and by the award in 1957 to *Marinaio (Partigiano Combattente) matricola 150198 - classe 1923 Claudio Albera di Felice della*



Croce al Merito di Guerra in data 25 giugno 1957 [Sailor (Fighting Partisan) number 150198 – born in 1923, Claudio Albera, son of Felice Albera, (the award of) the Cross of Merit, 25 June 1957].

Another official recognition of those years was a 'Certificate of Patriotism' issued by the Supreme Allied Command of the Central Mediterranean Forces on which is written, "In the name of the governments and peoples of the United Nations, we thank Claudio Albera for having fought the enemy on the battlefield, serving in the ranks of the patriots with men who bore arms for the triumph of liberty, performing offensive operations and acts of sabotage and providing military information. With their courage and devotion, Italian patriots contributed to the liberation of Italy and to the great cause of all free men. In the new Italy, the possessors of this cer-



tificate will be acclaimed as patriots who fought for honour and freedom.”

After his experiences during the war, Claudio took up his studies once more and on 18 July 1947 he graduated in Law at Milan University.

With this degree, in times that were very different to those of today, it would be expected that the young and brilliant graduate, with a gift for loquacity, would enter a law firm to start his practice. But he had something else in mind and Barilla entered his life.

Another Albera: another Barilla depot

Undoubtedly, his father’s job was not unknown to Claudio, as he had always lent a hand to Felice in

the Piacenza depot since he was a boy, and had therefore learned the secrets of the art of selling. Whether it was the desire to become financially independent without the long delays that exist in the law or simply to follow in his father’s footsteps, Claudio began to busy himself with Barilla’s sales shortly after his degree, first with his father and later alone, when he was offered a place following the opening of a depot in Cremona.

“As agreed, we will create for you a depot of articles of our products, from which you will make the deliveries to our customers on our behalf.

“Three times a week we will send you the bills for the goods consigned, indicating the name and address of the purchaser, the quantity and the price of the goods; on the basis of these bills, we will issue invoices to the purchasers...”⁵.

The Barilla depot in Via Pozzo, Piacenza, built by Felice Albera and his son-in-law Guido Ponzini in 1953. Though its functions have changed with time, evidence of the original mercantile operations can still be seen in the terracotta tiles modelled by local artist Luciano Ricchetti (1897-1977), which depicts ears of corn (representing Barilla's products) and sheep (wool trading) in a scene of popular taste but high artistic quality [ASB, BAR I O, Ricchetti].



This was the official document that marked the start of a working relationship that was to last more than forty years. The first depot, in Via dei Platani, was a single-manufacturer depot and had a wartime Dodge lorry as its first means of transport. Other products, like Olio Bertolli and Riso Curti, were later added.

Clearly the work did not frighten Claudio and in 1960 he was awarded the *Cavalierato al Merito della Repubblica* and in 1966 the decoration of the *Cavaliere Ufficiale dell'Ordine 'Al merito della Repubblica Italiana'*.

Aside from the official recognitions, turnover increased, the number of employees increased and the depot had to be expanded. A new one was purpose-built at 95 Via Massarotti, which was to be Claudio's operating base for the rest of his professional life.

Like his father had found Sig.ra Zobeide a splendid

companion, Claudio too had a marvellous wife, Marisa, with whom he threw himself into the business of creating from scratch a new Barilla depot in Cremona, a city that was unknown to either of the couple.

Beautiful, elegant, sweet and very refined, Marisa was a splendid companion to a man who loved a public life and who was happy to accept social duties and positions. Coming from a distinguished family from Turin, she was at home in any situation. The couple had met on the Ligurian coast at Cavi di Lavagna where her father had retired to live all year round after having spent several summer holidays there with the family.

After a few years, the couple had a son, Giorgio, and as Felice Albera had done, Claudio combined house and depot by moving into the apartment above the stores. Relations with the Barilla family continued to be close and in 1968 Pietro Barilla had written,

The handmade plaque, decorated with watercolour views of monuments in Piacenza. It was offered by Claudio and Glauco Albera to Pietro and Gianni Barilla in June 1952 to mark the thirtieth year of association between the family and Barilla company [ASB, BAR I H 37].

“Dear Claudio, your letter of 2 August has cheered me enormously, as I too thought of the twenty years we have worked in close collaboration and of the brilliant results achieved. Let us hope for another twenty years in good health and for joy in our lives and work.

My very warmest wishes for your future and to all your loved ones. Yours Pietro”⁶.

Claudio had a great number of colleagues and assistants during the years in Cremona, a long series of salesmen, storemen, drivers and his loyal secretary Carla.

When he was about forty years of age, a strong passion for flying exploded in Claudio. Perhaps it was a love he had had since a boy but it struck him strongly in his maturity. With that force of will and character for which he was known, he got his pilot's licence and set to work on the creation of an airport in Cremona with a paved runway.

This was a step up from nearby cities, which mostly made do with a beaten earth runway.

“President of Cremona Aeroclub for 27 years and unforgettable organizer of the *Giri Aerei d'Italia*” was how he was remembered in the September 1999 magazine *Volare*. “Federal Counsellor and President of the Central Sports Committee of the Aero Club of Italy, member of the Higher Civil Aviation Council, he devoted himself to the development of recreational flying in Italy.”

In 1988 his working relationship with Barilla came to an end and he received a letter sent to him by Pietro Barilla. “*Dear Claudio, I have been told that at the end of the year the agency relationship that has bound us together so intimately for 40 years comes to an end. I can imagine how you must feel, but I also know the strong character that you inherited from your father. Business life brings decisions that at times must leave out of consideration personal feelings.*

“Together we have shared many moments in the history of Barilla, to which you, your father and your brother belong. This will remain true even tomorrow, and I want to tell you that now, at the moment



of the break. With esteem and friendship. Affectionately, Pietro”⁷.

The end of the relationship between Claudio and Barilla came exactly seventy years after his father Felice had begun to sell pasta by bicycle, and while his younger brother Glauco was still working at Pedrignano. Claudio Albera died at his home in Cremona on 12 August 1999.

Earthquake Glauco

Felice and Zobeide's third and last child was Glauco. It would be absurd to pretend that this birth did not create problems because Glauco was born with just one leg, and it is not difficult to imagine how difficult it must have been for his parents, particularly then.

However, the education of Glauco and his brother

and sister was so well aimed at the overcoming of this handicap that whoever knew Glauco never heard him refer to this disability. What nature had taken from his body, it made up for intellectually: he was highly intelligent, quick on the uptake, and very shrewd; moreover, his witty comments left you breathless with laughter.

He soon showed himself to be lively, clever, ingenious and even a little foolhardy. Claudio and Lucia remember him as being an enthusiastic photographer, even during bombardments in the war! When the siren went, he would run out onto the roof to take photographs!

A particularly important period for him was the enjoyable and carefree time spent at school. It was then that he created friendships and interests that were to last him all his life. These deep friendships convinced a group of pupils to create, many years later, the 'Association of friends of the *Liceo Scientifico* 'Lorenzo Respighi' in Piacenza of which Glauco was an active member. In 1994 he published the charming book *My secondary school. Seventy years of Respighi school 1924-1994*. Glauco's enthusiasm was celebrated in the introduction to the book by sociologist Francesco Alberoni: "...It must have been during that period that my vocation for the study of psychology and sociology, i.e. for the analysis of the mechanisms of the human spirit, came into being. ...I remember the long walks I took with Nicelli, the serene atmosphere of my class, and the enjoyment of life which Glauco Albera continues to be for me the symbol...".

Glauco was immortalized in many photographs in spring 1947 with Francesco Alberoni, Emilio Libè and his inseparable deskmate Cabrino Nicelli, and it was in memory of that period that they got back together forty years after leaving school.

Another Albera, Barilla again

Once Glauco had left secondary school in Piacenza, he registered at the Faculty of Medicine, and there is

no doubt that he was brilliant enough to finish his studies, but once again the attraction of working for himself with the daily challenges that a salesman must tackle convinced him to do as his brother Claudio had done.

The depot in Piacenza already existed and Glauco's father Felice always needed help to keep up with the ever increasing level of sales.

So Glauco threw himself into the profession of his father and brother.

He alternated office work with visits to customers and after only a few years in his father's company he was able to open a new depot all of his own in Via Morigi in Piacenza, much bigger than the one built by his father in Via Pozzo all those years before. This was the time that Felice retired and gradually Glauco took over the helm of the Barilla agency.

Like the other two Alberas in this story, a man on the ball must have a woman of the same level beside him, and, after many light-hearted years of youth, Glauco married a lovely eighteen-year-old girl, Diana, who was to remain constantly at his side through the joys and sorrows of life, with a sweetness, elegance and refinement that are decidedly rare. In addition to being a great couple, Glauco and Diana were also the parents of three wild and energy-filled boys.

In 1970 Barilla decided to centralize the Piacenza agency in Parma and Glauco began to commute to work, but eventually he moved with his family to Parma to be closer to the Barilla factory. He ceased all relations with Piacenza, the city to which his father had moved many years before for reasons of work, and returned to his birthplace for the same motive, to rediscover the roots that he had left as a boy.

Thus his business continued at Pedrignano until 1995 when he retired, also leaving his position as Vice President of the company Cral. He then stayed in Parma for the rest of his life, like his three sons and grandchildren.

In spring 2001 he was struck by an incurable ailment, but, despite his suffering, our chats about his

life, work and family were cheerful. Mindful of the last meetings I had with his elder brother, which were brought to a sudden and unexpected end, during his last days I asked about his own memories. I did this apparently to distract him from his suffering, but in reality to go over everything that had united us over so many years and which I wanted absolutely to impress in my heart, seeing that he was about to leave us.

And so ends the brief story of three men who enjoyed to the full life in their families and at work, sustained by values like faith, love for their wives

and children, and passion for their work. Three men that indissolubly bound their own stories to that of Barilla and who learned the art of selling.

** Carlo Felice Ponzini is the son of Licia, grandson of Felice and nephew of Claudio and Glauco Albera. Thanks are offered to the Albera family for their collaboration and the documentation made available from the Barilla Historic Archive.*

Notes

¹ ALBERA Felice, *Memorie*, manuscript, Archivio Famiglia Albera, Parma.

² BARILLA Pietro, *Memoirs*, interview given by Pietro Barilla to Maurizio Chierici for the house organ *Gente Barilla* nel 1991. Transcription in ASB, O, Barilla Pietro, Memoirs folder.

³ He went to his customers on foot or by bicycle ... then a boy gave him a lorry, in *Notizie Barilla*, Year I, no. 6, October 1962, pp. 6-8.

⁴ On the sheet was written, "Awarded the status of *Partigiano combattente* [Fighting Partisan] as per decree with the power of law 21.8.45

N0 518 for the period 10 October 1944 to 28 April 1945 for having been a member of the *VI Molinari* troop in the area of Piacenza', Archivio Famiglia Albera, Parma.

⁵ Registered letter dated 13 May 1949 sent to Claudio Albera by Pastificio Fratelli Barilla, Archivio Famiglia Albera, Parma.

⁶ BARILLA Pietro, Letter to Claudio Albera dated 6 September 1968, Archivio Famiglia Albera, Parma.

⁷ BARILLA Pietro, Letter to Claudio Albera dated 21 September 1988. ASB, O, Presidenza, Company Correspondence, 1988.

The development of the Barilla plant at Barriera Vittorio Emanuele, though sustained by the changes in technological requirements, has always expressed facets of the company's image almost as though it was promoting itself.

Development and building: Barilla's architectural image

GIANNI CAPELLI

The construction of the Barilla factory in Via Veneto took place against a background of constant sales and purchases, notarial deeds, designs, building licences and land registry documents now conserved in the Archivio Storico Barilla.

The layout and architectural design of the factory, which was subject to continuous modifications to ensure it was suitable to requirements, was a result of variations of typical models and alterations due to technological requirements, yet it was always mindful of the company's external image and almost prefigured architecture whose purpose is to promote the company for which it is built.

The first factory

In the southeast section of Parma at the start of the 20th century, just outside the ancient city walls, there was a farming zone that marked the boundary between the city and the countryside. It was dotted with farmhouses and residential buildings that were most concentrated around the Via Emilia.

A 1:2000 location plan¹ dated 1907 that was probably taken from a land registry document shows a large square area of meadow owned by the Bonacconza family, with a corner lined on one side by the ring road (then Via Veneto, today Viale Barilla) and Via Emilia.

The map of the *Vecchio Catasto Terreni* (1875-1914) shows that in 1914 in the same area there were many plots of land, some of which were



Opposite, in the tondo, a drawing of Pastificio Barilla as it was in 1941 taken from a parchment painted by G. Bellini and now in the company's archive [ASB, BAR I H 11]. At the time, the company was at the height of its development before the post-war redevelopment. Below, detail with the city Barriera and Barilla factory on the left, taken from a view of the Castelletto garden area promoted by Immobiliare Parmense in the 1920s, published by Mario Fresching [Collezione Baruffini].

Bottom, the map of the lots in the 'Prato Bonaconza' on the west boundary of which stood the Barilla plant [GP, 1911, 21.V. p. 2]. Compare the left side of the view and the plan. The entire site, which was divided up in 1911, was bought up within twenty years by Barilla. See the maps on pp. 156–157.



occupied by houses or blocks of flats.

The first operational Barilla building outside the city walls was therefore constructed between 1908 and 1909².

The characteristics of the small production building were described by Riccardo Barilla: "...as our workplace was very small, we felt the need to expand. So in 1908 we rented a lovely building with huge stores from the owner Giovanni Gabbi and soon raised our [daily] production from 3,000 kilograms to 10,000, and after 5 years (28 August 1913) we borrowed money and bought the property"³.

The deep social significance of the Barilla brothers' step should be emphasized, which occurred at a time when the revolutionary trades unions in Parma were organizing the famous agricultural strike that lasted from 1 May to 24 June in 1908. The huge increase in production and the purchase of new machinery prompted Gualtiero and Riccardo Barilla to transfer the pasta business into a new, C-shaped, three-storey building that Giovanni Gabbi had planned to build since 1909⁴ and which was completed in 1910⁵. The land registry document indicates a surface area of roughly 900 square metres, including the large courtyard of roughly 130 square metres.

This was a building with a large brick *façade* divided vertically by pillars at regular intervals, and flanked by two strongly projecting towers in

Below, the Barilla plant as it was on 27 June 1911, a few months after its inauguration, in a drawing by Enrico Pioli presented to the Commune to obtain authorization for a first expansion [ASCPR, Licenze Fabbriche, 1911/204] and, left, in a photograph taken on 27 June 1913 when the work was completed [ASB, BAR I A 213].



each of which was a stairway.

The windows in the projecting towers were identical to those in the *façade* of the main body (the windows in the tower on the left were false) with wooden shutters, and were crowned by an architrave formed by alternating ashlar of brick and cement. On the first floor there was an iron railing with vertical rods. Large letters gave the name *Pastificio G.R. F.LLI BARILLA* on the roof.

Two low buildings with sloping roofs used as a stall and store were added, in 1911, where the towers projected.

The pasta factory was entered through a gate between two pillars in a low wall. The Barilla archive still has a copy of a coeval pencil sketch on squared paper that illustrates the latest integrations made to the buildings described above.

Expansion of the former Gabbi area was made next to the 1903 oratory of Sant'Antonio designed by Ingegnere Moruzzi⁶. This building had a Neo-Romanesque *façade* with a rose window, three-light window and a wide portal with a round arch. The central nave with its abside was flanked by two lower sections with steeply sloping roofs. Simple arch and cross decorations were used to emphasize the slope of the roof of the *façade*.

The small oratory would later find itself at the centre of the Barilla buildings, and was purchased by Riccardo Barilla in 1935 and demolished in 1941. But Riccardo had morally committed himself to

An aerial photograph of the Barilla site – below, [ASB, BAR I A 210] – taken by the NAIS company in Siena after 1930. Note the L-shaped bakery on the left, and the pasta production unit with the square courtyard (closed over) on the right. Alongside, a ground view by Alberto Montacchini in 1927 [ASB, BAR I A 105] and, below, the ‘mill’ with maintenance being carried out on its roof. Opposite, the industrial site in a 1927 photograph by Alberto Montacchini [ASB, BAR I A 50]. Note the pasta production plant with the chimneys on the left, and the small church of Sant’Antonio that was later annexed. A second smokestack on the right localizes the bakery’s ovens.



rebuilding the oratory in a more functional area and presented a plan by Luigi Gennari to the municipality the same year, of the small church in nearby Via Ponchielli. But this design, though approved, was never built due to World War II.

At the end of the war, the new parish church of *Corpus Domini*⁷ was built with the financial help of the Barilla family.

The splitting up of the Prato Bonaconza

In May 1911 the large piece of land that lay between the ring road and Via Emilia Est, and which bounded the Barilla property, was split up into lots by Massimo Maffei.

At the time there were several buildings of different size and use around the area. Their use and the names of the owners are given on the land registry document that was printed in the local paper to advertise the sale⁸.

The name Barilla indicates the C-shaped building (partly off the picture) that lies between the Bonaconza property to the west, a scrap of land marked ‘Ragioni Amighetti’ to the south, and the Gabbi store to the north that was the first Barilla industrial nucleus in the suburb. Later the entire area was divided into small lots and urbanized with the construction of three private roads that bounded the nine lots put up for sale.

These lots were sold to different purchasers but were progressively bought up by Riccardo Barilla in the 1920s and 1930s to allow expansion of the pasta factory.

Expansion of the pasta factory

A comparison of the 1907 document with that of 1919⁹, which was drawn up on the death of Gualtiero Barilla, reveals several phases of expansion of the factory over the course of a decade.



In 1919 the large 'Prato Bonaconza' was more densely built up and the Barilla buildings occupied a good deal of the diamond shape that was originally grassland. One of the two lots (the one that looked onto the new 'Via privata Barilla') was completely occupied by Barilla buildings that had in the meantime been added to with an additional storey and two wings (1917) that turned the C into an O. The other lot lay between the private road and the Via Padre Lino, and was built with new departments and storage buildings.

In the 1920s, a new series of buildings was raised that should be considered in detail.

In 1922 Barilla's customary architect, Camillo Uccelli (1874-1942), was asked to expand the factory by raising the existing volume by one floor and extending the entire body northwards¹⁰. Particular care was taken over the design of the face of the new, four-storey building.

The symmetrical distribution of the windows and other openings in the various floors of the building

allowed the equally symmetrical arrangement of 'relief' elements on the *façade*, such as low arches on the ground floor, round arches on the third floors, straight line segments on the fourth floor and an attic with profiled corners that masked the slope of the roof.

The placement of the vertical elements in the decorative scheme was determined by the modular sequence of the piers and end pillars taken from the Eclectic *repertoire* and informed with aspects of Neo-Classicism, though this does not mean that the design was without originality.

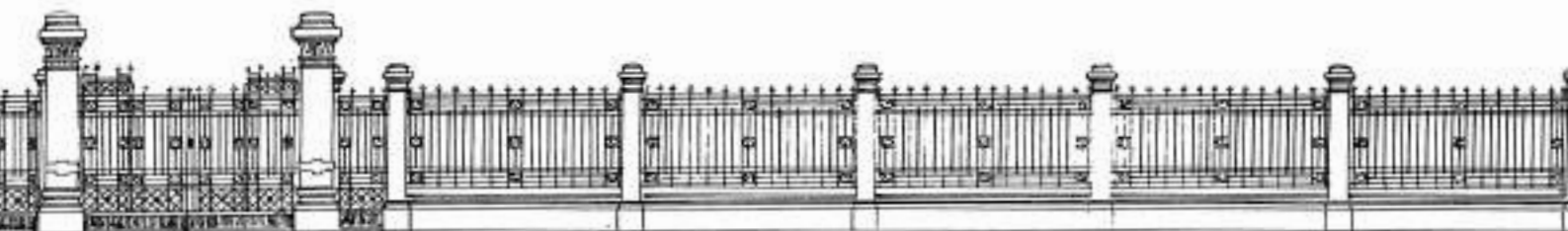
The pasta factory

The following year (1923) Uccelli was commissioned to design a building to contain the new bread ovens¹¹, following demolition of part of an existing building (the former Magnani building). The L-shaped design was divided into two parts of

The Barilla pasta production unit in a series of views between the two world wars. Below left, the yard, then covered over, created by enlarging the first building nucleus [ASB, BAR I A 40]; right, the raised level of the pasta plant with the church of Sant'Antonio beside it, and, in the foreground, the roof of a wing of the bakery in 1927 [ASB, BAR I A 36].

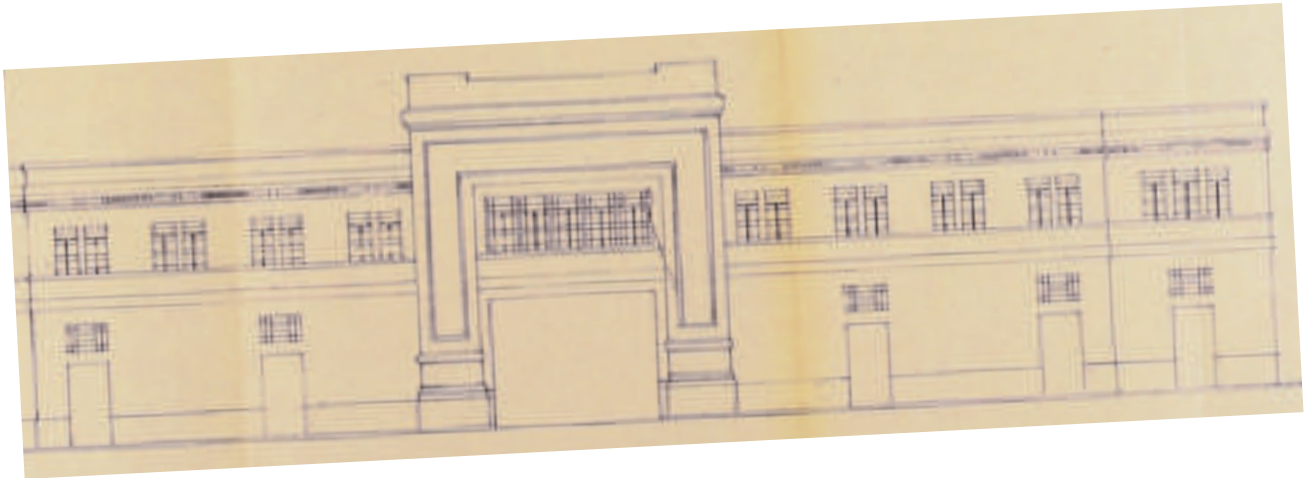
Lower down, the side of the pasta plant looking onto Via Emilia decorated with red and white stripes [ASB, BAR I A 106], seen in a sketch by E. Casetta in 1930 during a works operation (see the builder on the scaffolding) [ASB, BAR I O, Stabilimenti, Parma - Via Veneto].

Bottom, a group of workers in the pasta plant during a visit by the bishop in the 1930s, seen in front of the church of Sant'Antonio, where mass was held every Sunday [ASB, BAR I A 211]. At the foot of the page, the 1923 drawing by Camillo Uccelli for the factory's gateway on Via Veneto [ASCPR, Licenze fabbriche 1923/412].



Images of the Panificio Barilla in Via Veneto. Below, the plan for the façade of the new ovens, designed by Camillo Uccelli in 1930 [ASCPR, Licenze Fabbriche 1930/293]. Centre, a view of the bakery and a huge canopy taken by

Alberto Montacchini in 1940 from the roof of the pasta plant [ASB, BAR I A 74]; bottom, the garden with a fountain at the centre in front of the bakery, in a photograph from 1934 [ASB, BAR I A 230].



different size suited to the distribution of the ovens. As always, the fanciful architect animated the square brick block with a modular *façade* in which the windows of the ground and first floors, separated by an intermediate pier, were joined by visible, lowered arched architraves.

The roof was hidden by a linear pediment with a small pillar at either end which boasted the name BARILLA.

To reduce the load of the covering, the roof was divided into two bays by Palladian trusses. The smokestack for the ovens was placed on the east side.

The result is reminiscent of an English industrial building and reveals Uccelli's stylistic predilection for British architecture.

To improve the image of the Barilla factory, Uccelli was asked once again, in 1923, to direct the project for a gate and railing along the edge of the property that looked onto Via Veneto¹².

Two symmetrical pedestrian entrances flanked the wide main entrance.

A brick pillar with stone capital stood on either side of the two rectilinear wrought-iron gates.

Building work was carried out in the 1930s up to the early years of the war.

It prevalently was based on functional buildings, such as sheds, the conversion of the former stables into a heating plant (1935), the electric transformation cabins (1938), canopies (1939), partial raising of certain buildings (1941) and rooms for mixing the bran (1942)¹³.

The new offices

The need for office space led to the purchase of the



Monguidi and Vecchi nursing home, a full-bodied building but barely functional and architecturally anonymous¹⁴.

On 2 July 1933, a plan was presented for internal rebuilding, designed by Camillo Uccelli, that left the shape of the building unaltered.



Bird's eye views and industrial promotion

These are a series of Barilla advertising postcards from between 1925 and 1940 with bird's eye photographs taken from a height of between 200 and 400 metres looking north-eastwards. Aerial photos were very fashionable in the industrial world from the end of the nineteenth century as they gave an immediate view of an entire site or city. It was a form of perspective that had been popular with painters, military engineers and mapmakers of the major cities of Europe since the end of the 15th century. In the 18th century, Giovan Battista Piranesi became one of its major exponents.

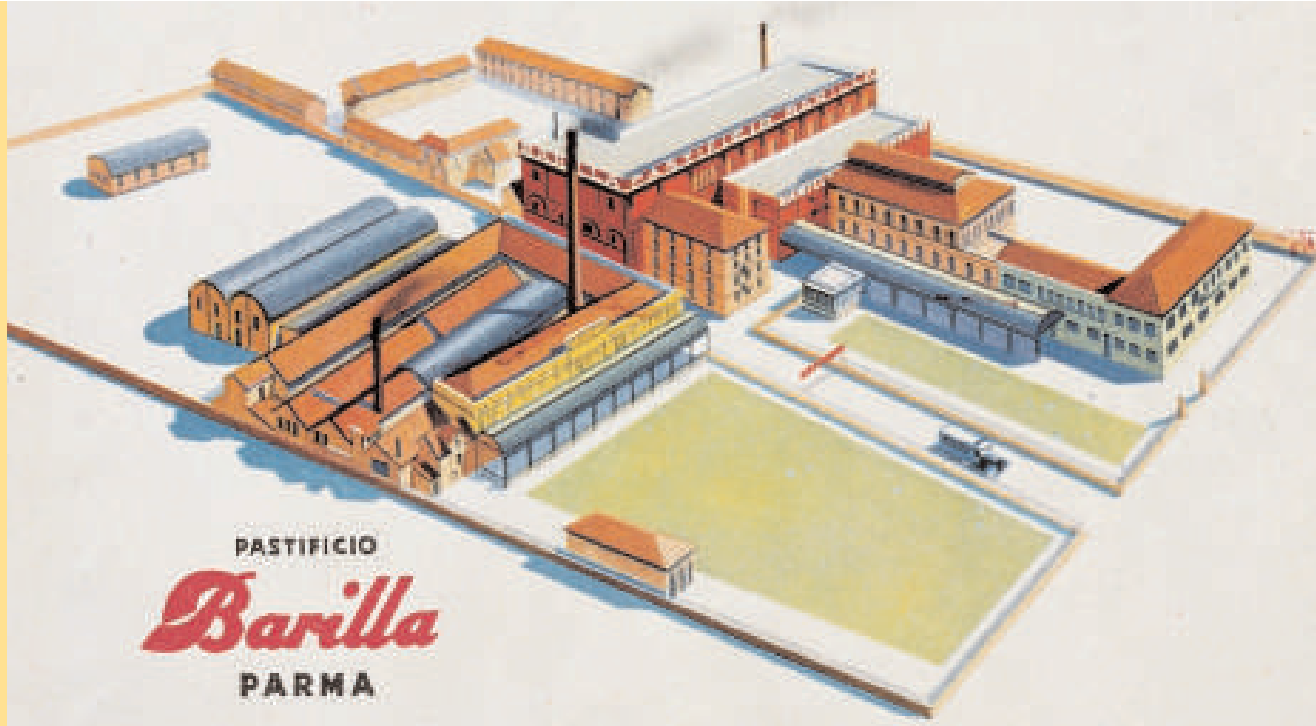
Bird's eye views, which provided a sort of 'portrait of a city', originated in 1858 when Nadar photographed Paris from a tethered aerostatic balloon at a height of 400 metres. They provided precise forms of communication and celebration of local power and were, in some way, the precursors of modern advertising.

The need to show an entire city at its best – including elements that were in fact impossible to see in reality – induced artists to introduce distortions of perspective, rotate buildings, and compress or expand areas of the city for reasons of policy, so as to reveal the layout of the city in detail and show off its architecture.

This type of panorama was soon exploited in the representation of factories, which were portrayed as self-sufficient organisms formed by various buildings – not infrequently arranged hierarchically – and joined by roads and squares, as a representation of a 'city of work', or a world deputed to produce 'things' and described by its various workshops, stores, chimney stacks, canopies, houses and gardens. The dynamism that existed within the walls of this timeless space was illustrated by smoke rising from the chimneys or by rare cars in movement, however, people were always absent as they were closed within the metabolism of the production unit.

Without people, as though some mysterious event had momentarily removed them from the site, the general view of the factory or plant was created as an entity separate from the normal surrounding world. As though it was a dream, the whole and the detail exchange roles: the city and countryside disappear, leaving the 'factory' to emerge from the vagueness of oblivion, making it 'unique', in the same way that its products were supposed to be unique.





In the first half of the 20th century, the Pastificio Barilla in Via Veneto commissioned four aerial views linked to the styles and tastes of the era. They were produced in large plates and published in postcard format for distribution to customers.

The first view, opposite top [ASB, BAR I P 91], dated around 1920, shows the site in dynamic style, with a close-up view that partly 'cuts' off the perimeter of the property, but which enables appreciation of the gardens and shows cars in movement and even people along the avenues and in the squares. We see the Via Emilia on the right and the entrance that leads to the centre of the site, i.e. the pasta plant in the background with the sign and chimneystack, and the 'mill' in the foreground on the right. On the left, behind the garden, the bakery area is simplified and idealized as it was before the 1923 construction project.

The results of that scheme are visible in the second view – bottom, [ASB, BAR I Rc 39/1] – produced on a large monochrome plate measuring 83 x 165 cm and reproduced in advertising postcards [ASB BAR I P 79] by G. Mandelli of the Aerostudio Borghi of Como after 1930, a company that specialized in aerial photography and perspective drawings. The lower and more open framing makes the complex stand out from the plain and highlights the shift of the main entrance to Via Veneto. The pasta plant has expanded westwards and linked up with the small office block at the centre. We also see the new façade of the bakery, designed by Camillo Uccelli in 1930, preceded by a vast portico. The summary representation of the garden on the left hides Villa Magnani, which was only acquired after World War II, but had the villa been included, it would have altered the perspective for the worse.

The drawing, considered excessively bucolic for the new Art Déco style that was growing in popularity, was redone in 1938 with an even wider and simplified rotated shot – above [ASB, BAR I P 21] – which, all in all, is of modest impact.

Finally, in 1941, after the flattening of the mill roof, the expansion of the pasta plant southwards towards Via Dall'Arpa, and the construction of the bicycle shed and new porter's lodge, the last view was produced, see below [ASB, BAR I Rc 41/1]. Its tones are harsher and more austere, the shot narrower and the background rendered in monochrome. It was published as a postcard – [ASB, BAR I P 6, 54] – in two versions: with the background either green or brown. Note the 'virtual' (non-existent) expansion of the bakery with two monumental arches on the façade [G.G.].



With the aim of creating new space for offices and his own house, in 1933 Riccardo Barilla purchased the Art Nouveau Monguiddi and Vecchi nursing home that looked onto Via Veneto. This was transformed over the next year. The design of the building was by Karl Elsässer from Stuttgart and led to the complete overhaul of the exterior along the functional, restrained lines of the Bauhaus – right [ASB, BAR I A 212] – and to the creation of functional offices in the innovative open space – below, by Alberto Montacchini in 1934 [ASB, BAR I A 130, 131] – with columns lined with veined marble.

Riccardo's office was also designed along Rationalist lines – below [ASB BAR I A 127] – in keeping with the canons of the period.



In the same month, however, the plan, which had received approval, was radically transformed following the decision to enlarge the building with the construction of an additional section at right angles to the existing body that connected to the store.

Of the original design by the German architect Karl Elsässer of Stuttgart, who Riccardo Barilla had met on one of his many work visits to Germany, five plans on scales 1:10 and 1:50 remain. The building being renovated – which is now L-shaped – was given two storeys above ground and a basement. The long front (28 metres) was divided by a long balcony with vertical windows and French windows on the first floor in net contrast to the horizontality of the ground floor. The roof contained an attic with horizontal windows.

At the time of the sales, the plan of the building was based on a wide rectangular series of windows on three sides, while on the short side there were the offices, a three-ramp stairway that led to the first floor apartment, and a landing next to the entrance.

A series of H-shaped girders covered with a brick lining extended to the top floor, allowing the use of metal tie-rods to support the two-pitch roof. However, the building was to undergo radical transformation to allow it to be used for functions very different to those of a nursing home.

When the work was completed, the solution adopted for the stairway was very interesting. It provided elegant views of the different levels, particularly from the base to the first floor where the Barilla family at that time lived.

The staircase was given a high marble molding with colourful patterns that harked back to the Belle Époque.

The handrail was a thick rope of twisted silk attached to gilded bronze rings with classical floral reliefs. Many of the furnishing elements in the rooms and offices were made from briarwood, and were designed and made by Medardo Monica (1905-1985) (> II, pp. 278-279) that were typical



of the age.

The floors (as described by the notes attached to the drawings) were made from natural stone, clay tiles, parquet, linoleum, rubber and mosaic, the latter being a favourite with Virginia Barilla. In the apartment on the upper floor, elegant geometrical mosaics had been created with white and blue tiles on the walls.

Mention must be made of the use of space in the main bathroom.

On the first floor – photo by Alberto Montacchini in 1939 [ASB, BAR I A 85] – which was linked to the rest of the factory, a spacious apartment was built for the Barilla family, with high quality polychrome marble finishings – right, the asymmetrical stairway [ASB, BAR I O, Stabilimenti, Parma – Via Veneto] – mosaic floors (requested by Virginia Barilla) and an extraordinary bathroom in which the floors and walls were completely lined with glass tiles to create a composition of aquatic flora and fauna [ASB BAR I A 1999/5].



The large area available allowed a separation to be made between the zone with the bathroom equipment from that reserved for the bath itself, which measured 1.80 x 3.00 metres and stood between the walls on one of the shorter sides. It had a step that ran along the shorter side.

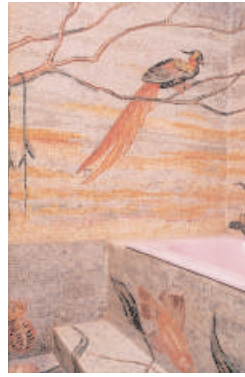
On the walls at either side were the entrance and the double window with a radiator beneath. The heating equipment was hidden by a continuous sheet edged at the top and bottom by a fillet of veined marble. Floors, walls, bath and radiator were all lined by marble tiles to form a single composition inspired by the marine flora and fauna in a succession of delicate colour and design combinations.

Aquatic plants, branches of coral, leaves, fish, butterflies, birds, parrots, herons and frogs were to be seen at different levels on the surfaces of the bathroom.

The mosaic decoration extended to the height of the top of the frame of the mirror on the entrance door; in total, including the floor, the mosaics covered 20 square metres.

Besides the richness of the design of the subjects, another feature to be praised was the variety of chromatic hues across the entire composition. Though not published in the furnishing magazines of the period, the Barilla bathroom fully belonged to the history of Italian interior design.

The constant need to alter existing buildings and Riccardo's attention to construction – "in forty years I was always obsessed by building" he wrote



in his autobiography – prompted him to hire a team of builders as part of the company staff, managed by Enrico Zurlini¹⁵.

Nonetheless, the most demanding projects were commissioned from external companies, as the building licences reveal, particularly the company directed by Attilio Boni.

When World War II broke out, building slowed and completely halted in 1942. Nothing was done until the 1950s, when Riccardo's sons, Pietro and Gianni, undertook the huge rebuilding project of the Via Veneto property¹⁶.

The new factory in Via Veneto (1957-1964)

Barilla's need to provide the factory with new production plants materialized in 1957 with the construction of a building that architecturally harmonized with the existing buildings.

The general plan¹⁷ (scale 1:100) presented to the Parma municipality on 11 January 1957 was examined by the Building Commission on 28 March 1957 (no. 33) and again on 18 April 1957 (no. 341).

It shows the planned construction with dotted lines over the existing Barilla buildings. The dimensions of the planned buildings are also added, including the heights.



Formation and development of the Barilla complex 1907-1942

The first operational unit (red) lay at the centre of the later expansions. The structural and functional characteristics of the buildings were implemented chronologically to satisfy contingencies that arose as the company grew.

The C-shaped outline (blue) represents the pasta plant inaugurated in 1911, which was to be modified horizontally and vertically several times.

The parcelling out of the Bonaconza property led the company to purchase almost all of the area and to expand there as follows: 1914 (orange outline), 1919 (light blue outline), 1929 (brown outline) and 1935 (yellow outline). One of the purchases in 1935 was the oratory of Sant'Antonio as it interfered with expansion of the new buildings. The oratory was demolished on the basis that it would be rebuilt in a more accessible zone more suited to religious functions. The project was never realized but Barilla contributed substantially to the construction of the church of Corpus Domini. Expansion continued until 1942 (therefore partially during the war) especially in the northeast section (pink outline) where new roads were laid between new and old buildings that operated in tandem.

Key

T	=	floor
I	=	first floor
1	T	offices
	I	owner's house
2		packaging and shipping
3		pasta plant and drying unit
4	T	stores
	I	driers
5		flour mixers
6		driers
7		store (formerly the oratory)
8		boiler room
9		conversion unit
10		depot
11		stables
12	T	workshop
	I	driver's house
13		portico or canopy
14		garage
15		conversion unit
16		fuel store
17		wells with drawing equipment
18		store
19	T	store
	I	driers and stores
20		covered avenue
21	T	canteen
	I	driers
22	T	store
	I	driers
23	T	workers' recreational area
	I	driers
24	T	bread distribution rooms
	I	driers
25		covered courtyard and drying area
26		bakery
27		glasshouse
28		women's changing room
29		bicycle shed



After World War II, Pietro and Gianni Barilla had the old factory progressively rebuilt in new forms by the Milanese architect Gian Luigi Giordani, who, in eight years transformed the entire south section of the site.

Below, the Barilla house with the new façade of the pasta plant built after 1957 [ASB, BAR I A 391]; right, the expansion of the factory seen from Via Emilia in 1960 in a photo by Walter Carra [ASB, BAR I A 384].



Bottom, two views of the new factory, with ribbon windows and white ceramic facing, seen from the loading yard [ASB, BAR I A 635, 636]; opposite, from the Via Veneto entrance [ASCPR; ASB, BAR I O, Stabilimenti, Parma – Via Veneto]. Far right, the façade looking towards Via Emilia taken by Bruno Vaghi [ASB, BAR I O, Stabilimenti, Parma – Via Veneto] and the drawing by landscape artist Pietro Porcinai for the area in front [ASB, BAR I O, Porcinai].



In the detailed description of the works, the following text is included: “This is a further partial expansion of the factory on the south side that looks toward Via Emilia. It does not border on roads nor property belonging to others.

The height of the enlargement is roughly 17.20 metres, which corresponds to the height of the current building, and a partial raising internally to a height of roughly 20 metres (measured from the level of the pavements in Via Veneto). The planned expansion (in work lots) is part of a general overhaul of the factory, with attention paid to the aesthetic and architectural guidelines approved by the municipality with permit no. 26 in 1957.”

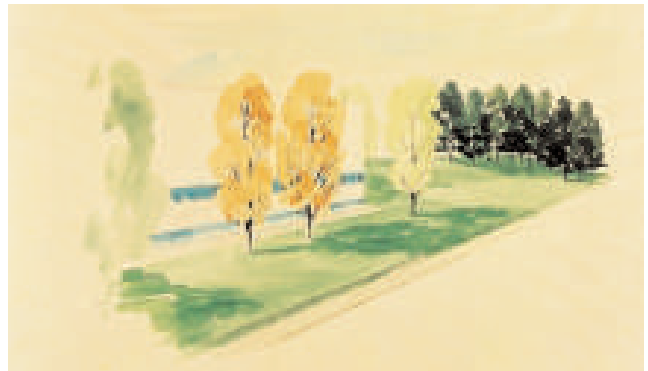
The project plans included a building to be built tangential to the north side of the existing building, with dimensions of 37.30 x 45.50 x 16.75h metres, but this was not mentioned in the report.

The purpose of expansion was to increase production. The plans were approved and signed by the commission, the Milanese architect Gian Luigi Giordani (1909-1977) and the engineer from Parma Ugo Vitali Mazza (1902-1978), who was to direct the building works.

The building looking towards Via Emilia was 18 metres long by 16.75 high. It was divided into differently sized bands that reflected the plants inside the building and which were lined with different types of ceramic tiles. The continuous lines of glass surfaces, formed by a modular series of panels, were joined in the upper part of the building.

Work began once approval had been obtained, but a request for enlargement of the building in the south sector¹⁸ was put forward on 20 March 1957. This new plan was the same as the previous one but





increased by 28 metres by the double ramp at the end of the *façade*.

The designer, who had at first¹⁹ proposed a partial relining of the upper part of the building in white ceramic, as suggested by the Commission, presented the samples requested and approval was given on 18 April.

The samples, however, were pastel green to give the building a pleasing chromatic emphasis.

A further contribution to the architectural completeness of the site was given by the planting of trees in the area between the south front of the new building and the Via Emilia. These were designed by landscape artist Pietro Porcinai (1910-1986) to enhance the image of the building that would emerge from between rows of trees²⁰. The combined skills of the architects and building companies, and the geometric layout of the elements that characterize the views, resulted in the Barilla factory making a mark in Italian post-war architecture.

The new factory in Pedrignano (1968)

At the start of the 1960s the Barilla factory in Via Veneto had already become too small to respond to the growing demand for the company's products.

On 15 March 1968, approval was given with act no. 1754 to a project presented the year before designed by the Milanese engineers Giuseppe Valtolina (1904-1971) and Carlo Rusconi Clerici (1914-1989) for the construction of the *Nuovo Stabilimento* [new factory] Barilla G. e R. F.lli S.p.A. at 136 bis Via Mantova in the locality of Pedrignano.

Pedrignano is certainly a place that is mentioned in guidebooks of Parma, and is briefly described as a "village on the road to Chiozzola, with a parish church and primary school, which lies 5 kilometres northeast of Parma"²¹, but it certainly hit the news when the new Barilla factory was built there.

When expansion of the Via Veneto site was no longer possible, after a long planning period work was begun on the construction of the advanced Pedrignano site to the north of Parma. It lay alongside the Autostrada del Sole on an area measuring 962,000 square metres. It is still the largest pasta-making factory in the world.

Consultancy on the project, and planning and organization of the construction was provided by Austin Italia based in Milan.

During the work, a variation project was presented to the municipality, and when it was approved by the various committees, on 1 December 1970 authorization was given²².

The plant covers a surface area of 55,000 square metres and stands on an area of 125 hectares. It is supported by a network of one hundred and ninety pillars connected by one hundred and sixty main girders and five hundred and ninety secondary girders prefabricated in reinforced concrete. To obtain the maximum static support, the largest girders were precompressed after being subjected to the weight of the minor girders that have a distance between centres of 4 metres.

This large and impressive structure has a front 340 metres long and 12 continuous parallel production lines inside able to produce 1,000 tons of pasta a day.

The building is delimited by continuous modular panels closed at the top by a sandwich covering level formed by sheet metal, a vapour barrier, heat insulation and a bituminous covering to maintain constant environmental conditions inside. The external walls are protected by a vapour barrier made from polythene sheets.

The walls of the building in which the pasta is produced and stored has a double thickness, to protect the interior from rises and falls in temperature. Inside this building, every known technical solution was used to ensure excellent environmental conditions. In the adjacent section where the equipment and stores are located, a temperature is maintained of 18° C throughout the year.

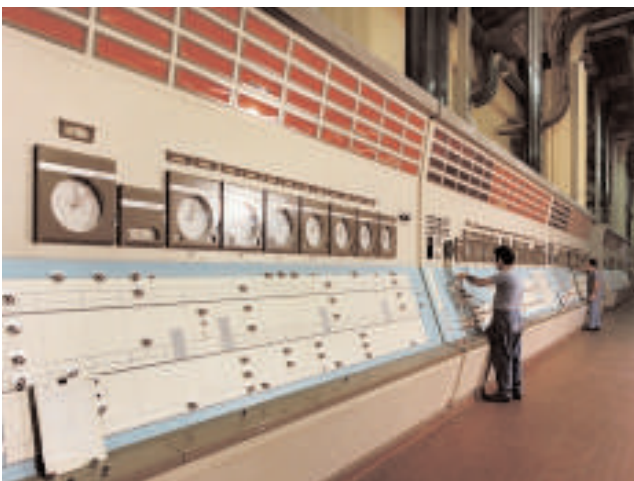
The silos used to store the bran are huge, technical wonders. At 46 metres tall, they each contain one hundred and fifteen cells of different size.

The service zone of the site has offices, the canteen and laboratories all of which are air condi-





Left and opposite, the massive building site, with the construction of the 46-metre bran silos, and the pasta factory, all designed by engineers Giuseppe Valtolina and Carlo Rusconi Clerici and built by Austin Italia [ASB, BAR I A, Fondo Vaghi 8440, 14042, 3035]. Below, a view of the north façade looking towards the autostrada—[ASB, BAR I A 1969/2]; note the long prefabricated modules that give the structure a modern, dynamic look and, bottom, the control console of the 11 pasta production lines [ASB, BAR I A Fondo Vaghi 4670].



tioned. The changing rooms and toilets are installed with thermal ventilation.

The electrical plant that provides 7,000 kw of energy to the production machinery and services which is enough to illuminate a city as big as Parma.

The construction of the new Barilla factory made

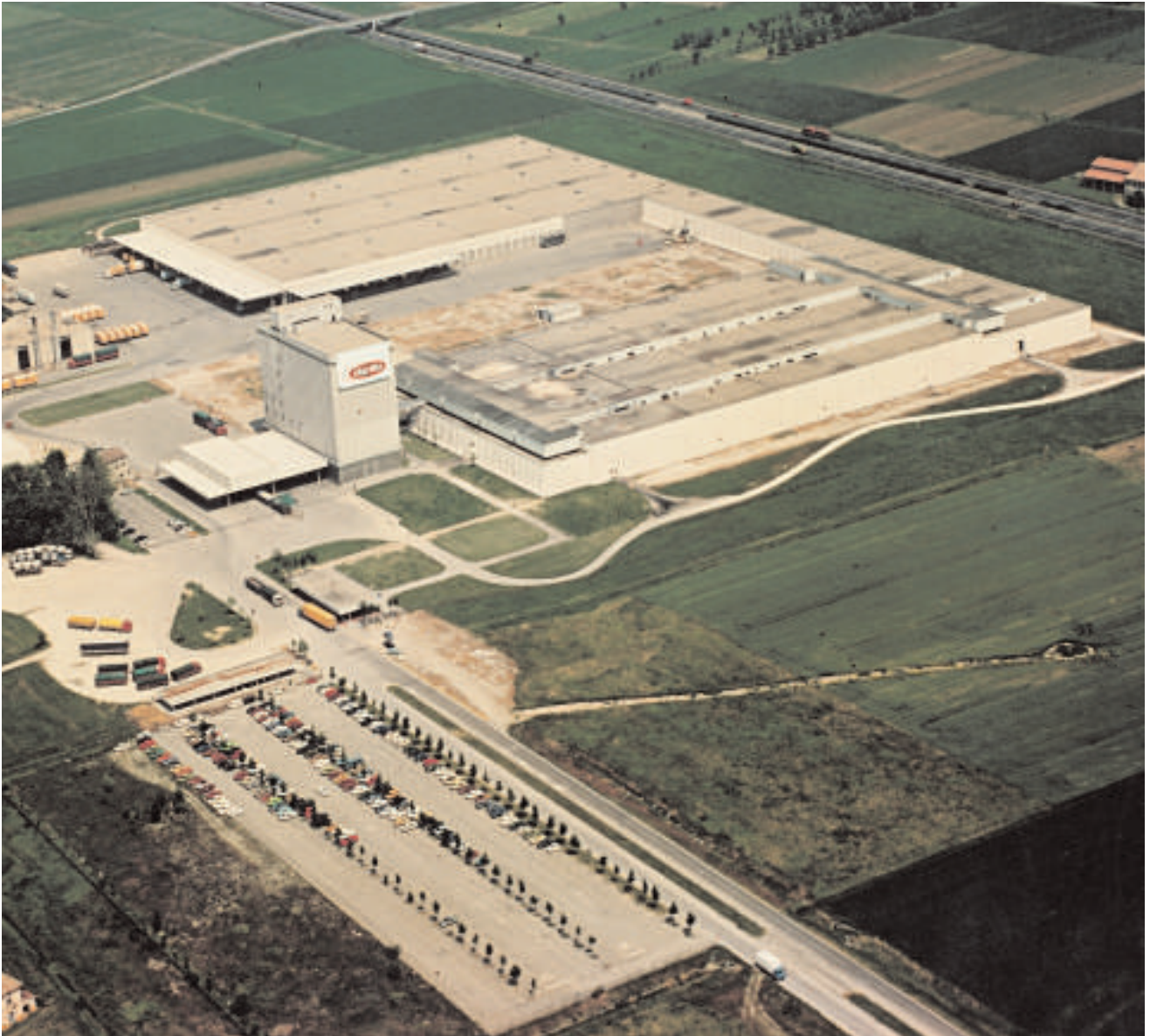
use of state-of-the-art techniques and a combination of standard and innovative architecture that give added value to the image of the largest pasta production plant in the world.

Bearing in mind the clayey nature of the terrain, the Austin engineers overcame complex static problems with the use of large foundations to ensure the perfect balance of the huge load of the structures.

One of the most attractive aspects of the complex is the diffused night-time illumination that plays on the *chiaroscuro* of the *façades* as well as communicating an original and effective publicity message.

The 'Bran Silos' building covers an enormous area bounded by a large road that runs parallel to the longer side of the factory and connects to the Parma-Mantua road.

The roads on the production area of the site also connect to this road.



The built-up surface area of the site is matched in size by an area also planted by Pietro Porcinai to harmonize with the buildings.

The factory is in the shape of an upside down 'U' and faced with panels made from concrete with a gritted surface.

The search for a facing that was different to standard models led to the manufacture of solid layered structures of uncommon elegance.

Each panel is formed by a flat section with a high relief ribbing about 10 centimetres from the edge of one of the ends.

The support is in the form of a plinth 55 centimetres high that projects for more than a metre. The combination of these skilfully structured and assembled elements, up to 10 metres high, forms a very elegant overall design.

The cornice that runs along the base of the walls has copper rainwater protection plates along the *façades* that do not spoil the unity of the walls below; these are aligned like organ pipes to create

a sense of deep perspective.

The administrative offices at Pedrignano (1979)

Two white blocks standing on a lawn area form the modulated *façade* of Pedrignano factory. These are the administrative offices and research laboratory designed by Giuseppe Baudille and built by Austin Italia.

The first building is characterized by the alternate positioning of white conglomerate septums with transparent bands created by sunbreak casings. The second and smaller volume has linear *façades* cut at one corner by a continuous glass sunbreak that imitates the modular arrangement seen on the building opposite.

The two buildings have identical chromatic relationships and are connected by a covered communications trench that runs between the wall

Left, an aerial shot of Pedrignano in the early 1970s, when construction was almost complete. We see the car parks, the massive bulk of the factory, and the stores overlooked by the bran silos [ASB, BAR I A, 1979/3].

In 1979 two buildings (designed by Giuseppe Baudille and built by Austin Italia) were constructed, for offices and research, in the empty east section of the site. Below, a panorama and two views [ASB, BAR I O, Stabilimenti, Pedrignano].



pillars.

The new management offices at Pedrignano (1991-1993)

In 1991 Barilla's continuous growth required more room dedicated to production so the architect Vico Magistretti (1920-) was commissioned to design a

solution in 1968-1969 in which all the management, administrative and service functions would be taken care of at Pedrignano. He was also responsible for the design of the offices built in 1979²³.

The new office building was designed with six towers in the executive section but subsequently modified, without erasing its character, by building another storey on top and integrating it with some

Given the concentration of the production facilities at Pedrignano and the scheduled demobilization of the city factory site, a new office building was built in 1991-1993, designed by Vico Magistretti, with an overall surface area of 12,500 square metres. Initially designed to have two floors – below, the general view, and, opposite top, the south side [ASB BAR I O, Stabilimenti, Pedrignano] – the plans were altered to add another floor and to extend the architectural motif of the white grill up to the top floor. Below and alongside, two views of the west and southwest façades [ASB, BAR I O, Stabilimenti, Pedrignano].



innovative architectural elements.

The size and distribution of the areas in the plant give it a clear urbanistic background, for example, the distribution has buildings perfectly aligned with the main axes. The overall plan reveals two differently arranged sections set in large grassy areas: one is the executive office building, the other the company restaurant.

The influence of Rationalism is seen in the layout in which the modulation of the spaces establishes a correspondence of size ratios in both buildings.

The block of the main building is raised on a rectangular base measuring 96 x 54 metres and broadened at the west end by the insertion of the data processing centre in one corner. The building has also been given two square courtyards.

The modules on which the design is based (3.60 metres) allow rational use of the space, which can be divided up by simple walls that define the size of the individual and open space offices in the building.

The principle used for the distribution of the various departments – the Presidency, Marketing, Sales, Information Systems, General Services and Human Resources – was based on the use of a modular floor that allows flexibility of position and size of doors and walls.

A feature of the *façades* is the succession of projecting pillars that reflect the modularity of the grid on which the distribution is based.



On the west side, where the main entrance to the executive offices lies, the *façade* is embellished by a glass sheet between pillars that support the curved side of the circular cantilever roof, which formally imitates the stepped fan shape of the entrance steps.

The functionality of the protective covering is matched by the technical and visual originality of its form and structure.

The size and projection of the cantilever roof from the wall (more than 5 metres projection and 7 metres width) are enough to demonstrate the assembly difficulties of the elements involved. Curved surfaces, both horizontal and vertical, cover the exposed parts with sheets formed by aluminium components. Equally technologically ambitious is the second cantilever roof over the

south entrance, though this projects just 3 metres from the *façade*²⁴.

In 1992, when the building was almost at completion, the company's growth required the raising of the main building by one floor. This was a daring and longsighted decision taken on the basis of the company's historical success. The construction of an extra floor was carried out on the basis of the architectural design of the two existing storeys; a steel frame was used (to lighten the load) and the modularity of the windows was identical to that on the floors below.

The profile of the towers was almost totally subsumed in the new, flat-roofed structure by the painted aluminium tubing that runs along the entire edge of the building. A further protective and decorative element of the *façades* was given by

the positioning of the 'fingernail' sunbreaks made from pale anodized aluminium.

As in the floors beneath, the new *façades* use reflective panels in painted aluminium casings.

The variation that was implemented during the construction project provided Barilla with a further 3,000 square metres on top of the 16,000 in the original plan.

The new space was designed for the offices of the Presidency and top management and was carried out in such a way that the overall unified appearance of the building was not broken. It was a design that Atanasio Soldati (1896-1953), the head of the Geometric Abstraction school, would certainly have approved.

On the surface made of porphyry cubes in front of the entrance to the office building, there is the

More views of the new management office building: the corner shot highlights Magistretti's architectural module; Giuliano Vangi's sculpture *Il nodo* [The knot] welcomes visitors at the entrance; the building at night, made light and 'transparent' by the ribbon windows on all sides, and the bran silos that dominate the horizon [ASB, BAR I O, Stabilimenti, Pedrignano].



sculptural group by Giuliano Vangi (1931-) titled *The Knot*. It is a work that Pietro Barilla, a *connoisseur* of art, had commissioned in 1992. Standing on a pedestal, two embracing figures, transported by love, walk onwards against the wind that reveals, beneath their clothes, the bodies of these mysterious figures who share a single destiny²⁵.

The new company restaurant (1994)

Alongside but not contiguous to the management office block is the single block restaurant building. It stands on a base of 1,500 square metres and reflects, figuratively and modularly, the characteristics of the production building.

The innovative element, however, compared to the huge main building, lies in the inclusion of the columns that surround the block.

These support the continuous girder on which the

cantilever roof is centred like the hull of an upturned ship.

The covering is ambitious in form and projects a full 2.70 metres from the beam. This unusual roof shape is an outstanding architectural feature of the body of the building, not just for its metal structure, but also considering the different curvatures profiled with die-folded aluminium sheets of 30/10 thickness.

The restaurant can hold 500 people. The large eating room is joined to the square service avant-corps and is illuminated by two rows of windows protected by the metal cornice. Steep pitches aid in disposing of rainwater.

There is a double patio inside the room that functions as a light, well surrounded by huge square modular window panes.

The new offices were first used in November 1993 and the restaurant in June 1994.

The new Egg Pasta (1995-1996)

A new company restaurant designed by Vico Magistretti was integrated with the new office area in 1994 (one inside the factory was already in operation). It covered an area of 1,500 square metres. Its well-defined volumes are immersed in gardens and joined to the various offices by a walkway with a round travertine fountain (bottom) designed by Pietro Cascella. The restaurant as a whole uses the same modular structure as the main building [ASB, BAR I O, Stabilimenti, Pedrignano].



and Filled Pasta (1998-1999) factory

In order to move all remaining production away from the area of Viale Barilla, which had become uneconomic due to the age of the site, a new complex was built in 1995-1996 by Austin Italia for the production of egg pasta on the east side of the old factory parallel to the motorway.

Joined by a large glass body to the old complex, the new building is served by aerial piping from a new bran silo on the east side of the previous

tower. Once this structure had been completed (designed by a pool of company engineers) the new production lines were begun in 1997.

Right beside it on the east side, the new factory for the production of filled pasta was built in 1998. This has blue casings and profiles and was opened on 26 October 1999 by the Minister of Health, Rosy Bindi²⁶.

Due to the need for trucks to load the finished products, a large open area was laid down on the south side, making it necessary to shift the monumental sculpture *Campi di Grano* [Wheat Fields] by Pietro Cascella (1921-), commissioned by Pietro Barilla to commemorate the company's centenary, and inaugurated on 29 June 1982²⁷.

Consequently, the opportunity arose to redesign the planted area between the production area and the offices and to relocate the monumental sculptures on the site. With Cascella's advice, a new winding walkway was traced out that leads from east to west; it is aligned with the avenue that leads to the *Campi di Grano* [Wheat Fields] monument that now stands by the bran silos.



In 1997 the new egg pasta factory (below) was built beside the existing durum wheat pasta plant. It was designed by a group of company engineers and joined to the existing building by a wide glass-lined volume.

It was given pale cement facings with casings and profiles in 'Barilla' blue. To allow loading areas to be inserted, the grassy area in front of the building was redesigned to hold the sculptures of the Barilla Collection, (see opposite below). A winding walkway was laid down lined with benches specially designed by Pietro Cascella [ASB, BAR I O, Stabilimenti, Pedrignano].



The travertine benches designed by Cascella now stand on the right side of the avenue, while on the left, on a wide strip of grass bounded on the south side by the visitors' entrance, there are the sculptures *Uomo* [Man] by Mario Rossello (1927-), *Cubo IV* [Cube IV] and *Disco solare* [Solar disc] by Arnaldo Pomodoro (1926-) and *Cavallo* [Horse] by Mario Ceroli (1938-)²⁸.

Ferri in officina I [Irons in workshop 1] by Pietro Consagra (1920-) and *Trafile* [Extruders] by Fausto Bertozzi (1927-) are now in the factory shop area, and a circular fountain by Pietro Cascella²⁹ has been placed along the path that joins the offices to the restaurant.

This fine art collection is seen daily by visitors to the factory, and illustrates sculpturally and symbolically the company's business.

The two new factories, which cost one hundred billion lire (approximately thirty million pounds sterling) took out of the city those functions and activities that once were bound to the 19th century factory on the edge of Parma's historic centre.

And a new chapter opened for the history of the

site in Viale Barilla.

The project for conversion of the Viale Barilla site (1998-1999)

As the various industrial functions in the Viale Barilla site had gradually been transferred to Pedrignano, most of the area was available for reuse, so it was decided to revitalize it with new functions, thereby adding value to the historic urban centre adjacent.

In Europe the reuse of disused factory sites is now common. The Barilla area lies close to the city ring roads and, consequent upon this location, has become a busy section of a renewed urban centre.

The current 'Eridania-Barilla City Development Plan' refers to an area that lies between Via Emilia Est, Viale Barilla and Via Toscana.

It covers 130,000 square metres (73,000 of which are owned by the Commune of Parma (former Eridania area plus 57,000 belonging to Barilla) and is one of the most important of the various

In 1999, the new plant was inaugurated for the production of filled pasta made using patented technology. The body of the new factory – below – stands beside the egg pasta factory with the same chromatic and stylistic details [ASB, BAR I O, Stabilimenti, Pedrignano].

‘PASTA CITY’

In 1940 Riccardo Barilla commissioned a ‘bird’s eye view’ from Aerostudio Borghi of Como of the Via Veneto (today Viale Barilla) factory in Parma. The view is a huge plate (80 x 170 cm) now held in the company’s archive that documents the phase of greatest expansion before World War II; it is typical of the 19th century landscape views that became popular following the invention of the balloon.

Views of cities became very popular and, following the Industrial Revolution, also of individual factories or industrial districts, which were always shown without the surrounding buildings or roads to give greater impact to the monumentality of the site.

These pictures were then turned into postcards, as in the case of Barilla, which were sent out as advertisements.

This practice gave rise to the idea, on the 125th anniversary of the company, to produce a modern view of the Pedrignano site, which, in 2002 beca-

Barilla’s vast Pedrignano site is bounded on the north side by the Milan–Bologna stretch of the Autostrada del Sole, and the ‘Cortile San Martino’ service station.

The finished product warehouse, where the packs are stored after completion of the production cycle, is spread across a covered area measuring 50,000 square metres. It is equipped with 45 platforms for loading the pasta onto articulated lorries and is able to shift 1,300 tons of pasta a day. Every year 550 million packs of Barilla products leave the warehouse.

The heating plant produces the 45 million calories an hour required to power the heating batteries in the pasta drying tunnels. As a memento, the early ‘Franco Tosi’ furnace of 1903, used in the Via Veneto factory, has been placed outside.

The water supply system provides the site with 1 million litres every day.

The porter’s lodge controls the entry and exit of 300 lorries every day.

The silos are 46 metres tall (the same as a 14 storey building) and together contain 10,000 tons of durum wheat bran in 115 cells. With the 900,000 tons of grain it uses, Barilla is the largest user of durum wheat in Italy.

The latest silo was built in 1996 to feed the egg pasta lines and has a capacity of 300 tons of bran.

The large sculpture Wheat Fields by Pietro Cascella stands by the silos. It was made with symbolic elements in travertine to celebrate 100 years of the company’s existence.

The electric plant can supply 42,000 kilowatts of power, enough to illuminate a city as big as Parma.



The site covers 96.2 hectares of which 14 are built on, and its south and east boundaries are marked by the Parma–Suzzara railway.

The path that takes visitors to the factories are lined with sculptures by Pietro Cascella (*Campi di grano*), Mario Ceroli (*Cavallo*), Arnaldo Pomodoro (*Cubo IV, Disco solare*) and Mario Rossello (*Uomo*).

Giuliano Vangi’s stainless steel sculpture *Il nodo* welcomes visitors to the office building.

The car park can hold 1,200 vehicles. It also contains a helicopter pad and a company car hire facility.

The decision to have the view drawn, in the era of photography and advertising images, should not be a surprise. Only a drawing allows certain details to be perceptible and, at the same time, to focus the attention of the observer selectively, by neglecting unimportant details.

The new plate (110 x 250 cm) has been drawn by Lorenzo Confortini, a Modenese draughtsman of great experience in the field of historical and architectural views, and someone who has worked for nationally important magazines. Following three months of work, a flight over the site and numerous on-the-spot examinations, he has produced the drawing of 'Pedrignano Farm'. This difficult task was commissioned not only to mark an important anniversary in the company's history, but also to pay tribute to all those who have contributed to the 'construction' of the Pedrignano 'machine'.

Overall there are 19 production lines at Pedrignano, in a covered area of 55,000 square metres. It is the largest pasta production factory in the world and produces about 25% of the Barilla group's total volume.

The egg pasta production plant was opened in 1997 and produces more than 140 tons of product each day on its 6 lines. More than 830,000 eggs are used every day, equal to 250 million every year.

The 'new dry' factory opened in 1999 produces 8,000 tons of filled pasta every year using exclusive and patented equipment.

The research building has experimental lines and laboratories in which new products are produced.

The company restaurant is a single volume designed by Vico Magistretti that covers 1,500 square metres. It was inaugurated in 1994 and serves 500 meals a day, to which a further 600 should be added served in the restaurant inside the plant.

The old farmhouse Ca' del Gallo accommodates the company shop and the Learning Centre. The gardens outside are the site of Irons in Workshop 1 by Consagra and Extruders by Fausto Bertozzi.

The large blue Barilla totem to one side of the entrance was designed in 1989 by the Dutch architect Bob Noorda.

The first small office building (1979) has 3,900 square metres of space distributed over 3 floors; 230 people work there in the administration, accounts, purchasing and information systems departments.

The new office building was built in 1992 with three floors and an overall surface area of 12,500 square metres. It stands between two square courtyards and contains the offices of the Presidency, senior

Modern Art. Four hundred people were there.

The porter's lodge stands on Via Mantova. Each day 1,600 people enter to work in the offices, workshops, laboratories, stores and factories.

sites being redeveloped as part of Parma's renewal plan.

The design was commissioned from architect Renzo Piano (1937-) and is based on an agreement signed in February 1998.

The Barilla area will be used for an office and shopping centre, a multi-screen cinema (with 7 projection rooms), a residential centre, a hotel, the redevelopment of the old oven building as a reminder of the success of Barilla in more difficult days, and the renovation of Villa Magnani to become the permanent home of the company archive. In such a way a urbanistic structure started to take shape and to have a consequence on the nowadays city life. The development will

bring a new dimension to the life of Parma's citizens, offering services suited to the 21st century in the historic centre of the city.

Notes

¹ ASB, O, Maps and plans folder.

² Archivio Storico Comunale, Building permits, 1912/288. G. Gabbi, *ampliamento capannone*. Also useful is the description in "Un nuovo forno", in GP, 1910, 12 February, p. 2 and quoted in Vol. I, p. 167.

³ BARILLA Riccardo, *La storia della mia vita dal giorno che sono nato*, ms., n.d. (however, 1945) ASB, O, Memoirs folder.

⁴ Archivio Storico Comunale, Building permits, 1909/8 June, G. Gabbi, 1. Copy in ASB.

⁵ Archivio Storico Comunale, Building permits, 1910/17. G. Gabbi, 2. Copy in ASB.

⁶ Archivio Storico Comunale, Building permits, 1903/13 October. Oratorio. Copy in ASB.

⁷ SCHIAVI, Antonio, *La Diocesi di Parma*, II. Parma, Fresching, 1940, p. 394.

⁸ *Gazzetta di Parma*, 1911, 21 May, p. 2.

⁹ ASB, O, Maps and plans folder.

¹⁰ Archivio Storico Comunale, Building permits, 1922/172. *Ampliamento Pastificio*. Copy in ASB.

¹¹ Archivio Storico Comunale, Building permits, 1923/346. *Nuovo panificio*. Copy in ASB.

¹² Archivio Storico Comunale, Building permits, 1923/412. *Nuova cancellata*. Copy in ASB.

With the closure of the old factory in Viale Barilla (formerly Via Veneto) on 30 June 1999, demolition work began on the old buildings - opposite below on the left [ASB, BAR I A 199/12] and shortly afterwards, construction of began on the new Barilla Centre - right [ASB, BAR I A 2002/9], on top the overhead view of the model of the project [ASB, BAR I A 2001/2]. The project was drawn up initially by Renzo Piano - opposite top his urbanistic 'sketch' -

and includes a residential and management centre, hotel, shopping centre, multi-screen cinema, multi-storey car park, 'Accademia Barilla' cooking school and various services. There is also a large public park, the Paganini Auditorium and the home of the Toscanini Symphony Orchestra of Emilia Romagna. In 2002 the Commune of Parma named a street in the Barilla area after the architect Camillo Uccelli in recognition of his design work in the old pasta factory.

¹³ Cf. Archivio Storico Comunale, Building permits, 1938/216; 1939/308; 1941/100; 1942/29. Copy in ASB. For the heating plant: CASTAGNETI Carlo, HAINESS Olga, PELLEGRINI Ezio, *Le mura di Parma*, III, Parma, Battei, Grafiche Step, 1980, p. 138.

¹⁴ ASB, O, Cartella Stabilimento viale Barilla - Uffici. Design by Karl Ellsasser, 1933 presented as a variant at the request of Building permit presented by Camillo Uccelli (but not signed) on 19 July 1933; in Archivio Storico Comunale, Building permits, 1933/330. Copy in ASB.

¹⁵ BARILLA Riccardo, *La storia della mia vita dal giorno che sono nato, passim*. ASB, O, Staff Book-List folder.

¹⁶ Archivio Storico Comunale, Building permits, 1957/26; 1957/275. Nuovo stabilimento via Veneto. Copy in ASB.

¹⁷ Archivio Storico Comunale, Building permits, 1957/275. Nuovo stabilimento via Veneto. Copy in ASB.

¹⁸ Archivio Storico Comunale, Building permits, 1958/1227. Variante 275/57. Nuovo stabilimento via Veneto. Copy in ASB.

¹⁹ Archivio Storico Comunale, Building permits, 1957/275. Nuovo stabilimento via Veneto. Copy in ASB.

²⁰ Pietro Porcinai (1910-1986), landscape artist. See Vol. III, p. 293.

²¹ MASSA Eugenio, *Parma città e provincia*, Parma, Zafferri per Associazione Agraria Parmense, 1913, p. 647.

²² On 8 September 1970 a project for the variant was presented to the relevant office with a detailed description of the work to be done. It referred to the building *Sili Semole* [Bran silos] as follows:

"This is a building in the project approved by this Administration on 15 March 1968, application no. 1754/1967. The variants are as follows: a smaller plan; a lower height, with the exception of a modest volume on top for the bran elevator machinery; a different facing on the walls which previously were concrete panels and are now insulation panels with Teflon painted sheeting, and with window casings in anodized aluminium."

²³ MAGISTRETTI Vico, architect (Milan 1920-). See Vol. III, pp. 290-291. In addition to the executive offices (1991-1993), in Parma Magistretti was also responsible for the design of the Centro Servizi Cavignari della Cassa di Risparmio in the 1980s.

²⁴ MAGISTRETTI Vico, "Grandi pensiline in alluminio per nuovi

uffici Barilla in Parma", in *AL Architettura e Alluminio*, 1995, 3, pp. 26-42.

²⁵ This 1992 work in Parma by Giuliano Vangi (1931-), one of the major figures in contemporary sculpture, is certainly remarkable. He had already tackled the theme *Il nodo* [*The knot*] in a preparatory model in bronze and nickel alloy in 1988, which is also in the Barilla Collection. In the version commissioned by Pietro Barilla in 1992, which was placed in front of the entrance to the new offices in 1993, the life-size of the subject further demonstrates the artistic capabilities of the sculpture. As has been written by the critic Claudio Zambianchi, in this work 'there is an attempt to create greater naturalism, and this is seen in the exaltation of the changeability of the light and the movement of the figures, a movement that is particularly evident in the female figure, with her long scarf blowing in the wind, and just one foot resting on the base.' See TASSI Roberto (edited by.), *La Barilla Modern Art Collection*. Parma, Silva, 1993, p. 362, sheets 117-118.

²⁶ The new factory was inaugurated on 26 October in the presence of the Minister of Health, "Specialità Uovo di Pedrignano", in *Gente Barilla*, no. 29, November 1999, p. 1.

²⁷ Pietro Barilla, inauguration speech for *Campi di grano* [Wheat Fields], Pedrignano, Parma, 1982. ASB, O, Cascella Pietro folder - Wheat Fields monument. See also "Una scultura di Cascella celebra cento anni di lavoro", in GP, 1982, 30 June.

²⁸ Mario Rossello (1927-), sculptor, *Uomo*, bronze, 1973. Barilla Modern Art Collection, no. 409; Arnaldo Pomodoro (1926-), sculptor, *Cubo IV*, bronze, 1965-1975, Barilla Modern Art Collection no. 111; *Disco solare*, bronze, 1965-1975, Barilla Modern Art Collection no. 411; Mario Ceroli (1938-), sculptor, *Cavallo*, bronze, 1984-1985, Barilla Modern Art Collection no. 114. See Vol. II, p. 273; Pietro Consagra (1920-), sculptor, *Ferri in officina I*, iron, 1981, Barilla Modern Art Collection no. 412.

²⁹ On the fountains by Pietro Cascella at the Pedrignano site, see: GONIZZI Giancarlo, *La città delle acque. Approvvigionamento idrico e fontane a Parma dall'epoca romana ai nostri giorni*. Parma, PPS per AMPS, 1999, p. 134.

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CAPELLI Gianni, *Alla ricerca di Parma perduta*, I. Parma, PPS, 1997, pp. 120-121.

Al merito del lavoro

Why Riccardo and Pietro Barilla were nominated *Cavalieri del Lavoro*

MICHELANGELO SALPIETRO

The purpose of this chapter is to recount the stories of Riccardo and Pietro Barilla as businessmen in relation to their ideals that took them to being nominated *Cavalieri del Lavoro* [t.n., *Cavalieri del Lavoro* is a recognition offered by the State that translated literally would be ‘Knights of Work’], and to add a few reflections on the quid juris of this particular honorific.

The term ‘honorific’ in its widest sense is derived from the late Latin word *honorificentia*, i.e. ‘grounds for honour’. In the first book of his *Rhetoric*, Aristotle wrote, “Deeds rewarded with honour are fine ones”¹. The honour *al merito del lavoro* [t.n., more or less ‘as a reward for work’ but with associated values of the ‘prestige’ or ‘honour’ of work] rewards the individual not just for the specific work that he or she has performed, but also for its ethical and social value. The current discipline relating to the award, which was issued in 1986, expressly repeals the previous laws and lists in article 3 the requirements for its bestowal; these are not just entrepreneurial, but also civil and social. First and foremost, “exemplary civil and social conduct”; second, “autonomous responsibility” in the enterprise “for at least twenty years”, fulfilment of “fiscal obligations”, and of “every social security and charitable obligation for the benefit of the workers”, and economic and commercial activities that are “not detrimental to the national economy”.

The table of pertinent business sectors is given in article 1: a) agriculture, b) industry, c) commerce, tourism and services, d) crafts, e) credit and insurance.

There are two more requirements: in particular “to have worked for the economic and social betterment of



the workers”, and that this “particular good service” is generalized to all work sectors.

The honour is awarded by the President of the Republic; only he or she is allowed to confer honours instituted by law and in accordance with procedures laid down by law. Normative power – in other words the faculty to create new orders and to prescribe or modify their characteristics – is reserved to parliament. More specifically, conferment is defined in the powers inherent in the position of the President of the Republic as prescribed by article 87 of the Constitution.

The bestowal of the award is the supreme expression of the State, and a representation of collective thinking and the social will, in rewarding citizens for their outstanding services for the public good.

The conferment of honours was laid down in the prerogatives of the State in the formulation of the law that instituted the knightly Order *al merito della Repubblica*, which regulated in a general way the bestowal and use of public honours. This law was presented by the government on 14 May 1949 and approved definitively in March 1951.

The order *al merito del lavoro* was confirmed after the referendum of 2 June 1946. It was recognized as one of the conventions of the new republican regime with a ‘separate law’ in 1952 (*Riordinamento dell’ordine ‘al merito del lavoro’*). This occurred, firstly, because the new regime wanted to establish itself as a defender of the country’s historical traditions, and secondly, because a republic founded on work, as article 1 of the Constitution declares, must recognize

For their great commitment to the growth and development of industrial activity and social improvement, both Riccardo Barilla (in 1939) and his son Pietro (in 1968) were awarded the distinction al merito del lavoro.

Opposite, the manuscript parchment decorated by Erberto Carboni and offered by the workers in the bakery to Riccardo on the occasion of his nomination as Cavaliere del Lavoro on 16 November 1939 [ASB, BAR I H 3]; this page, below, a testimonial from the Federazione Nazionale dei Cavalieri del Lavoro made out in Riccardo's name as a subscriber in 1948 to a scholarship for the children of workers who died in the workplace [ASB, BAR I H 32].

the value of work as a justification for the conferment of an honour.

Moreover, the order *al merito del lavoro* originated from the desire of Giuseppe Zanardelli to institute an Order able to 'correspond to modern feelings' against a conception of society and the State as being exclusively modelled by the nobility and based around their own role in it (the aristocracy claimed the right to decide affairs of state with the king and to exercise the higher public roles).

The constitution presented by Zanardelli in February 1901, with the decisive support of Giovanni Giolitti, represented an innovative shift in internal Italian politics. The institution of the Order sealed the 'liberal shift' that occurred in that year.

The great majority of people had faith in the government because it was liberal, as Ettore Sacchi, the leader of the Radical party, had written in a letter on 26 April 1901 to Giolitti, the Minister of Home Affairs. Senator Urbano Rattazzi, the grandson of Cavour's opponent, had recommended to Giolitti that he support 'the real country', the 'Italy that works' in order to restore to the State the prestige that had been sullied by the governments under Di Rudini and Pelloux, who had defended the interests of a single party.

With the institution of the Order *al merito del lavoro*, Zanardelli not only confirmed the authority of the State but opened a new phase in the history of equestrian Orders. By recognizing work so highly, he elevated it as a public dignity, in the same way that military virtues and scientific or artistic merits had been. With Regie Patenti of 31 October 1831, King Carlo Alberto had instituted the civil Order of Savoy to reward those who had dedicated themselves to 'professions no less useful than the military'. This order was modified for the second time in 1891, during Crispi's second term, in the phase of collaboration between Crispi and Giolitti.

It was not surprising, therefore, that in 1901 the Prime Minister, in line with his policy of reform, took the initiative to propose the institution of an order that rewarded those who stood out for their "beneficent work". In the successive modifications, the Order

remained faithful to historical and ideal grounds and to the principles with which King Vittorio Emanuele III had unified in the Order the gold and silver decorations instituted in 1898 by Umberto I with a decree that had not been executed.

The 1898 decree had been formulated in the climate of the fiftieth anniversary of the Statute, for which a Work Exhibition had been set up in Turin as part of the celebrations. The decree had been signed on 1 May 1898 on the occasion of Workers' Day. On 9 May 1901, it was the Minister of Agriculture, Industry and Commerce, Francesco Cocco Ortù, who signed the decree as Minister of Justice².

The royal decree of 9 May 1901 that instituted the knightly Order *al merito agrario, industriale e commerciale* was signed by Zanardelli, who was then President of the Consiglio and, from 18 April, had also taken on the temporary role of Minister of Agriculture. Zanardelli proposed to the king that the law should be signed with reference to the 'moving spirit', i.e. the 1898 decree. In the audience of 9 May 1901, he started off with this consideration: the "civilization of modern thought...brings to public notice also those who... are unusually useful to their society for the increase they bring to agriculture, industry or commerce." Not only "those who stand out for the strength of their arms' or 'those who achieve fame for their scientific ability or artistic skills"³.



Even “productive work” was for Zanardelli “worthy of particular honour” even if the achievements in work are “more modest and less appealing”, though “no less productive”. Giolitti’s influence is clear. Zanardelli wished to give an eloquent signal and confer appreciation on the new élites, recognizing work as a pillar of the new conception of society that the government wished to diffuse throughout the country. Work was no longer a ‘private affair’ but a social value that should be recognized as a merit.

The principles underlying the criteria set out by Zanardelli remained substantially unchanged in the reform law approved in 1952 (*Riordinamento dell’Ordine cavalleresco ‘al merito del lavoro’*) and Law 194 of 15 May 1986 (*Norme sull’Ordine cavalleresco al merito del lavoro*).

The Order was titled *al merito del lavoro* in 1921. The number of people who have received the award is very limited and the annual nominations were fixed in 1934 at a maximum of 25 which, since then, has remained unaltered.

The text and context of the discipline suggest criteria of *tassatività* [t.n., suggestive of an unwavering approach] as is used in the language of the penal system. But in the case of the two members of the Barilla family that unwavering approach was given by their entrepreneurial attitudes. Even before the legal prescriptions, both Riccardo and Pietro Barilla were bound by their ethics to achieve more.

As was written in an article entitled “Solidarietà in atto” in the *Gazzetta di Parma* on 3 January 1943, during the war Riccardo Barilla did all he could to offer enduring assistance to those less fortunate with donations of every kind (even a present on the birth of a baby). The letter sent to the newspaper by a Barilla employee thanks his boss, interpreting the feelings of his colleagues, for all his help⁴.

Deep roots in moral conceptions unaffected by the fashions of the moment was also the policy that Pietro Barilla followed for the benefit of Barilla personnel: attention to the human factor, the corporate climate and motivation. And then of course there was his awareness of the value of education and the world of

art. He called his employees ‘colleagues’ and respected their dignity. In 1957 he supported the cooperative set up by employees to build their own houses. He provided the internal ‘Riccardo Barilla Solidarity Fund’. In 1987 he donated the new building to the University of Parma for the new Faculty of Engineering (> III, pp. 112-113). He immediately signed up to the international fund to contribute to the reconstruction of the Uffizi museum in Florence and restoration of the works of art damaged by the 1993 bomb⁵. And, in his support for the magazine *Palatina* (> III, p. 110), he contributed to recreating a ‘centripetal vortex’ that slowed the various centrifugal forces that affected the daily and cultural life in Parma. The magazine was conceived, as Attilio Bertolucci declared in its opening pages, with the idea that the province was the only stage for creating awareness and knowledge on a human scale⁶.

As businessmen, Riccardo and Pietro Barilla respectively represented the second and third generations of a family in which industrialization of the company did not mark the end of the family – the victory of individualism – but strengthened the family bonds, in the same way that today Pietro Barilla’s sons – Guido, Luca and Paolo – have taken control of the company since 16 September 1993 (> III, page 130).

It is a family in which the man (as father and founder) is united with the woman (as wife and mother) in the running of the company. And the children (as employees and heirs) commit themselves to continuing and increasing the company and the name of the family. In a certain sense the nomination of Riccardo Barilla as *Cavaliere del Lavoro* on 16 November 1939 – he was inscribed in the register with number 1,101 – confirms how a person changes status when his business activities are recognized and applauded.

Riccardo Barilla began to help his father as a boy, at the age of 10, working in his father’s bakery ‘of very modest size’. In 1906 his younger brother Gualtiero also began work in the family firm but, on his death at the age of 38 in 1919, left the entire running of the company to Riccardo. In 1910 the Barilla brothers had opened a new factory in Via Veneto, a step that marked



the transition to mass production (> I, pp. 160-193). In the expansion after World War I, Barilla did not only take advantage of the positive trend of the national economy but also technological innovation, in particular German ones (> I, page 166)⁷.

An example of an artisan on the rise, who appreciated the horizons open to him in the changing field of industry, he expanded his product range and distribution, and he developed the industrial production of bread to 20 tons a day to be sold in the city and province. He considered his work “very modest” even if “he did not neglect any innovation necessary to the progress of the company”. For two years he was a councillor in Parma but he resigned due to business demands, as he wrote to the then President of the Federation on 24 November 1939⁸.

In the same way, the nomination of Pietro Barilla as *Cavaliere del Lavoro* on 31 May 1968 – inscribed in the register with number 1,651 – confirmed the figure of the businessman who, continuing the family tradition, entered as an important figure in the world of modernized production.

He took over the running of the company after the war and established new management criteria. In 1952 he suspended the production of bread to concentrate on durum wheat and egg pasta (> II, page 24). In 1960, during the growth of industry as a whole, he gave the company a modern managerial structure and put it on

Alongside, the parchment offered to the President, Pietro Barilla, in 1965 by Barilla employees who had received the award for ‘Loyalty at work’ for completing 25 years of service in the company. Three years later, on 31 May 1968, Pietro was also nominated *Cavaliere del Lavoro*, as his father had been thirty years before [ASB, BAR I H 185].

a corporate footing by turning it into a public limited company. He increased pasta production by including a range of dietetic and baked products. Though Barilla remained tied to Parma’s famous vocation for food products, it became one of the most important companies in Italy⁹.

Despite political and social uncertainties, he led the growth of the company with his brother Gianni and, over a period of 30 years, he changed the company’s face. His new ‘strategy’ was based on mass-production at high quality, sealed packs and advertising. His nomination as *Cavaliere del Lavoro* coincided with the construction of the Pedrignano factory (> III, pp. 278-285), the largest and most technologically advanced pasta-making plant in the world. It represented a leap into the future of at least 20 years.

The actions of Riccardo and Pietro Barilla affected not just the mechanisms of the Italian economy, but the more general arrangement of intricate social relations, like in the world of the ancient Romans, where public reward was not just meaningful socially, but also juridically. This is why work, which was promoted to ‘honour’, has risen to being a distinctive characteristic of society and the country.

* *Michelangelo Salpietro is responsible for the increase, ordering and conservation of the Archivio Storico dei Cavalieri del Lavoro in Rome. The Barilla Historic Archive thanks the Federazione Nazionale dei Cavalieri del Lavoro for their contribution, through their archive, to this book.*

Notes

¹ ARISTOTLE, *Rhétorique*, I, 1366 b 34-35, text established and translated by Médéric Dufour, Paris, Les Belles Lettres, 1932, p. 109.

² ITALIA, REGNO D’ITALIA, *Gazzetta Ufficiale del Regno*, Saturday, 4 June 1898.

³ ITALIA, REGNO D’ITALIA, *Gazzetta Ufficiale del Regno*, Monday, 20 May 1901.

⁴ Archivio Storico dei Cavalieri del Lavoro, Rome – Riccardo Barilla folder.

⁵ Archivio Storico dei Cavalieri del Lavoro, Rome – Pietro Barilla folder.

⁶ AVELLINI Luisa, “Cultura e società”, in FINZI Roberto (edited by), *L’Emilia-Romagna*, Turin, Einaudi, 1988, p. 746.

⁷ BONATTI BACCHINI Maurizia, “A piccoli passi un lungo cammino: la Barilla dal 1920 al 1940” and CASTELLI ZANZUCCHI Marisa, “Pane per la città”, in *Barilla Cento anni di pubblicità e comunicazione*, Milan, Pizzi, 1994, pp. 103-107 and pp. 61-62.

⁸ Archivio Storico dei Cavalieri del Lavoro, Rome – Riccardo Barilla folder.

⁹ NEGRI ZAMAGNI Vera, “Una vocazione industriale diffusa”, in FINZI Roberto (edited by), *L’Emilia-Romagna*, Turin, Einaudi, 1988, p. 151.

Besides remaining in the hearts and memories of those who have worked for Barilla, the history of the company is retained in the Historic Archive, which was created in 1987 to conserve and increase the value of a very important cultural patrimony. The archive undertakes various projects to keep its heritage alive and remains open to scholars and researchers interested in the history of the company.

The photographs show a view of the archive – right – and some shots of the Historical Exhibition of 2002 that marked the 125th anniversary of the company [ASB, BAR I O, Archivio Storico, Iconografia].

The Barilla Historic Archive

GIANCARLO GONIZZI

A company and its history

As this book has shown, the modern Barilla company has its origins in the bakery that Pietro Barilla Senior opened in Via Vittorio Emanuele in Parma in 1877.

Its history has been one of continuous growth. In 1910 the factory in Barriera Vittorio Emanuele was built and Pietro was succeeded by his sons Gualtiero and Riccardo.

Gualtiero died young leaving the running of the company to his brother, assisted by his wife Virginia. After World War II, with the entry of Pietro and Gianni in the company, the basis was set for the strong company development of the 1950s, with the construction of the factory in Via Veneto in 1955 and the more recent one in Pedrignano in 1968.

In 1971 Gianni and Pietro Barilla sold the company to the American multinational Grace, but in 1979 Pietro Barilla bought back the majority share in the company.

On Pietro's death in 1993, his sons Guido, Luca and Paolo took over the reins of Barilla, undertaking deep internal reorganization and expansion abroad.

As the new millennium approached, Barilla became the world leader in the pasta production industry as well as European leader for its baked products under the brands Mulino Bianco (since 1975), Wasa (1999) and Kamps (2002).

The Barilla group also includes the Braibanti brands (since 1987) and Voiello (1975) in the pasta sector, and Pavesi (1992) in oven products. GranMilano combines the products produced by Tre Marie (1987), Buralli (1989), Panem (1989) and Sanson (2001).



The history of a project

The history of Barilla has been intertwined for more than a century with that of Parma not to mention Italy's economy and culture. The *Progetto Archivio Storico* [Historic Archive Project] arose in 1987 when the President of the company decided the company should amass, conserve and make use of the historical documentation that related to the company, which was then more than one hundred years old. It had been some time that the requirement to conserve its memory of the past had been felt, and, since the 1980s, partly due to the sensibility of Pietro Barilla, new attention had been paid to the history of the company which, in 1977, had celebrated – quietly – its centenary. At that time it was realized that the traces left by those one hundred years were rather sparse.

After a series of preliminary meetings, in April 1987 an ordering system for the historic documentation of



the company took form. The guidelines around which the work of the following years was formed were quickly defined: correct conservation of the materials and documentation, and study and exploitation to that they might become part of the company's culture and the wider social aspect of the company.

A suitable location was chosen for the nucleus of the modern archive; this was a small area in Villa Magnani, an Art Nouveau building that had bordered the property belonging to Riccardo Barilla and which once belonged to a family of cheese dealers. It had then become incorporated into the Parma factory property and today lies in the modern Barilla Center, which has been built on the site of the 1910 pasta factory. The Center offers modern services: a hotel, covered parking, a cinema and the *Accademia Barilla* cookery school.

The large cellars, covered by attractive brick vaults, that once housed thousands of Parmesan cheeses due to their ability to maintain constant temperature and humidity regardless of the season, were chosen as being ideal, once restored, to store the Barilla historical archive.

The first nucleus of the archive was formed by the little documentation that could be recovered from the offices and the central archive. At first, it might seem odd that such a huge company, over one hundred years old and with such extensive influence, could have so few documents relating to its history. For various and sadly concomitant reasons, much of the historical archives had been lost. When the com-

pany was sold to Grace, Pietro Barilla transferred the archive of the company's Presidency that had collected the company documentation from the start of the twentieth century till 1970, and it was only several years after his return that it was deposited in the Historical Archive. The later transfer of the Barilla offices from Parma to Pedrignano – in the absence of specific instructions – had been the occasion for the elimination (as often happens during moves) of the most 'outdated' part of the documentation.

We therefore found ourselves in the paradoxical situation of organizing an archive that did not exist. With the documentation typically created by corporate activity having been irremediably lost, we were left with few, though important, documents without their supporting contextual records, that had survived the years due to their intrinsic importance or because they had occasionally ended up under the eye of a more careful or conservative employee.

In order to integrate much of the relevant material still existing elsewhere, it was necessary to begin a vast search of public and private archives, advertising agencies and production studios, and this allowed the company to complete, almost fully, the series of advertisements made by the company over the years (for example, the more than 800 televising advertisements over 40 years, and the press collection with more than 15,000 articles over a century). At that point, with the original organization of the archive having been superseded, it was inevitable that it should be reorganized on a classification by type, as this method had the undeniable advantage of



A view of the historical exhibition of the Barilla Historic Archive. In the foreground two dresses worn by Mina during the Carosello 1966-1967 campaign [ASB, BAR I O, Archivio Storico, Iconografia].

providing the best conditions for conservation of the documents based on their typology.

The result was the creation of the *Fototeca* [image library], *Rassegna Stampa* [press articles], *Biblioteca Specializzata* [specialized library], *Emeroteca Specializzata* [internal publications library], *Videoteca* [video library], *Nastroteca* [sound library] and categories for brochures, awards, postcards, promotional materials, recipes, advertising films, announcement, posters, packaging and documentation.

At the same time, steps were taken to tie up the funds that were allocated to the company's Central Archive so that they would be used to support the future Historic Archive when the Central Archive was eliminated.

From the 1970s various companies entered the Barilla group, bringing with them a cultural richness that resulted from their individual histories and traditions in addition to their technological and commercial contributions. Consequently, today the historic archive contains the equally important records (those that have survived) of the Braibanti brands (founded in Parma by Ennio Braibanti in 1870), Pavesi (founded in Novara in 1937 by Mario Pavesi), Tre Marie (a very long established Milanese bakery that has produced cakes since 1896) and Voiello (a pasta producer in Torre Annunziata founded by Teodoro Voiello in 1879) all of which are structured in the same way as the Barilla documentation.

Today the Barilla historic archive has a large quantity (more than 30,000 entries) of high quality documents that are fundamental to anyone wishing to study the history of the company. However, the breadth, quality and typologies of the documentation also offer a cross-section of Italian society, allowing a study of fashions, styles, behaviour and customs in a constantly evolving Italy.

In consequence, in a document signed on 30 November 1999 the *Ministero per i Beni e le Attività Culturali* [Cultural Heritage Ministry] declared the Barilla historic archive "of remarkable historical inter-

est" because it "bears witness to the development of the food industry in Parma and the evolution of society in Italy". This important recognition, which has so far been attributed to a small number of Italian archives, and only one in Emilia Romagna, arrived after ten years of the archive's existence and attests its size and importance.

What the Archive holds

A. THE FOTOTECA [IMAGE BANK]

The *Fototeca* contains the entire photographic corpus of the Barilla company since 1913. The 'historical *Fototeca*' (1913-1945) takes the trouble to duplicate its original photographs, which are then made available in different formats.

The photographs since World War II have been ordered chronologically, with the exception of certain particular *fondi* [funds]. The *Fondo Bruno Vaghi* is named after a well-known photographer who worked in Parma from the start of the 20th century, and contains thousands of photographs taken in the 1950s and 1960s when the three Barilla factories were being built in Parma, Rubbiano and Pedrignano.

The *Fondo Aldo Ballo* contains the pictures taken by this Milanese photographer between 1952 and 1960 for the Barilla advertising campaigns conceived by Erberto Carboni.

The *Fondo Piero Pascuttini* has ten services by the Roman photographer, which were taken on the set of the Barilla advertisements in the *Carosello* programmes. These were the advertisements featuring Mina and directed by Piero Gherardi in 1967. The *Fondo Vettrine* has photographs from around Italy by different photographers that document the shop-window promotions organized by Barilla from the 1930s to the 1960s.

In addition, there is a photographic collection relating to the Barilla recreation centre for workers.

There are also funds relating to Braibanti (pasta production, advertising, events), Mulino Bianco (products and advertising), Pavesi (biscuit production, products, advertising and Autogrill Pavesi), and Voiello (pasta production, advertising and events).

B. RASSEGNA STAMPA [PRESS ARTICLES]

This is the collection of articles from the daily and periodical press, both in Italy and abroad, that relate to the Barilla Group and its brands. The more than 15,000 articles date from 1908 and are ordered chronologically in more than 150 volumes.

C. BIBLIOTECA DELL'ARCHIVIO [ARCHIVE LIBRARY]

This is a small but specialized library that deals with local history, the cultivation of wheat and other cereals, milling and the mills themselves, and a series of works on the history of the most important Italian companies and the history of advertising; the records date from the mid-19th century to the modern day.

D. NASTROTECA [SOUND LIBRARY]

Audio recordings, interviews, records and discs that relate to the life and activity of the company.

E. VIDEOTECA [FILM AND VIDEO LIBRARY]

Visual records on tape or film of events or company life: visits, meetings, conferences, conventions, promotional activities, inaugurations.

F. EMEROTECA [INTERNAL PUBLICATIONS LIBRARY]

The complete collection of periodicals published inside the company, from the 'House Organ' in the 1960s to the current *Gente Barilla* received at the homes of all employees. There is also the complete collection of *Natura Amica*, a sheet sent out from 1982 to 1995 to all consumers interested in Barilla promotions. Other publications are *Linea Bianca* (1970-today), which is an important means of communication with the sales network and tells the story of Barilla's commercial history, and many advertising, marketing, communications and local interest publications.

G. CATALOGHI [CATALOGUES]

This section of the archive stores the sales catalogues of the Barilla pasta lines since 1916 as well as of Braibanti (1920-1990), Mulino Bianco (since 1975), Pavesi (since 1949) and Voiello (since 1916). They are of importance to the study of packaging, design of the pasta shapes and the evolution of commercial graphics.

H. RICONOSCIMENTI [AWARDS]

Over the years Barilla or its owners have received many awards (more than 250). This category of the archive has a collection of the prizes, parchments, diplomas and trophies since the first gold plate was received in 1908 at the *Esposizione Internazionale* [International Exhibition] in Rome.

I. BILANCI [ACCOUNTS]

The complete collection of the company balance sheets since 1962, the year the company was transformed into an S.p.A. [public limited company]. It includes the years 1970-1978, when it belonged to Grace, and those of Pavesi from 1953 to 1992.

M. PERCORSO ESPOSITIVO [HISTORICAL EXHIBITION]

For internal training needs and external teaching requirements, the Hisotric Archive has been fitted out with a series of objects, machines and documents that tell the history of pasta and the company's communications.

A millstone, a rolling mill, a 19th century complete cycle pasta production line (grinding wheel, dough mixer, homogenizer, vertical press, horizontal press, pasta cutter, extruders and driers), a series of farming implements used in the cultivation of wheat (plough, seeder, mower, thresher) and a series of tools used for making bread in the 19th and 20th centuries.

N. CONFEZIONI [PACKAGING]

The current collection has in chronological order the packs for Barilla products from 1916, and those of Mulino Bianco (since 1975) and Pavesi (since 1949). The more than 100 items are backed up by wide-ranging photographic records of the packaging and its evolution, as well as studies made for specific projects.

O. ARCHIVIO [ARCHIVE]

The Archive contains several hundred bundles of documents ordered by keyword.

The more important bundles are:

- copies of the letters written by Pietro Barilla from 1936 to 1993, which provides an extraordinary cross-section of the range of social, economic and cultural activities with which he was discreetly but enthusiastically involved (see sheet on page 191);
- the historical and iconographic records of mills, bread, bread-makers, pasta, pasta-makers, authors of Barilla advertisements, building licences (with original plans by famous architects for the factory, offices and Barilla shops), logos and trademarks, examples of sponsorship, and drawings representing lines, products and packaging.

P. CARTOLINE [POSTCARDS]

Two distinct series of promotional postcards produced by Barilla since 1910, plus a collection of more than 500 that deal with the topics of wheat, bread, pasta and pasta-makers.

Q. FORMATI [PASTA SHAPES]

A collection of extruders in special containers has been made for all the different pasta shapes produced by Barilla and Voiello (including the famous 'Marille' designed by Giugiaro) as well as certain experimental designs that never reached the market but which are interesting technically.

R. MATERIALE PUBBLICITARIO [ADVERTISING MATERIALS]

Newspapers and periodicals

All the press advertisements of the Barilla, Mulino Bianco, Pavesi and Voiello brands since 1914 (in over 90 volumes).

Posters

More than 150 posters printed for shop-windows and shop interiors since the 1920s that aid in studying the evolution of graphics for the Barilla, Braibanti, Mulino Bianco, Pavesi and Voiello brands.

Radio

Recordings of radio advertisements, recovered from the archives of advertising agents or producers; they have been ordered chronologically since 1968 for the Barilla and Mulino Bianco brands and are available digitally.

Cinema and television

As many advertising films as could be tracked down which were projected in cinemas in the 1950s, and more than 800 television advertisements, including *Carosello* programmes, televised between 1957 and today. The advertisements are categorized by brand (Barilla, Mulino Bianco, Pavesi and Voiello), ordered chronologically and available on tape or in digital format. The original 35 mm film tapes recorded for Barilla between 1958 and

1980 have been conserved.

There are advertisements by famous artists and directors, including cartoons by Gianini, Luzzati and Biassoni, puppet shows by Maria Perego, sketches by Walter Chiari, Dario Fo and Giorgio Albertazzi, the songs of Mina directed by Valerio Zurlini, Piero Gherardi and Antonello Falqui, the songs of Massimo Ranieri in the loveliest city squares in Italy directed by Richard Lester and Mauro Bolognini, the musical films by Enzo Trapani, and the more recent advertisements directed by Federico Fellini, Michalkov, Lynch, Miller, Scott, Storaro, Tornatore, Magrì and Wim Wenders.

Promotionals

In the 1930s, the company began to 'award' loyal consumers with promotional objects linked to the product, and, with the creation of Mulino Bianco and the launch of the famous *Coccio*, promotion took on a particularly important role. This collection conserves the objects that, year after year, entered the houses of millions of families taking the images of the Barilla, Mulino Bianco, Pavesi and Voiello brands everywhere. There are more than 700 small Mulino Bianco games for children, plates, furnishings and objects that the company continued to offer until 1996. Many of these – designed or created exclusively – are compared with prototypes and tested versions, and are important for the study of design and communication techniques.

Brochures

Brochures and leaflets that present new products or which support sales campaigns or new advertising campaigns: since 1910 for Barilla and 1975 for Mulino Bianco.

Sales Point Materials

An endless supply of adverts, counter, shelf and window announcements, etc., used in sales outlets, whether small shops or supermarkets. Over 20 volumes of announcements from Barilla (since 1910), Mulino Bianco (1975) and Pavesi (1950).

Calendars

The small series of promotional calendars printed by Barilla from the 1910s to World War II, and by Braibanti in the 1950s and 1960s.

Some of the famous illustrators who contributed to the calendars with colourful pictures of plump children and cheerful women either about to eat or serve steaming plates of pasta were Erberto Carboni, Emma Bonazzi, Adolfo Busi, Raoul Allegri, Luciano Bonacini and Gian Rossetti.

Recipe books

From the 1930s Barilla produced recipe books to spread and promote the cooking of pasta dishes. Since World War II, and in particular for the international market, this form of communication has become strategic. The collection has recipes both hand-written and printed from as early as the immediate post-war period.

S. CRONOLOGIA [ADMINISTRATIVE DOCUMENTATION]

Collections of archive administration documents ordered chronologically.

T. MODULISTICA [FORMS AND PRINTED MATERIAL]

A huge series of printed materials like envelopes, forms, headed letter-paper, invoices, bills of exchange, sheets and files, all of which bear the corporate logo and name so that the evolution of

its design can be studied.

U. BARILLA FAMILY

Photographs and documents relating to their history, genealogy, personalities and activities, from Ovidius (a baker in the 16th century) to Guido, the current President of the company.

Z. ACADEMIA BARILLA GASTRONOMIC LIBRARY

A collection of 6,500 books on the most disparate sectors and topics relating to food and diet. It is divided into 60 sections, for example, bread, pasta, vegetables, desserts, game, fruit, fish, cheese and wine. Some sections refer to specific areas of food publishing, like the history and culture of food, recipe books by famous chefs, the culinary interests of famous people, dietary problems, raw materials and the major national cuisines of the world.

A section of the collection deals with cooking books from the nineteenth century. A large number of specialist magazines and corporate publications completes the collection.

The information system used to manage the historic archive

A computer-based card system and modern computer-based and optical technologies search through a thesaurus of keywords and throw up the names of any related records on the screen, divided by category.

The decision to employ a classified archival system led to the search for a system that allowed, at least in part, important correlations to exist between various records and objects that belong to different typologies and classes. It was, in fact, essential to have different records (of whatever nature) joined by topic or theme, and to display them by reference in order to check whether they were of interest to the searcher.

The practical purpose was to produce a system that reduced the wear and tear on original and the most valuable documents but one that was extremely defined, so as to identify relevant documents quickly among all those that corresponded to search terms entered. Given the types and quality of the materials, it was unavoidable to have a system that returned not just data but the image of individual items (though, remember, this was in 1987 when information technology was not as advanced as today).

Analysis of the principal electronic systems for the management of data and images with the help of the Information Systems department led to the choice of Apple, which provides an extremely flexible and suitably high level system for graphics. Using the program '4th Dimension', a database of information was created that allows objects and records to be described with suitable data and search fields. A series of fields (title, author, date, thesaurus) can be consulted through a General Search procedure of all existing categories.

The thesaurus is valid for all categories of data entry and can be accessed, used and modified from all screens. The data entry screens of the iconographic categories allow information relating to different formats of the same archive image to be managed (original, negative, slide, original plate, printed copy, digital file, film, tape, etc.).

The cultural activities of the Historic Archive



Another view of the historical exhibition of the Barilla Historic Archive [ASB, BAR I O, Archivio Storico, Iconografia].

The archive has other responsibilities than the safeguarding of documents; it is also involved in the cultural promotion of Barilla, first and foremost inside the company by collaborating on 'Welcome to Barilla' courses for newly employed staff, or on refresher courses for marketing staff, or by aiding outsiders who wish to carry out historic and economic studies linked to the Barilla company, its brands or products.

Typical examples are university students who wish to write their dissertations on the history of Barilla (marketing, advertising, communications, innovation, technology, economic history, etc.) or researchers investigating the social history or that of the company from the end of the 19th century to the present day.

The archive has also been the curator of anthological publications (*Barilla: cento anni di pubblicità e comunicazione*, 1994; *Pavesi: cinquant'anni di pubblicità e comunicazione*, 1997) or

specific publications (The series *I quaderni dell'Archivio Storico* on CD-Rom with titles on Barilla calendars, Barilla stands, soundtracks for Barilla advertisements, etc.) and services of a historic or popular nature on the daily or periodical press. All these activities are intended to further the study and appreciation of the documentation.

Finally, the archive is a willing partner in the production of projects relating to corporate culture (exhibitions, conferences, television programmes, journalistic services, etc.) organized by other institutions.

A Living Archive

The historical archive conserves documents relating to the lives, projects, decisions, strategies, products and men and women who have worked in Barilla. This is not a 'cemetery of memories' but a living archive that is constantly updated and open for consultation. It is a useful tool for a company that likes to encourage innovation based on its own traditions, with the knowledge that the actions taken today will be history tomorrow and will only have a voice in the future if someone has the will to 'read' them.

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The Barilla Historic Archive's patrimony

The Archivio Storico Barilla is not a static archive where records are sent to get them out of the way, but a classified archive created in 1987 with documents recovered from within the company and from public and private archives outside Barilla. The classification of the archive contents principally reflects the types of materials rather than the purposes to which the documentation might be put. The categories and their sub-categories are as follows:

Code Class	No. of items	Period
A Fototeca (image bank)		
Positives	15,071	1921 -
Negatives	14,054	1938 -
Plates	504	1921 -
Slides	7,507	1955 -
B Rassegna Stampa [press articles]		
Originals	19,749	1908 -
C Biblioteca dell'Archivio [archive library] (wheat, milling, advertising)		
Books	2,468	1887 -
D Nastroteca [sound library]		
Tapes	78	1958 -
Discs	8	1968 -
E Videoteca [film and video library]		
Videos	500	1977 -
Films	13	1977 -
F Emeroteca Specializzata [internal publications library]		
Publications	20	1962 -
G Catalogues of products		
Barilla-MB-Pavesi-	241	1916 -
H Awards (Barilla Group)		
Diplomas	282	1908 -
I Accounts		
Barilla Spa	42	1960 -
Pavesi Spa	39	1953 -
L Prints, logos, rubber stamps, typographical plates		
	45	1960 -

M Percorso espositivo [historical exhibition]		
Mill		19 th century
Complete cycle pasta line		18 th -19 th century
Farming implements		18 th -19 th century
Bread-making equipment		18 th -19 th century
Tins and boxes		18 th -19 th century
N Packaging (Barilla Group)		
Volumes	109	1916 -
O Paper documents (Barilla Group)		
Bundles	1.225	1914 -
Group Presidency	600	1979 -
P Postcards (Barilla Group)		
	131	1921 -
Q Pasta shapes (Barilla Group)		
Extruders	176	1977 -
R Advertising materials (Barilla Group)		
<i>a Press</i>	volumes	89 1914 -
<i>c External</i>	posters	169 1920 -
<i>d Radio</i>		
Barilla	233 <i>communiqués</i>	1968 -
MB	220 <i>communiqués</i>	1976 -
<i>e Tv</i>		
Nastri:		
Barilla	494 <i>communiqués</i>	1958 -
MB	666 <i>communiqués</i>	1976 -
Pavesi	262 <i>communiqués</i>	1957 -
Voiello	67 <i>communiqués</i>	1986 -
Films	633	1958 -
<i>f Cinema</i>		
short films	11	1958 -
<i>g Promotionals</i>		
Barilla MB Pavesi	876	1918 -
<i>h Brochures & leaflets</i>		
Barilla MB Pavesi	235	1957 -
<i>i Sales Point Materials</i>		
Barilla MB Pavesi	18 vols.	1970 -
<i>l Calendars</i>	59	1921 -
<i>m Recipe books</i>		
Barilla MB	235	1954 -
S Cronologia [administrative documentation]		
Bundles	98	1576 -
T Modulistica [forms and printed material]		
Items	79	1909 -
U Barilla family		
Bundles	36	
Z Academia Barilla gastronomic library		
Volumes	6.500	1516 -

Note: the statistics were valid as of 30 June 2003.

Appendix

Chronological table

1553-1947

- 1553** On 15 March Ovidius de Barillo-
rum, son of Pietro, born on
26.2.1531, Master of the Guild of
Bakers of Parma, signed, with four
of the most important bakers, the
'Chapters of the Association to
make saleable bread' necessary to
feed the city.
- 1824** The Agnesi Pasta Factory
was founded in Pontedassio
(Imperia).
- 1845** On 3 May, Pietro, future founder of
the Barilla Pasta Factory, was born in
Parma to Ferdinando Barilla, known
as Luigi and to Angela Julia Lanati.
- 1870** Ennio Braibanti registered at the
Chamber of Commerce the pasta
factory of the same name at Valera,
at the gates of Parma.
- 1876** On 27 July Pietro Barilla senior
married Giovanna Adorni, daughter
of Giuseppe.
- 1877** Pietro Barilla senior (1845-1912)
opened a bread and pasta shop in
Parma, in Strada Vittorio Emanuele
no. 252.
- 1879** Teodoro Voiello founded the Antico
Pastificio Giovanni Voiello in Torre
Annunziata, near Naples.
- 1880** On 4 March Riccardo Barilla was
born, third-born child, but first son
of Pietro and Giovanna Adorni.
- 1881** On 9 August Gualtiero was born,
second male child of Pietro and
Giovanna Adorni.
- 1887** The Fratelli De Cecco Pasta Factory
was founded in Fara San Martino,
in the province of Chieti.
- 1892** Pietro senior bought a second bread
and pasta shop.
- 1894** To defend himself from his credi-
tors, Pietro was forced to sell the
second shop and register the work-
shop in Strada Vittorio Emanuele in
his wife's name. Riccardo began to
work for the family company.
- 1906** On 27 November Gualtiero, after
more than three years of military
service, was discharged and began
to work in the pasta factory, taking
charge of the commercial sector.
- 1908** The first project to extend the pasta
factory in Strada Vittorio Emanuele.
Preference was given to renting
a vast building outside the gate
from Giovanni Gabbi. In February,
Barilla took part in the first Inter-
national Exhibition of Modern
Industry in Rome, winning its first
gold medal. Barilla had 30
employees and produced 30 quin-
tals of pasta a day.
- 1910** Riccardo (1880-1947) and Gualtiero
(1881-1919), the sons of Pietro sen-
ior, took over the reins of the com-
pany. The new factory in Via Veneto
was built. Emilio Trombara was
appointed to design the new corpo-
rate trademark. On 29 July, Gianna
was born, Riccardo and Virginia
Fontana's first daughter. The shop in
Strada Farini was opened, the Pasta
Factory's 'Branch no. 1' and the one
in Via Saffi ('Branch no. 2').
- 1912** Pietro Barilla senior died on 17
August.
- 1913** On 16 April Pietro was born, second
child and first son of Riccardo and
Virginia. Barilla took part in the
Verdi Exhibitions, by mounting a
kiosk in the Parco Ducale and a
photographic exhibition in its shop
in Via Farini. Giovanni Gabbi's
building was purchased.
Barilla had around 80 workers
and produced 100 quintals of pasta
a day.
- 1917** On 6 July, Gianni was born, a son
for Riccardo and Virginia.
- 1919** On 17 May Gualtiero Barilla died,
who bequeathed to his sisters his
share of the company. Riccardo
bought his sisters' shares and ran
the company with the help of his
wife Virginia. Barilla had 300 work-
ers and produced 300 quintals of
pasta a day.
- 1921** Erberto Carboni designed the Baril-
la Calendar for 1922. It was his first
work for the pasta factory.
- 1922** The architect Camillo Uccelli car-
ried out the extension of the Pasta
Factory in Via Veneto.
- 1923** Riccardo bought a villa in Salso-
maggiore Terme, in the province of
Parma, on the first range of hills
towards Tabiano.
The architect Camillo Uccelli
designed a building for the new
Werner & Pfleiderer continuous
bread ovens bought by Riccardo in
Germany.
- 1924** On 14 May in the porter's lodge at

the Pasta Factory Padre Lino Maupas (1866-1924) died, a Franciscan, chaplain of the Prison and the Reformatory, apostle of charity and a friend of Riccardo.

On 8 July a plaque in his memory was placed at the entrance to the factory.

1925 During the celebrations to crown the Madonna di Fontanellato, the Barilla horses pulled the cart with the image of Our Lady and Gianni acted as page of honour for the bishop of Trento.

1926 The 'Flying Chef' appeared in the company's advertising, and virtually became a second 'trademark' used until the eve of the war.

1927 Barilla had a stand at the Palazzo delle Esposizioni in Rome on the occasion of the First National Wheat Exhibition.

1928 Barilla's stand at the International Exhibition in Turin, designed by the architect Mario Bacciocchi, was awarded the Bronze Plaque and was published on a promotional postcard.

1929 Inauguration of the spectacular shop in Via Cavour, a jewel of cabinet-making designed by the architect Mario Bacciocchi.

1930 On 30 July the construction of the new complex for the Barilla Bakery in Via Veneto began, designed by Camillo Uccelli.
On 28 December Filippo Tommaso Marinetti published the "Manifesto

of Futurist Cuisine" in the *Gazzetta del Popolo* of Turin, in which pasta was banned.

1932 In October Barilla took part with its own stand, which was awarded a gold medal, in the Second National Wheat Exhibition in Rome.

1934 The architect Karl Elsasser of Stuttgart designed the layout of the new offices and Riccardo Barilla's house in the old rooms of the Casa di Cura Monguidi and Vecchi.

1935 An agreement was reached with the Galbani company of Melzo to share a commercial network in the East African colonies.

1936 Pietro, son of Riccardo, joined the company as head of the commercial sector.

1938 Barilla installed six Braibanti continuous presses, to join the first one purchased in 1936. Giuseppe Venturini designed the new Barilla trademark and the new poster 'Pasta on a pentagram'.
Barilla *Pasta Fosfina* was the first entirely packaged pasta to be sold. In April Pietro went on a business trip to France, where he visited numerous pasta factories.

1939 The pasta factory in Via Veneto reached its greatest expansion before the war. The futuristic calendar created by Erberto Carboni was published, using the photomontage technique.
Riccardo was given the title of Cavaliere del Lavoro.

Pietro organised a trip to the United States, but on 25 August was called up to do military service in the 97th Motorised Unit.

1940 In January, a window to promote the pasta factory was fitted out at the offices of the daily newspaper *La Stampa* of Turin.
Pietro left for the Russian front. Barilla had 800 employees and produced 800 quintals of pasta a day.

1941 Gianni Barilla and Gabriella Dalcò were married on 16 October.

1942 On 3 April, Gianni and Gabriella's son Riccardo junior was born. In May Pietro returned to Parma on leave. In September he prepared to return to the front. He was admitted to hospital in Udine.
He was transferred to Rome. Barilla, thanks to military requirements, was managing to produce up to 1000 quintals of pasta a day.

1943 After the armistice on 8 September Pietro was back in Parma.

1944 Riccardo Barilla was seized by the partisans.

1945 On 10 May Pietro was arrested, wrongly accused of being a collaborator. After five days he was set free thanks to a petition signed by 600 of his employees.

1947 End of food rationing. On 9 July Riccardo Barilla died.

Chronological Table

1945-1979

- | | | |
|--|---|---|
| <p>1945 On 10 May Pietro is arrested, groundlessly accused of collaborationism. After 5 days he is freed at the petition of his 600 employees.</p> | <p>1958 Barilla takes part in “<i>Carosello</i>” with Giorgio Albertazzi.
On 30 July, Guido is born, Pietro and Marilena’s first son.</p> | <p>1968 Start of the construction of the new factory in Pedrignano, along the Milan-Bologna Motorway.
On 8 April, Emanuela, Pietro and Marilena’s daughter, is born.
In June, Pietro Barilla is awarded the title Cavaliere del Lavoro.
Duccio Tessari directs the “<i>Caroselli</i>” with Mina filmed live at the “Bussola” in Viareggio.</p> |
| <p>1947 End of food rationing.
On 9 July Riccardo Barilla dies.</p> | <p>1959 Dario Fo is called to act in the Barilla “<i>Caroselli</i>” in the series “<i>Il Ballista</i>” [The Tall-Story Teller].</p> | |
| <p>1950 In January Pietro goes on a business trip to the United States.</p> | <p>1960 On 12 May in Milan, Luca is born, Pietro and Marilena’s second son.</p> | <p>1969 Valerio Zurlini directs Mina in her last series of Barilla “<i>Caroselli</i>”. Several of the film sequences feature sculptures by Mario Ceroli or paintings by contemporary artists. Barilla pasta undergoes a metamorphosis and the Lippincott & Margulies studio adapts the brand and transforms the look of the boxes.</p> |
| <p>1952 The industrial bakery is closed. Barilla concentrates on the pasta business.
On 1 April Manfredo Manfredi joins the company.
On 2 October Barilla wins the “Golden Palm for advertising” for the campaign “<i>Con pasta Barilla è sempre domenica</i>” [With Barilla pasta it’s always Sunday] devised by Erberto Carboni.</p> | <p>1961 Barilla becomes a Joint-Stock Company, Giovanni and Pietro are its Directors.
On 20 April, Paolo is born, third son of Pietro and Marilena.
On 31 August, Riccardo junior, son of Gianni Barilla and Gabriella dies. Manfredo Manfredi is appointed General Manager.</p> | <p>1971 April. Gianni and Pietro Barilla hand over the controlling share of the company to the American multinational W. R. Grace, which intends to create an important food pole in Europe.
Pietro remains on the Board of Directors as Chairman, Giovanni is Vice Chairman.
Manfredo Manfredi is Managing Director.</p> |
| <p>1953 In December, Parma is the venue for the Convention of Neorealist Cinema, financed by Pietro Barilla.</p> | <p>1965 A new factory is built in Rubbiano di Solignano for the production of bread substitutes. Barilla returns to the production of bread, which it had ceased in 1952, with the marketing of breadsticks.
Mina is the outstanding testimonial – for five years – in the Barilla “<i>Caroselli</i>” and Valerio Zurlini directs her in the first series.</p> | |
| <p>1955 On 19 October Pietro marries Maria Maddalena (Marilena) Da Lisca.</p> | | <p>1972 Mauro Bolognini directs Massimo Ranieri in the series “<i>Prova del Fuoco</i>” [Ordeal by Fire] of Barilla “<i>Caroselli</i>”.</p> |
| <p>1957 Restructuring works begin on the historic factory in Viale Veneto in Parma. The entire pasta production is packaged in new containers designed by Erberto Carboni. Barilla takes part in the main international food fairs.
First issues of the magazine “<i>Palatina</i>”, edited by Roberto Tassi and financed by Pietro Barilla.</p> | <p>1966 Antonello Falqui, the great director of the RAI variety shows broadcast on Saturday evenings directs Mina in the Barilla “<i>Caroselli</i>”.</p> | <p>1973 Barilla buys the Voiello pasta factory in Torre Annunziata and SEAF in Caserta.
The series of Barilla “<i>Caroselli</i>” with Massimo Ranieri continues, in which he sings in the most beautiful squares in central-south Italy directed</p> |
| | <p>1967 Piero Gherardi, Fellini’s costume designer, directs Mina for two series of Barilla “<i>Caroselli</i>”.</p> | |

ted by Richard Lester, the Beatles' director.

1974 Barilla buys Mulino Basile in Altamura (Bari), considered to be the largest mill in Italy.

1975 The product line "Mulino Bianco"

is created. Giovanni Barilla moves to Switzerland for good.

The well-known ballroom singer Raoul Casadei makes two series of "Caroselli" for Barilla "*in defence of good traditions*" directed by Enzo Trapani and by Florestano Vancini.

1976 On 7 September, Virginia Fontana Barilla dies.

Pietro and Giovanni leave Barilla's Board of Directors.

Manfredo Manfredi is the Company's Chairman and Managing Director.

1979 July. After long and complex talks, Pietro buys back the majority parcel of shares in the family company from W. R. Grace.

Chronological table

1979-2002

- 1979** July: after long and complex negotiations, Pietro Barilla buys back the majority shareholding in the family company from W. R. Grace. The administrative and accounting, buying and information system departments are transferred from Viale Veneto to the new 3,900 square metre office complex at Pedrignano, where 230 people are employed. Barilla France is set up. The Group balance sheet shows a turnover of 249.5 billion lire, with a workforce of 2,036.
- 1980** Pietro Barilla becomes chairman of the board of directors. Luca Barilla enters the company. The Group balance sheet shows a turnover of 344 billion lire, with a workforce of 2,137.
- 1981** The new TV campaign, "*Barilla and rediscover the flavour of midday*", is launched. Created by TBWA, it signals the reappearance of the family theme. The Group balance sheet shows a turnover of 456 billion lire, with a workforce of 2,245.
- 1982** Official unveiling of the monument *Campi di grano* [Wheatfields] by Pietro Cascella in the Pedrignano complex, *as a reminder of a hundred years of work*. Guido Barilla enters the company. The Group balance sheet shows a turnover of 609 billion lire, with a workforce of 2,488.
- 1983** The long years of sponsorship of Roma football team, destined to last until 1993, begins, and the team wins the Italian league championship in the same year. Barilla buys the Foggia pasta factory, with a production capacity of 200 tons a day on seven lines. The Group balance sheet shows a turnover of 764 billion lire, with a workforce of 2,834.
- 1984** In February, the two stage teaser campaign by TBWA, entitled "*With Barilla you always feel al dente*", an unusual phenomenon in Italy, begins. Paulo Roberto Falcao, star player at Roma, is a testimonial in the commercials for Barilla pasta. Michele Rinaldi, world motocross champion in the 125 class and Italian champion in the 250 and 500, is sponsored by Barilla. The Group balance sheet shows a turnover of 1,034 billion lire, with a workforce of 3,017.
- 1985** The central position of pasta is relaunched with important advertising campaigns, "*Rigatoni*" by Federico Fellini and "*Where there's Barilla there's home*", by Young & Rubicam. *Hymn*, by Greek singer Vangelis, is used as the soundtrack to the new Barilla TV campaign. The packaging also evolves, redesigned by Vittorio Mancini, with the appearance of the forkful of pasta. Barilla buys the Termoli mill, with a production capacity of 380 tons a day. The Group balance sheet shows a turnover of 1,204 billion lire, with a workforce of 3,425.
- 1986** Pietro Barilla receives the De Gasperi Prize. Barilla buys the Matera pasta factory, with a production capacity of 180 tons a day on seven lines, later to be expanded in 1989. The Group balance sheet shows a turnover of 1,381 billion lire, with a workforce of 3,811.
- 1987** Barilla takes over the Braibanti pasta factory in Parma and the Laboratori Riuniti in Milan with the Le Tre Marie brand. The San Nicola di Melfi plant is built, with two production lines for bakery products. On 26 September, Pietro Barilla is awarded an honorary degree in Economics by the University of Bologna. The Barilla internationalisation process begins to take shape. Up to the early nineties, this will make use of important testimonials for the European countries, including Depardieu, Domingo, Graf and Edberg. The Barilla Historic Archive is set up. The Group balance sheet shows a turnover of 1,634 billion lire, with a workforce of 5,107.
- 1988** Guido M. and Luca Barilla become vice-chairmen of the board of directors. Barilla donates the teaching complex of the Faculty of Engineering to the University of Parma. Barilla sponsors the San Remo Festival of Italian Song. The Group balance sheet shows a turnover of 1,800 billion lire, with a workforce of 5,400.
- 1989** Barilla takes over the Panem and Buralli brands. The Dutch architect Bob Noorda designs the huge blue Barilla totem pole at the entrance to all the group's plants. For the second year, Barilla sponsors the San Remo Festival of Italian Song. The Group balance sheet shows a turnover of 2,099 billion lire, with a workforce of 6,000.
- 1990** On 19 November, Pietro Barilla receives the Guglielmo Tagliacarne Prize for marketing. In October, Barilla takes over 49% of the shareholding of Pavesi in Novara from SME. After abandoning the peasant saga campaign for Mulino Bianco and leaving Young & Rubicam to go over to the Testa Agency, the adventures of the *Famiglia del mulino* [The mill family] are launched. Launch of Barilla Fresh Pasta. The Group balance sheet shows a turnover of 2,401 billion lire, with a workforce of 6,046.

- 1991** Manfredo Manfredi becomes vice-chairman. Riccardo Carelli is appointed managing director. The internationalisation process intensifies. March: the first edition of *Gente Barilla*, the house organ for the company employees, is published. April: Barilla takes over Misko, leading producer of pasta in Greece. Barilla Deutschland is set up. Barilla donates the doubling up of the Faculty of Engineering teaching complex to the University of Parma. Paul Newman stars in the Barilla Christmas commercial. Paolo Barilla enters the company. Voiello sponsors Napoli football team from 1991 to 1994. The Group balance sheet shows a turnover of 2,754 billion lire, with a workforce of 6,820.
- 1992** With an additional 19% shareholder, Barilla takes over the majority of Pavesi in Novara. On 24 February, Gianna Barilla, the sister of Pietro and Gianni, dies. On 26 September, Pietro Barilla receives the Italian Champion of the World award. The Group balance sheet shows a turnover of 3,327 billion lire, with a workforce of 8,224.
- 1993** In January Barilla takes over the remaining 41% shareholding in Pavesi to become sole shareholder. In February, the first Barilla commercial office in the USA is opened at Norwalk, in Connecticut. On 16 April, Pietro celebrates his eightieth birthday with a concert, conducted by Riccardo Muti, at the Royal Theatre in Parma (15 April) and the opening of the Barilla Modern Art Collection exhibition at the Magnani Rocca Foundation (17 April). Guido M. Barilla becomes the chairman of the company. Pietro Barilla dies on 16 September. Luca and Paolo are vice-chairmen with Manfredo Manfredi. The new office complex at Pedrignano is opened, covering three floors with an area of 12,500 square metres, and housing the Chairman's and Top Management departments and the central offices, manned by a workforce of 400. The Group balance sheet shows a turnover of 3,457 billion lire, with a workforce of 8,379.
- 1994** 13 January: in the presence of representatives of the local authority and the Barilla family, the official unveiling of the fountain in Piazzale Santa Croce, Parma, takes place, a work by Pietro Cascella that Pietro Barilla had dedicated to the city. Barilla backs the attempt by the cyclist Francesco Moser to improve the one hour record on the track, which takes place on 15 January in Mexico City. July: the company acquires 35% of Filiz-Gida A. S., the third biggest Turkish pasta manufacturer. Barilla America and Barilla Switzerland are set up. The new Young & Rubicam advertising campaign, "Viva il blu", is launched. Zucchero Fornaciari appears in the White Christmas commercial. Cindy Crawford and Alberto Tomba are testimonials for Barilla. On 22 December, the record of a hundred thousand tons of pasta exported in a single year is broken. The Group balance sheet shows a turnover of 3,293.4 billion lire, with a workforce of 7,900.
- 1995** Edwin Lewis Artzt, former managing director of the US multinational Procter & Gamble, becomes a member of the company's board of directors. The *Essere* line from Mulino Bianco, produced using low fat consumption ovens, is launched. The Group balance sheet shows a turnover of 3,316.1 billion lire, with a workforce of 7,351.
- 1996** Manfredo Manfredi leaves his post as vice-chairman after being at Barilla since 1951, but remains in the board of directors. The new group logo and a new packaging format for the pasta, with transparent cellulose window, designed by Giò Rossi, makes its appearance. The boxes are now smaller. On 19 March, Barilla abandons its promotions and adopts the *quality at a lower price strategy*. On 12 April, Barilla takes over Parmamec, a company specialising in the production and sale of vacuum packed cold meats and savoury snacks. *Selezione Oro*, the Barilla top of the range pasta line, is launched. 26 July: the extraordinary meeting approves the company restructuring project. The operating companies, Barilla Alimentare (pasta) and Barilla Dolciaria (Mulino Bianco), and the distribution companies Barilla Alimentare Dolciaria and Pavesi will become a single organisation from 1 January 1997. August: Barilla takes over 50% of Filiz, leading pasta manufacturer on the Turkish market, and becomes controlling shareholder. On 19 December, the company takes over Internex, a company specialising in logistics integrated with transport, which was to change its name on 22 May 1997 to Number 1 Logistics Group, with a widespread, multi-channel distribution network covering the entire country. The new egg pasta plant at Pedrignano is started up, capable of producing 140 tons a day on 6 lines, using more than 830,000 eggs every day. The Group balance sheet shows a turnover of 3,239.0 billion lire, with a workforce of 7,216.

1997 New Barilla subsidiaries are set up in Austria (Barilla Austria GmbH, 1 August), Brazil (Barilla do Brasil Ltda, 20 October), Japan (Barilla Japan K. K.), the UK (Barilla UK Limited), Mexico (Barilla de Mexico S. A. de C. V.) and Scandinavia (Barilla Skandinavia Actiebolag of Stockholm, covering Sweden, Norway, Finland, Denmark and Iceland). The head office of Barilla America is transferred from Norwalk, Connecticut, to Chicago. Barilla decides to build its first factory in the USA. On 13 October, the first stone in the Ames, Iowa, factory is laid. May: Parmafresca, the new fresh filled pasta line, is launched. Alessandro Zanardi, taking part in the PPG Cart Series motor racing world championship, is sponsored by Barilla. Valentino Rossi, world motorcycling champion in the 125 class, is a testimonial for Pavesi *Ringo*. The Pavesini products have their 50th anniversary. The skipper Giovanni Soldini, sailing singlehanded around the world, is sponsored by Barilla until 1999. He was to become famous in 1998 for beating the world record for a singlehanded Atlantic crossing, from Falmouth in the UK to Charleston in the USA. Edwin L. Artzt leaves the company. The Group balance sheet shows a turnover of 3,434.2 billion lire, with a workforce of 7,549.

1998 As from November, Paolo Barilla is managing director. Barilla officially announces its decision to stop making fresh pasta, which it had started producing in 1978, and had been known as Parmafresca since 1997. Silvio Fauner, cross country skier and world champion in the 50 km event in 1995, is sponsored by Barilla. Building work on the twin plants of Ames in the USA and Fog-

gia in Italy goes ahead at a brisk pace. Barilla opens up an office in Australia, which also deals with business in New Zealand, New Caledonia and Polynesia. The first Barilla Mexico subsidiary opens in Mexico City. Misko completes the acquisition of the Loulis mill in Vals, Thessaly.

In the 1998-99 season, the cyclist Maria Canins wears the Barilla logo in the most important international competitions. On 12 December in Parma, a retrospective exhibition opens on the works of Erberto Carboni, the graphic artist who worked with Barilla throughout the fifties and designed the company logo, the blue packs, the trade fair stands and a famous advertising campaign that was awarded the Golden Palm advertising prize. The Historic Archive assists in the organisation of the event. The Group balance sheet shows a turnover of 3,694 billion lire, with a workforce of 7,527.

1999 23 April: Barilla completes the acquisition of Wasa, the Swedish company and world leader in the crispbread sector, which would to become a part of the group from the start of July.

The 120th anniversary of Voiello (1879-1999) is celebrated. Young & Rubicam, which had been working with Barilla on the Italian market since 1985, becomes the group's new international advertising agency. 16 June: the twin plants of Ames in the USA and Foggia in Italy are officially opened at the same time, with the event broadcast live over a satellite link. On 21 June, the new advertising campaign for the pasta by Young & Rubicam is launched. This marks the return of the historic claim, *Where there's Barilla there's home*, with the message focussing on the brand

values. Andrea Griminelli and Roberto Molinelli write Barilla 1999, a refined, captivating arrangement, which is going to be used as the soundtrack for the new Barilla TV campaign. 30 June: the historic factory in Viale Barilla, formerly Viale Veneto, built in 1910, closes for the last time, after progressive dismantling operations. The demolition work starts immediately, to make way for the new complex designed by the architect Renzo Piano. After months of intense preparations, the company goes on line on 1 July with its web site www.Barilla.com.

Unione Laboratori – Tre Marie absorbs Panem, to set up GranMilano S.p.A., which no longer forms part of the group, even though it remains under the control of the Barilla family. On 26 October, the new egg pasta plant, New Dry, is opened in Parma in the presence of the Minister of Health. Using exclusive, patented technology, this produces 8,000 tons of egg *tortelli*, *tortellini* and filled pasta. The new silo, built on the site of the old one to supply the two new lines, has a capacity of 300 tons of semolina.

On 30 November, the Minister for the Cultural Heritage and Activities declares that the Barilla Historic Archive "is of significant historic interest", as it "bears witness to the development of the food industry in Parma and the evolution of customs in Italy". The Group balance sheet shows a turnover of 4,005 billion lire, with a workforce of 8,491.

2000 Giovanni Castellucci is managing director from February to December. Paolo Barilla is the new chairman of AIM, the European Association of Brand Industries, made up of 1600 manufacturers of consumer goods. He is the second Italian

chairman, after Ernesto Illy. Barilla Alimentare transfers its logistics and distribution branch to the Number 1 Logistics Group Srl, the group's logistics company. The new packaging and Barilla logo designed by Vittorio Mancini are unveiled. To celebrate its 25th anniversary, Mulino Bianco renews its communication and the Testa Agency launches the "*Fables*" campaign. Alessandro D'Alatri and Enrico Bertolino make the film for the launch of the new Barilla filled pasta. A Barilla office is opened in Zagreb, Croatia. On 31 October, the extended bakery product plant in Castiglione delle Stiviere is opened in the presence of the Minister for Agricultural Policy.

On 10 November, Barilla obtains ISO/FDIS 9001:2000 certification (Vision 2000) for the entire Pedrignano complex (offices and plant), the first company in Italy and one of the very first in Europe to do so. On 24 November, the new Greek factory is opened in Thebes, to replace the obsolete works in Patras. In December, Barilla Switzerland is awarded the 10,000 Tons Prize for the significant sales threshold achieved. The Group balance sheet shows a turnover of 4,074 billion lire, with a workforce of 7,670.

2001 In February the Learning Centre, the Barilla Group's new training complex, is set up. The agreement is signed for the setting up of the Barilla European company committee. On 4 May, Barilla transfers Parmamec to Parmacotto. 1 July: Gianluca Bolla becomes managing director of the Pasta Global Business Unit (including the Barilla, Braibanti, Voiello, Misko and Filiz brands), while Maurizio Spampinato becomes managing director of the Bakery Global Business Unit

(Mulino Bianco, Pavesi and Wasa). June: the Mulino Bianco products are launched on the European markets with the Barilla brand and the name *Passioni*. GranMilano takes over the entire company capital of Gelati Sanson S.p.A. from the Sanson family. In July, Barilla organises a pasta party at the concert by the tenor Luciano Pavarotti in London's Hyde Park. On 15 October, Museimpresa, the Italian Association of Company Archives and Museums, is set up in Milan, with Barilla among its founders. The press publishes the results of a national statistical survey, which shows that Barilla is the best known brand name to the Italians. In December, Parma becomes the setting for the new "*Barilla Emiliane*" films. A new Wasa advertising campaign is launched in Scandinavia to renew and rejuvenate the image of the brand. In December, a joint venture is formalised with the Herdez S. A. de C. V. Group, Mexican leader in the production, distribution and marketing of food products. This agreement enables Barilla to acquire the Yemina and Vesta brands and their production lines in the Mexico City plant from Kraft Foods, making it the second biggest operator in the Mexican pasta market. The Pedrignano semolina plant reaches a world production record, with 3 million tons of pasta produced in a year. The Group balance sheet shows a turnover of 2,202 million euros, with a workforce of 7,425.

2002 Wim Wenders directs the film to celebrate the 125th anniversary of Barilla in South Africa, based on a screenplay by Alessandro Baricco. Barilla takes over Gelit S.p.A., based in Cisterna di Latina, which has operated since 1977 using

avant-garde technology in the frozen foods and delicatessen sectors. This move is essential for the approach to the eating out market. 25 March: Barilla issues a public purchase offer for the German company Kamps AG, European leader in bread production. After reaching an agreement with the major shareholder, the anti-trust authority gives its approval and the move is well received by the stock exchange on 19 July, with the company taking over the controlling shareholding.

June: the Historic Archive organises an exhibition on Italian pasta at London's Historic Collection. On the occasion of the company's 125th anniversary, Barilla presents special souvenir packs of pasta showing photographs from the Y&R campaign. July: Emanuela Barilla becomes a member of Barilla's board of directors.

The industrial complex at Barriera Vittorio Emanuele 1908-1942

LUCA MONICA



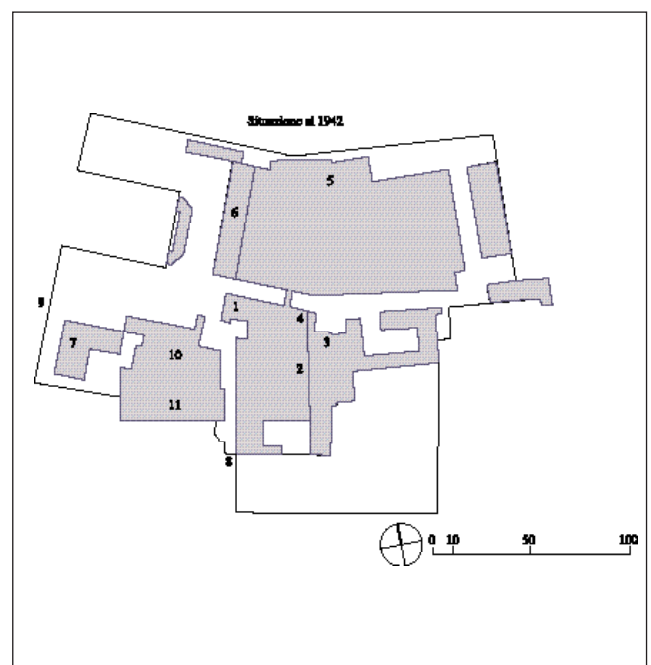
The Barilla industrial complex in Viale Veneto (present-day Viale Barilla), which was in operation throughout the 20th century, from 1908 al 2000, in a natural succession of additions and replacements, depending on the circumstances dictated by the company's developments, essentially took shape by combining a number of two or three-storey, variously interconnected pavilions, until much of the area that had gradually been acquired over the years with filled in, like the tesserae of a mosaic, with covered and uncovered courtyards. However, although the building work involved in this succession of changes was for the most part casual, several architecturally significant episodes that characterise the Barilla firm should be recognised.

The first striking thing is the permanence of the Barilla family's home, albeit by various degrees, within the factory enclosure. Even the construction, in 1957, of the house at Fraore (in the beautiful Parma countryside), by the architect Luigi Vietti (1903-1999), did not stop the Barilla family from moving back inside the facto-



Planimetric scheme with the expanse of buildings of the Barilla division in 1942:

- 1) Block for offices and residence, 1908;
- 2) Pasta factory, 1911;
- 3) Church of Sant'Antonio, erected in 1903;
- 4) Extension of the Pasta Factory, architect - Camillo Uccelli, 1922;
- 5) New ovens, architect - Camillo Uccelli, 1923;
- 6) Bakery, architect - Camillo Uccelli, 1930;
- 7) Building for offices and residence, architect - Karl Elsässer, 1933;
- 8) Entrance onto Via Padre Lino (later Via Marco Dall'Arpa), in use until 1942;
- 9) Entrance onto Viale Veneto, in use after 1942;
- 10) 'Mill', 1929;
- 11) Extension of the Pasta Factory and flour silo, 1942.



On the facing page, on the left, the factory's south façade, characterised by the painted signs and by a chromatic treatment of red and white stripes, in a photo dating back to 1930 [ASB, A 106]. On the right a view from above, taken from the south-west by the NAIS of Siena, post 1930 [ASB, A210]. It is possible to recognise the pasta factory, at the centre, expanded around a small central courtyard, later covered over, the bakery with its exposed brick façade and characteristic 'L' shape plan and, at the bottom, the 'Mill' building, used for storage, with the roof undergoing reconstruction.

The extension of the factory emerges from the profile of the buildings in the urban fabric of the city of Parma – below in a view from above datable to 1950 [ASB, Aa 502] – in the east area immediately behind the old outline of the walls, at a tangent with Via Emilia, visible in the left corner.

ry perimeter in the 1970s, into an eclectic small block of flats purchased in those years.

In fact, ever since the complex was first established in 1908, there had always been a two-storey block (at the centre of all future transformations), containing the Barilla family's home and the offices, which subsequently were moved into the house built by the architect Karl Elsässer in 1933, at the boundary of the area.

The second thing that strikes is a sort of introversion grafted onto the untidy fabric of the historical suburbs of Parma, from which emerge only the large signs with painted letters, placed on fascias with brickwork frames and seeming to live their own independent life, bringing about a more faceted overall design and oriented towards the main access routes. A graphic identification on the scale of the building that reaches its dimensional and expressive apex in the decoration of large red and white stripes on various entrances to the south overlooking Via Emilia.

In actual fact a specific orientation was provided by Via Padre

Lino (present-day Via Marco Dall'Arpa), which led from Via Emilia Est to the front door of the 1908 house, thus determining an internal hierarchy hinged on this small building. A hierarchy that would remain even after 1942, when the entrance was orthogonally moved onto Viale Veneto.

Thirdly, at the end of the building cycle of the entire complex, in around 1940, what mainly seems to emerge is the design of architectural structures built of brick by the architect Camillo Uccelli (1874-1942), who was in fact the protagonist of an original late-Romanesque figurative and constructive line, capable of characterising numerous public and religious buildings in Parma, as well as the many additions of extra storeys, completions and new buildings for the Barilla factory, carried out between 1916 and 1930. Camillo Uccelli brought to the latter the design of his brick cornices, vibrant projections, string-courses, the uninterrupted rhythms of the windows, as a continuous motif that can be found, corner after corner, in the jumble of architecturally 'noble' inner

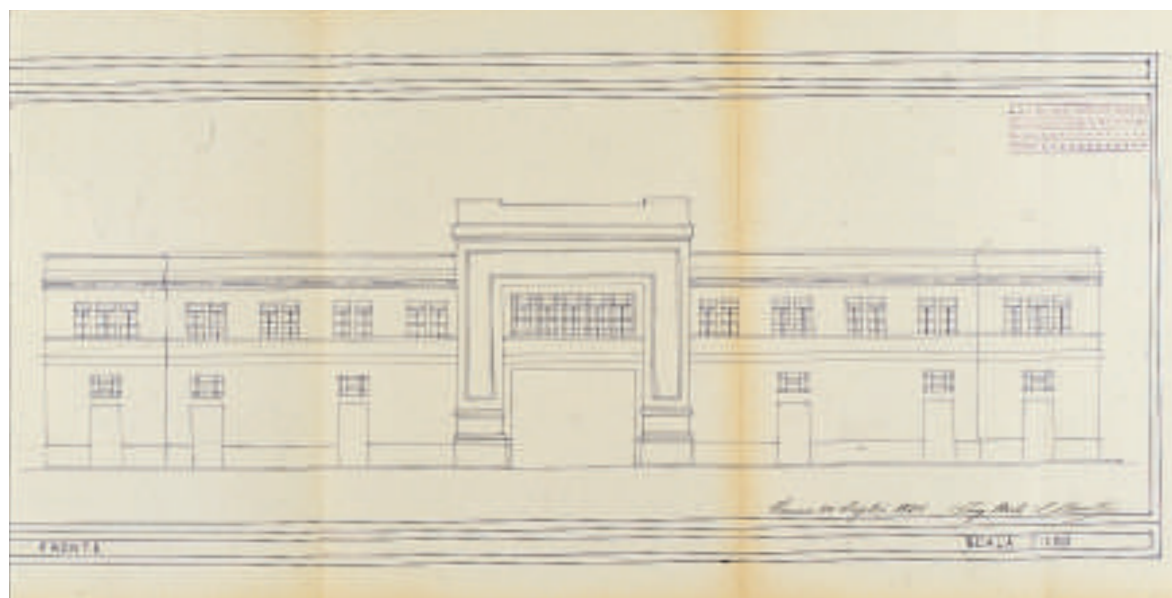


The architectural style of the buildings of the Barilla division appears to be characterised by the design impressed on the facades by the architect Camillo Uccelli, in the exposed brick interventions with mouldings carried out between 1916 and 1930.

On this page, Camillo Uccelli, Extension of the Pasta Factory, 1922: east and north outlooks [ASCPR, Licenze di fabbrica, 1922/172]; below, two views of the extension: on the right in a shot by Luigi Vaghi of 1923 [ASB A 28]; on the left in a photo by Alberto Montacchini of 1927 [ASB, A50].



Below, Camillo Uccelli, *Design for the Bakery*, 1930: west outlook [ASCPR, *Licenze di fabbrica*, 1922/293], and, bottom right, view from above from the south-west in a photo of 1930 [ASB A 68]. Bottom left, Camillo Uccelli, *Design for the New Ovens*, 1923: south outlook [ASCPR, *Licenze di fabbrica*, 1922/293].



The landscape inside the factory enclosure consists of architecturally composite facades, which provide a sequence of almost metaphysical views capable of giving the section of the factory the appearance of a small city.

Below, left, the office building of 1908 in a photo of 1930 [ASB, Aa 494] and, at the bottom, the scenario visible from the corner of the same block [ASB, Aa 32, 1923]. Below, right, a view of the area between the bakery (on the right) and the pasta factory (on the left) crossed by the workers during the shift changeover in 1940 [ASB, Aa 563]. At the bottom, a view of the stables in 1927, converted in 1935 into a heating plant [ASB, Aa 41].

and hidden facades, and also in the most humble service structures, left 'rustic', according to a classical building tradition. Like a piece of the city, organised around a crossroads that originated from the first house of 1908, the complex of the Barilla factory in the 1930s presented a series of emerging outlines that were more or less architecturally studied and characterised, but were capable of constituting facades facing inwards and intercluded in the area. In actual fact the complex lived a continuous inner life. It was open to the townspeople on Sundays for the masses that were held in the little oratory of Sant'Antonio and was submerged into the life of the urban community of the time, as testified to by the death, at the factory, of the Franciscan father Lino Maupas in 1924 (> I, page 212). Seen in this context, therefore, the rear façade of the pasta factory of 1919 is striking, facing the oratory, as it does, built on three floors and consisting of an order of fascias, with vaults and windows, which recalls to a lesser degree the vertical soaring lines of the Bramantesque order on the facades of the

Palazzo della Pilotta, clearly visible on the city's skyline. However, the façade designed by Camillo Uccelli in 1923 for the new ovens is also decidedly unrhethorical, recalling, with uninterrupted brick pillars and low arches, the building character and technique of the 'art of construction' of Roman antiquity, used for grain stores and service structures.

Later on, the delimitation of the boundaries of the area appears clearer, following the gradual acquisitions of the surrounding plots of land, but without, on account of this, determining a unified external perception. The construction of the bakery in 1930, also by Uccelli, designed with a more squared front with plastered cornices and fascias, might in fact have been an important episode in defining the outlines and facades of the factory complex if only it had not been so set back and hidden.

Thus, the elegant block for the family home and the offices built by Karl Elsässer in 1933, obtained from the transformation of the previous building of the Casa di Cura Monguidi e Vecchi, deter-





The transformations of the façade overlooking Viale Veneto began with the expansion into the area of the former Casa di Cura Monguidi e Vecchi – on the left [ASB, Aa 576] – and the creation of the building for offices and residence with very elegant wooden and cipollino marble overlooking Via Veneto. Below, on the left the complex after the transformations carried out by the architect Karl Elsässer (1930), with the Mill behind, subsequently converted by the engineer Ugo Vitali Mazza in 1957, below, on the right, [ASB, Aa 391]. At the bottom, the entrance and an internal view of the offices designed on the ground floor of the block by the architect Elsässer (1930) in two photos taken in 1934 by Alberto Montacchini [ASB, Aa 134; Aa 128].

The interior pillars were made of steel covered with slabs of cipollino marble.

mined the complex's first real outlook over the city and was intended to represent the Barilla firm through very familiar characteristics. The architect from Stuttgart (a city that in those years was highly representative of the cultural interweaving between German industrial enterprise and modern arts), by keeping to the lines of a residential figurative tradition (sloping roofs, windows like holes, bearing walls), moved away from the contemporary avant-garde experiences of rationalism that were actually developing in the city at that time (terraced roofs, ribbon windows, frame structure). The external fronts have a very rigorous tension in the rhythm of the openings, in the staggering of dimensions, in the slender cornice that concludes the ample walls. The interior, too, shows a very elegant landscape of polished surfaces: in wood in Riccardo Barilla's office (on the walls and in the furnishings); in onyx on the internal staircase; in alabaster and mosaic in the bathrooms; in the vertical and horizontal partitions and in the wooden

furnishings in the large open room intended for the clerical staff. After the entrance was moved along Viale Veneto in 1942, the Elsässer house thus found itself becoming part of the principal façade, yet without on this account representatively connoting the structure as a whole. In fact it was perceived as a separate element from the buildings at the rear.

This layout of the entire complex did not undergo substantial changes in the period between the mid-1930s and the post-war period.

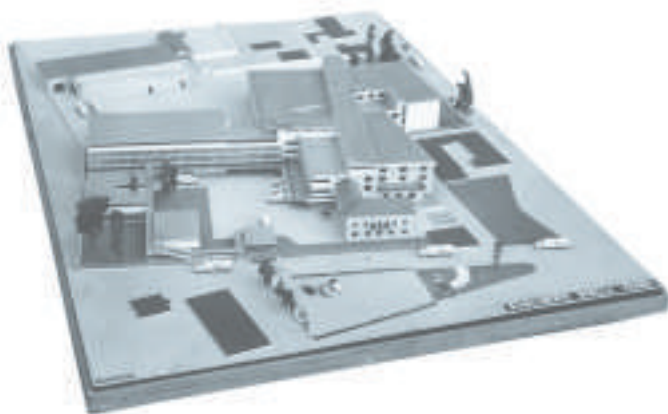
Essentially, the construction of the new factory by Gian Luigi Giordani (1909-1977), in 1957, which is a very interesting building on account of its mysterious outlook over the city, also confirms, in terms of its trend, the original layout, retracing the pre-existing buildings in the alternations and introversions of the facades, almost as though, part after part, it wished to entirely substitute the old factory.

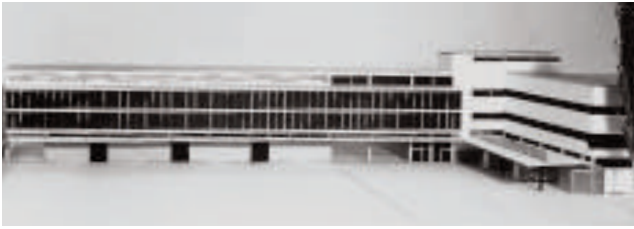


The Barilla factory at Barriera Vittorio Emanuele

**Designed by Gian Luigi Giordani,
1957-1964**

LUCA MONICA





The consolidation of the Barilla factory in its ancient city seat was achieved through the realisation of the building designed by the Milanese architect Gian Luigi Giordani (1909-1977), who just a few years before, in 1954, in the Lombard chief city had designed an industrial pharmaceutical factory for Farmitalia with strong similarities to this one in Parma.

Giordani (active with important experiences in the architectural field of 1930s' Italian Rationalism), was asked, as in the Milanese plant, for a type of vertically-developed factory, reorganising, in the fabric of the first suburban industrial areas of Parma, a series of pre-existing buildings.

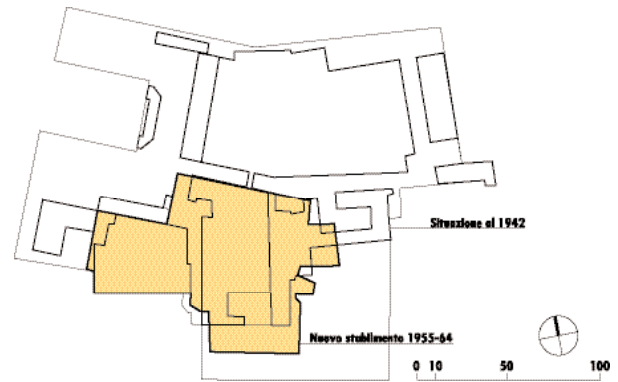
The new building, as can clearly be seen in the project drawings and as emerges from the initial model, would in part have replaced and in part gradually have overlapped the intricate system of buildings which had developed since the first original nucleus of 1908, according to a non-linear process interwoven between the engineering expertise of the Barilla technical office and the architectonic skill of Giordani.

The first works planned within the technical office in 1955-1957 concerned the West zone, renewing the historic block of buildings for production and redesigning the internal façade overlooking the marshalling yard, since 1942 the new area for the main entrance. This façade, built in 1957 to a design by the engineer Ugo Vitali Mazza (1902-1978), suspended on columns, with two orders of ribbon windows, was subsequently retained but completely reproporioned by Giordani, removing everything which might seem classicist (symmetries, frame listels), obtaining a more abstract character (ribbon windows which turn in the corners, continuity in the volumes), reintegrating it into a new intervention involving the entire block, as far as the new, more representative main body overlooking Via Emilia. The internal courtyard was thus concluded, in Giordani's design, with a façade, never realised, which was intended to extend until it replaced, to the North, the bakery of 1930.

This part, which can be clearly seen in the studio model, extended



The design by the architect Gian Luigi Giordani succeeds in dominating the masses and volumes of the complex and subdivided factory buildings. The design of the South façade displays unexpected compositional refinements, concealing in the edges the weight of materials which envelop the volumes (glass and blue and white tiles). On the facing page, bottom left, views from North-West and from South-West of the overall model [ASB, O, Stabilimenti, Foto Vaghi, Galloni]; in the right-hand column three photos by Bruno Vaghi of the newly-constructed building, with the façade along Via Emilia and the entrance from the large square in Via Veneto [ASB, O, Stabilimenti]. On this page, above, detailed view of the model, with the design for the long main body to the North, which was never actually built. Above, aerial view to the South-East of the suburban districts of the city of Parma with, at the centre, the Barilla factory and, at the side, the factory seen from the East in the 1970s [ASCPR; ASB, O, Stabilimenti].



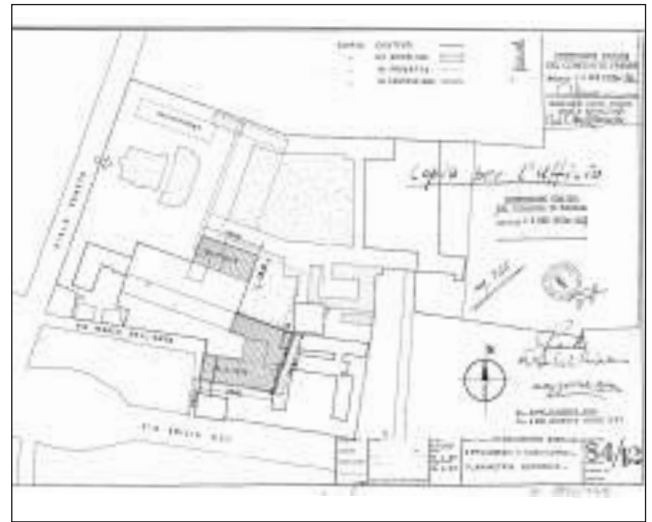
like a glazed gallery, suspended on pillars, leaving in transparency the slightly withdrawn reinforced concrete frame and floors. The body which formed the beautiful external façade along Via Emilia, on the other hand, was entirely new and clearly identified, also in typological terms, by a reinforced concrete structural frame, with very deep spacious floors (approximately 15 metres), opening onto a curtain-wall window facing South, to let in as much light as possible, mindful of a Rationalist tradition that was still alive. The complex overlooking Via Emilia was designed with unexpected compositional refinements, such as the continuous treatment of the surfaces of the large masses, made of glass or white tiles, with slender or negligible thicknesses, hidden in the edges (such as the South-East one), to detract weight from the painted backgrounds enveloping the volumes, and culminating in the tower element, containing a staircase, grafted onto the grassy bank, almost an embankment, designed by the landscapist Pietro Porcinai (1910-1986), in 1959-1960, which accentuated the different levels

of the terrain between the Parma countryside and Via Emilia (here known as *Strada Elevata*).

The interior was arranged according to a mesh which was slightly rotated with respect to the South façade, following older passages of pillars and construction lines, and was characterised by deep, very well-lit spaces and by darker cavities, packed with production equipment which, although renewed over time and adapted to new technical requirements, did not alter the typological substance, as is clearly shown by two different photographic reliefs executed in the same places at a distance of some years, the first in the 1960s and the second one at the end of the 1990s.

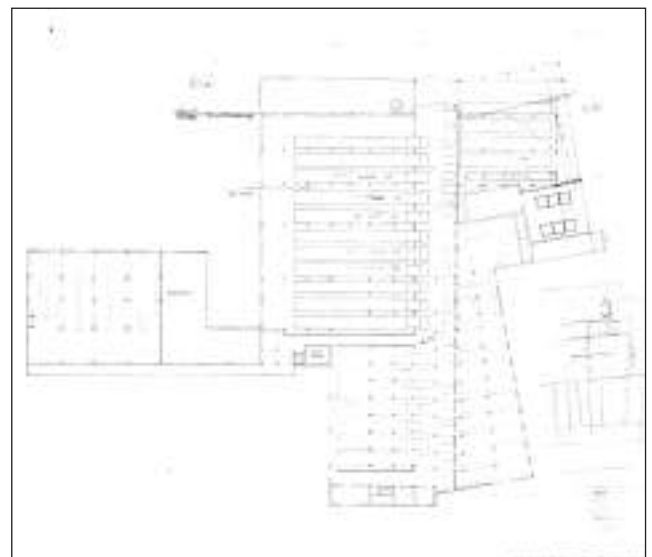
What is particularly surprising is the organisation, using metal scaffolding on large trestles, of the great double-height aisle which abuts the tower staircase to the East, placed on the two top floors, directly lit from above, serving the filieres at the beginning of the pasta production lines.

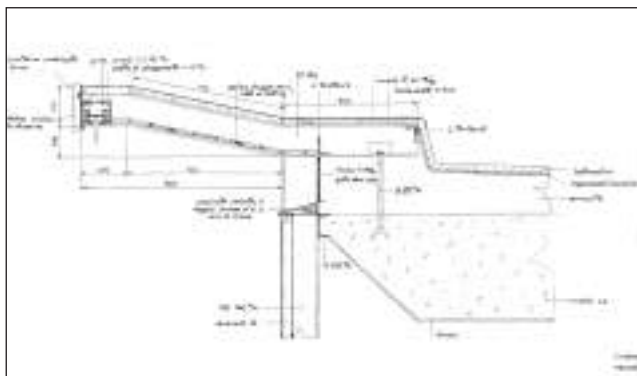
What is striking about this construction is the “method” of the de-



The factory designed by the architect Gian Luigi Giordani reorganises into a single densely concentrated complex a collection of factory buildings, transforming them starting with their planimetric structure and concluding, with a refined architectonic appearance, a process started by Barilla’s in-house technical office in 1955 and developed from this in terms of executive and constructive details.

From above, the planimetric outline with the pre-existing buildings and with the intervention of the years 1955-1964; at the centre, Gian Luigi Giordani, General location plan of the factory extension, 1957 [ASCPR, Building licence, no.275/1957]; alongside, Barilla technical office, Plan of the second floor of the factory, with the disposition of the production lines, 1958 [ASB, O, Stabilimenti]. Above, Pietro Porcinai, Studio design for the organisation of the green areas surrounding the factory, 1959-60 [ASB, O, Stabilimenti].





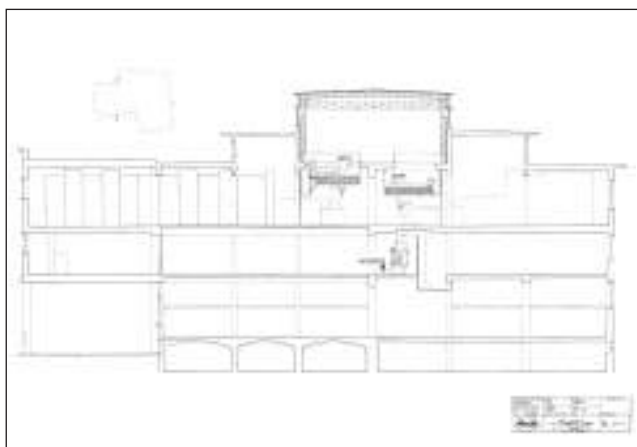
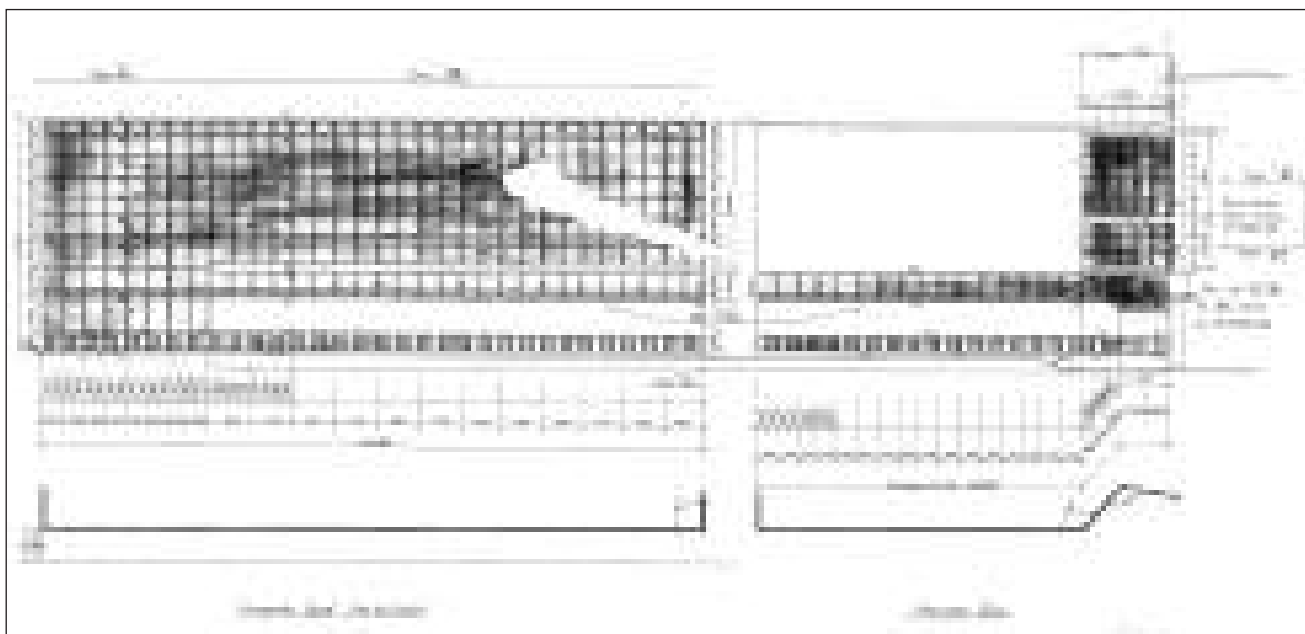
sign, still anchored to the work of Barilla's in-house engineering office, which organised the placing of the machines and the distribution of spaces, accompanying Giordani's actual architectonic plan in the development of the executive designs. The numerous construction details still preserved in the Historic Archive, for the partition of the facades, for the frames of the large window and for the refined cornice to the South, show the ability to lead even the most delicate architectonic phases back to the physiology of the industrial yard.

The combined characteristics of this building, the vertical structure, the composition of the glass and tiled walls, the transparency and luminosity, the relationship with the grassland, all referred back to certain ideal concepts regarding the typology of the factory. In particular, the idea of "a glass house", as an article which appeared in the company's in-house magazine was entitled in 1962¹, to underline the concept of a community company, which could be recognised in the architecture of its factories, in the diffusion of

the light from the great windows, which the Rationalist tradition had dictated to give more human dignity to the workplace, in the abstract play of hygienic tiled structures inside and outside, as in the small, old workshops for the production of bread and pasta, and culminating in the explicit individuality of the building, standing out in the suburbs of Parma like a "public building", which only very few factories, in the recent history of Italian industrialisation, had been able to express.

Its architectonic dignity and the use of materials characterised it far beyond its nature as an industrial building, allowing it to play a full part in the monumental fabric of the city.

The concatenation of demolitions and new constructions which should have led to Giordani's building rapidly and entirely replacing the old industrial complex, in actual fact intersected with a series of rapid transformations in the corporate, economic and technical structure of Barilla to the point of rapidly shifting this project to the edges of the entrepreneurial potential of the whole group.



The overall quality of the intervention can be seen in the construction details of the new factory. Above, Barilla technical office, Construction detail of the cornice on the South facade, 1959; above, Partition of the doors and windows on the South and East facades, 1959, and, on the left, Cross-section of the factory, with the design of the continuous presses on the second floor, in the double-height nave [ASB, O, Stabilimenti].



On the one hand, the activity of the old bakery had ended in 1952, thus concentrating production on the pasta sector. It was also in that period that the automation processes of the production lines were completed, introduced into the factory as early as 1957, even though still vertically organised. Moreover, the production complex very soon reached the maximum production volumes consented by the space available, which proved quantitatively inadequate for the development of the market. In fact it immediately became clear that a new complex was needed, hypothesised, according to a study of 1964 along the Autostrada del Sole². Despite this, the factory at Barriera Vittorio Emanuele was fully utilised until its final closure and subsequent demolition in 1999. The building, however, never proved to be anachronistic in its typology in relation to the technical requirements of its industrial activity (the one most specialised as regards the food tradition of Parma, assigned right up to the end to production lines of egg pasta and stuffed pasta), but its divestment coincided with the idea of no longer being

able to continue the series of successive transformations allowed for by this industrial area, which was now too far inside the fabric of the city for the dimensions and accesses necessary for the volumes produced today. It was in fact precisely in 1964, as soon as Giordani's factory had begun operating, that Barilla bought the new sites for the factory in Pedrignano, which began to be built in 1968 and became active in 1970, characterised by faster automation processes on transfer machines, horizontally extending production lines and industrial typology.

The life of the factory in Via Veneto, now Viale Barilla, continued, through gradual stages of dismantling, until 30 June 1999, the date of its final closure and the start of the demolition works.

But although perhaps it was no longer possible to update and reconfigure Giordani's building for a logistically and economically viable industrial activity, one instinctively wonders up to what point its transformability might not have allowed for its survival (together with the beautiful house by the architect Karl Elsässer of



Above, two views of the internal courtyard to the North-West, in the various stages of completion, with the design by Ugo Vitali Mazza (1955-57), above, and by Gian Luigi Giordani (1957-64) [ASB, O, Stabilimenti, Foto Montacchini]. Notice the stylistic alternations to the ribbon windows, which give an increased sense of lightness to the entire construction.

1935), instead of the laborious demolition task (testified to in a documented report³), given that by now the formal definition of this building and its executive quality had made it part of the city's monumental landscape, emerging well above its original function.

Notes

¹ "Una casa di vetro", in *Notizie Barilla*, April 1962.

² Pietro Gennaro e Associati, *Memo on various criteria of choice between investment alternatives*, typescript, 1964. [ASB, O, Stabilimento Pedrignano].

³ "Barilla factory in Parma: reclamation works and demolition", in *Recycling*, year 3, no. 3, Sept. 1999, pp. 66-71.



Two photographic campaigns realised inside the factory (the first in the 1960s and the second at the end of the 1990s) show the persistent typological set-up in the vertically organised production organisation, albeit with an increase in equipment which was modernised over the years and adapted to new technical requirements.

On the facing page: views of the second floor with the continuous presses and the storehouses characterised by spiral chutes for the

packaged product, in three photos by Bruno Vaghi datable to the early 1960s [ASB, O, Stabilimenti].

On this page: views of the second floor with the presses, a mezzanine floor and the steps situated to the North-West, towards the internal courtyard, in a series of photos by Kinta Kimura of February 1995 [ASB, O, Stabilimenti]. The factory ceased production on 30 June 1999 and was subsequently razed to the ground. The area is now involved in a complex project of urban requalification.

“Check Point Pasta” in Parma

Notes on the architecture of the Barilla works at Pedrignano

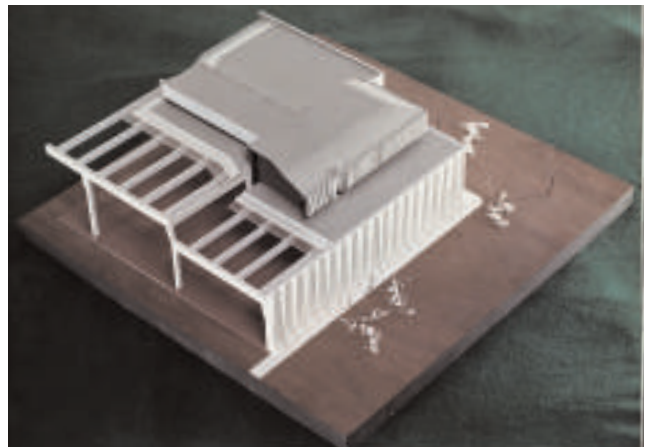
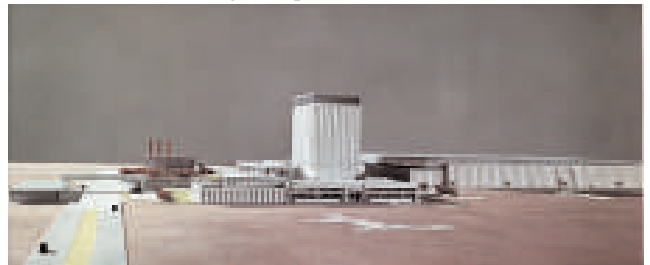
LUCA MONICA

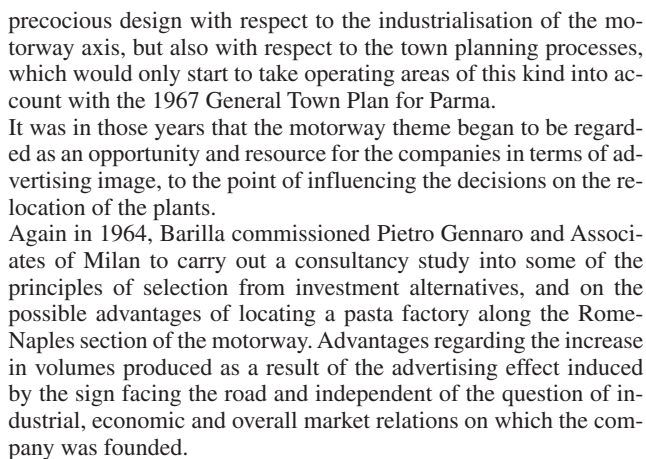


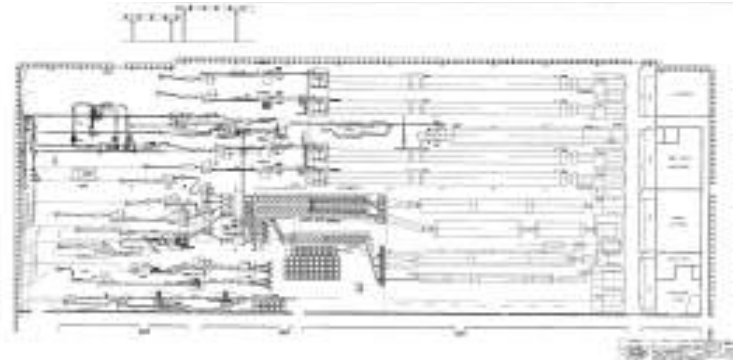
The Pedrignano plant, designed by Studio VRC, owned by the engineers Giuseppe Valtolina and Carlo Rusconi Clerici in 1968, stands out for the care taken over the architectural and technological solutions. It was an advanced plant for the Italian industrial landscape.

Above, an aerial view of the plant just after it was completed in a photograph by Bruno Vaghi [ASR BAR I A – Vaghi Foundation, 3051], and two views of the models, one an overall model of the plant and the other a detail of the roof with housings for the plant [ASR BAR I A – Vaghi Foundation, 9422, 9429].

The opening of the Milan-Bologna section of the *Autostrada del Sole* motorway in 1959 had progressively brought about the construction of an industrial landscape aligned with it, which was completely different from what would be found on the outskirts of the cities, as it had space available that was unusual for the time and was able to take advantage of excellent opportunities to locate. The Pavese motorway service stations, especially those built on bridges and designed by the architect Angelo Bianchetti (1911-1994) from 1959 onwards, were works of engineering conceived in architectural terms, and another such building was the Barilla factory. This was a genuine archetype, in which the use of up-to-date prefabrication and the detail quality derived from a construction industry that was highly advanced in the area of design. From 1964 onwards (the same year that the factory designed by the architect Gian Luigi Giordani (1909-1977) in Viale Veneto, today known as Viale Barilla, came into operation), Barilla took over the areas in which the future Pedrignano plant was to be built. This was of a







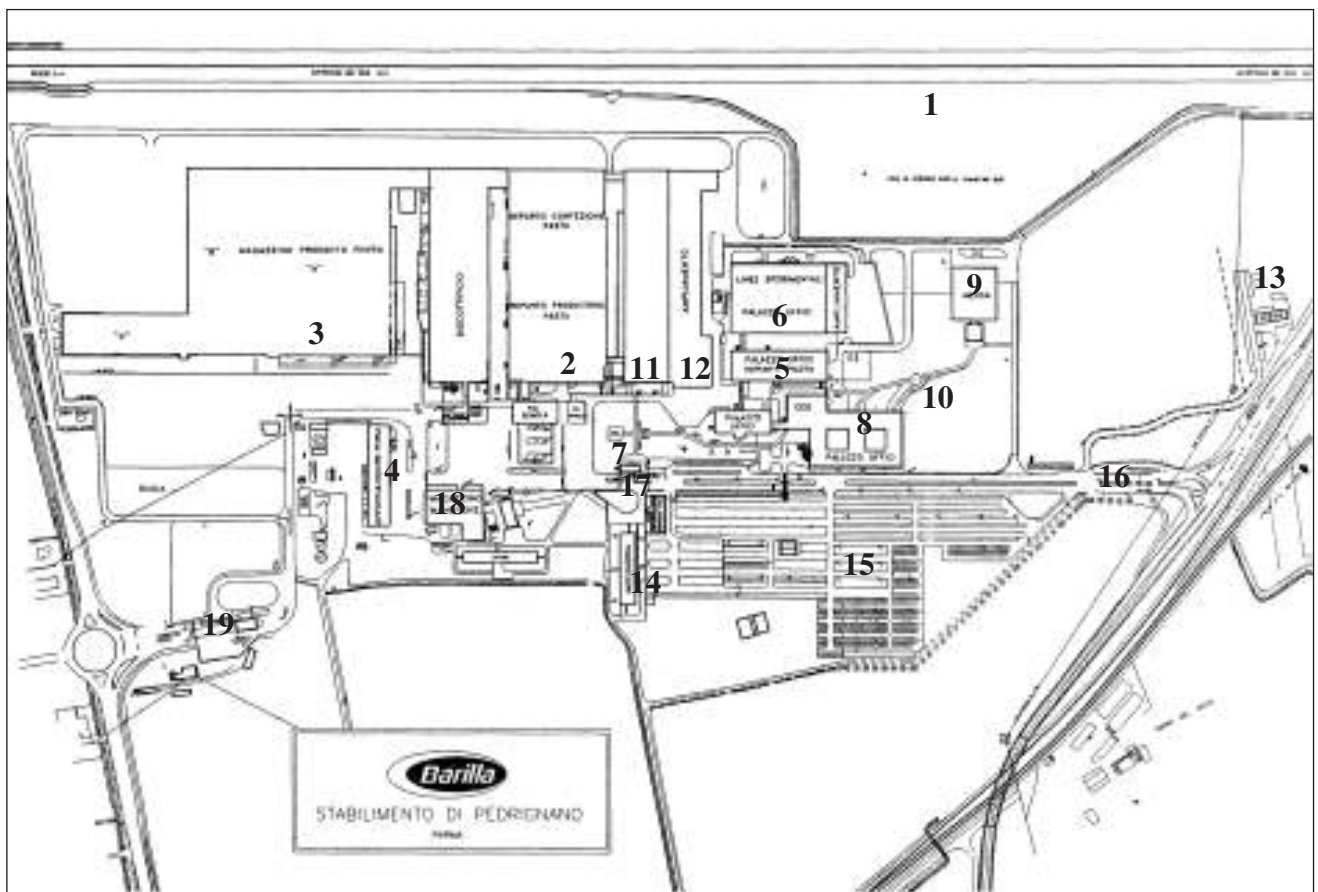
However from the point of view of location, the new plant did offer interesting opportunities. While the Barriera Vittorio Emanuele building had a strong concentration of space and a traditional vertical organisation of the activities, Pedrignano could extend horizontally, with continuous production lines, and could therefore be organised on the basis of the incessant process of automation with transfer machinery, which was developing in those years, with an impact on industrial culture that is eloquently described by the sociologist Frederick Pollock in his book *Automation*, published in 1957.

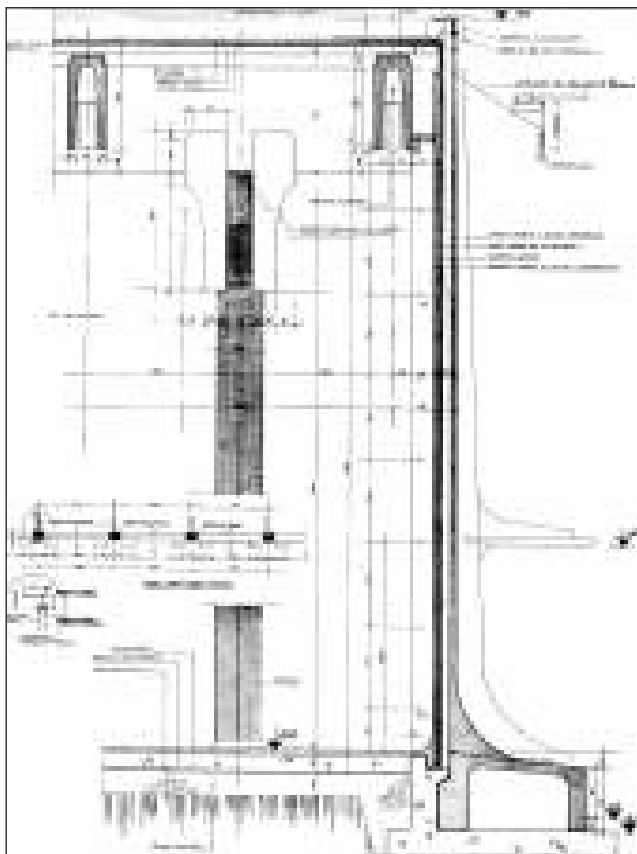
The Pedrignano plant is currently the heart of the Barilla industrial universe, involving a significant part of the economic activity relating to its products by guaranteeing the controlled quality levels starting from the milling of the durum wheat semolina, which mainly takes place in the Altamura, Ferrara and Matera plants, up to the processing cycles in the Parma factory, where the fully automated production line carries out all the interrelated processes,

from the durum wheat semolina stored in the large silos to the manufacturing, packing and storage of the pasta.

A striking feature of the design of this building is the decisive role taken on by the production lines, which are spectacular to look at, in terms of construction complexity, dimensions and functional organisation. All these features are closely linked to industrial engineering and are a result of the technical experience that had been built up. In the older Viale Veneto works, these skills had been largely deployed in Barilla's own offices, in a process of integration that was to take the architecture of the outer facades into a construction system in which there was great attention to detail on site and the organisation of the machinery and their structures.

At Pedrignano, on the other hand, the exceptional dimensions for the time (though even today this pasta factory is the largest of its kind in the world) had required a specific architectural design for the large covered area and its plant, and the internal construction of large metal structures and machinery that had never before taken





Alongside the logic of the spatial organisation of the Pedrignano pasta factory, which forms a block wholly closed in on all sides, is the sophisticated partition of the perimeter panels, as well as the compact internal distribution of the production lines.

Facing page, above, the plan of the pasta factory with the current layout of the production lines showing (right to left) the control cabins, continuous presses, dryers, packing lines and the conveyors to the warehouses.

Below, plan of the Pedrignano complex as it stands today:

1) Autostrada del Sole motorway and the Cortile San Martino service station. 2) Pasta plant and semolina silos, Studio VRC, 1968. 3) Warehouses, Studio VRC, 1968. 4) Technical service area, Studio

place, involving the main mechanical companies in the sector. In the photographs of the dark, cavernous inside site, these structures appeared as something absolutely new with respect to the traditional industrial landscapes we were familiar with.

For such a technologically advanced factory, it would have been better to install artificial lighting and a sophisticated air conditioning system, with completely closed facades, with a view to controlling the temperatures and humidity levels as the processing cycles required.

While the Viale Veneto works had been defined as a *glass house*, emblematic of a production community open to view, as stated in an article that appeared in the Barilla staff journal in 1964, this Pedrignano plant conceded nothing that went beyond the rigid relationship between machinery and operators, who were becoming progressively fewer due to the advance of automation, and exalted opposing values of extreme rationalisation and autonomy. In the seventies in Italy, such values could have been the reflection of a



VRC, 1968. 5) Offices, 1979. 6) Offices and experimental lines, 1979. 7) Wheat Fields sculpture, by Pietro Cascella. 8) Management offices, Vico Magistretti, 1994. 9) Company restaurant, Vico Magistretti, 1994. 10) Fountain, Pietro Cascella, 1994. 11) Egg pasta plant, 1995-96. 12) Filled pasta plant, 1998-99. 13) Company shop, 2000. 14) Engineering. 15) Parking area. 16) Gate-house 1. 17) Gate-house 2. 18) Barilla Insight. 19) Goods-in gate-house.

Top, construction detail of the prefabricated perimeter panels.

Above, two interiors with the dryers under construction and the finished plant, seen from the start of the production lines [ASB, BAR I A – Vaghi Foundation].



condition of extreme hardness in the working relationships – take, for example, the film by Elio Petri, *La classe operaia va in Paradiso* [The working class goes to Heaven] made in 1971 – today these do not have such negative connotations, and correspond to a working condition of undoubted dignity, in an overall balance relating to the recent history and business tradition of the Barilla family.

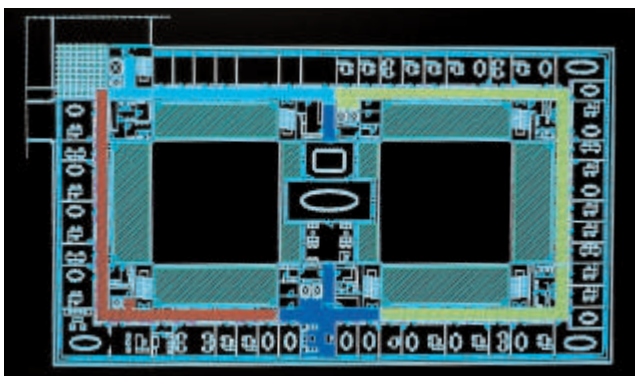
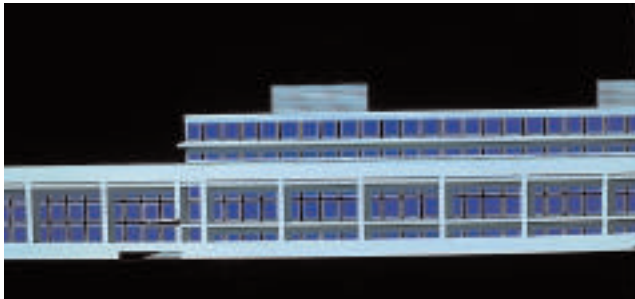
In other ways, the architectural design of the building corresponded to the declared autonomy and efficiency of the plant, the substance and image of a modern production capacity on the part of Barilla, generated within its industrial know-how and on the basis of a maturing of technique in this sector.

The design group was itself geared towards these criteria of construction efficiency, starting from the engineering design office of Giuseppe Valtolina (1904-71) and Carlo Rusconi Clerici (1914-89) of Milan, which had already worked in that city, on the Pirelli Tower, and the US engineering company Austin, for the executive de-

sign and construction work. This required a workforce of 600, all residing in the site area, during the most intense phases of the building work, from 1967 to 1970.

The building was designed with an interesting dominance by the composition of the large technical volumes of the roofs, emerging from the body of the main factory as if this was a kind of base for them, made up of the white prefabricated concrete panels of the facades. This block covered an area of 55,000 square metres, with a continuous facade along the motorway 340 metres long.

The most significant architectural detail is the design of the outer prefabricated panel which encloses the facades, from 7 to 10 metres high which, with its ribbing, almost of buttresses, makes the inner framework of precompressed concrete beams and pillars statically more stable against wind pressure. These self-bearing elements, with a shelf at their foot that holds them steady in the support, form a rounded plinth which, together with the series of ribbing accentuates the rhythm of the linear development of the fa-





acades. But as well as giving a support base to the panel, this base also gives it a profile that looks nothing at all like the continuous facades of other industrial buildings of this kind. The base actually unites the body of the factory to the land, making its volumes easier to identify, emphasising the linearity and making the wall more elusive, seemingly crushed against the line of the landscape in the dynamic view from the motorway.

It was possibly for these precise motives that this authoritative, severe, powerful work of architecture, which stands out clearly from other, more anonymous, examples along the motorway, was included in a 1979 referendum organised by the architectural journal *Modo* on the hundred most significant works of Italian architecture since 1928.

The Pedrignano complex still appears from the motorway today, as in 1970, with its clean detachment from the line of the road. However, with the passing of time a much more complex and wide ranging industrial zone has developed than it had originally been

planned. Starting with a series of expansions and the progressive addition of new units, such as the egg pasta factory built by Austin in 1995 and 1996 and started up in 1997, and the filled pasta plant built in 1998 and officially opened on 26 October 1999 in the presence of the Minister of Health, both built to replace the Viale Barilla plant which was being closed down, we should recall a number of architecturally significant episodes which contributed to the reconstruction of that sense of urban community that was so evident in the Viale Barilla complex, which was demolished on the threshold of the new millennium.

In the first place, we should recall the design that was never to become a reality, dating from around 1984, by Pietro Porcinai (1910-86), for the reorganisation of the areas surrounding the factory, which also extended to the other side of the motorway. Porcinai imagined the motorway entering the area of the plant and crossing it, running through a densely planted area and fixing it geographically as a significant point of reference, a kind of checkpoint,



The initial identity of the complex did not disappear with the emergence of new buildings and plant in the course of time, all of which are influenced by the architectural theme of attachment to the land, which is always visible at ground level.

Facing page, above, view of the office buildings completed in 1979. Drawings (elevation and plan of the second floor) and views of the management offices (1991-93) and company restaurant (1994) designed by Vico Magistretti [ASB, BAR O, Factory – Pedrignano].

This page shows two views of the management offices, taken from the north, above, and from the long access road to the production complex [ASB, BAR O, Factory – Pedrignano].



recognisable on the road between Milan and Bologna. In addition, several hundred white egg laying hens were to be placed on a lawn within these areas, gathered around a number of feeding troughs along the rim of the motorway, to symbolise the production of egg pasta as a kind of ruralised pop art.

Rather than go ahead with this installation, Porcinai was asked to lay out some of the internal parts of the factory, and Pietro Barilla preferred to place a series of contemporary sculptures on the lawns, and hang paintings by twentieth century painters on the walls of the offices, to build up an art collection that has now become famous, with works by, among others, Bacon, Balla, Boccioni, Cascella, Ceroli, Consagra, De Chirico, Léger, Ligabue, Marini, Picasso, Pomodoro, Savinio, Sutherland and Vangi.

However, it may be worthwhile mentioning that the theme of works of art in the workplace was never subjected to any rhetorical emphasis, but entered naturally, almost casually, into the picture, as a counterpoint to the view of the industrial landscape, dense in

steam from the many chimneys, which you can see from the administrative offices.

The theme of the visibility of the Barilla brand name with respect to the architecture of industrial buildings and the organisation of the outer spaces found its point of balance in the design of the signs by Bob Noorda (1927 -) in 1989, which involved all the plants of the industrial group.

These signs instinctively follow the blue prismatic profiles of the pasta packs and reproduce them in proportion to the structure, in horizontal or vertical, with a great strength of volumetric synthesis, highly coherent with the rarefied sense of space that determines the original, distinct nature of the Pedrignano building along the motorway. Finally, between 1991 and 1993, Austin completed two more buildings, designed by the architect Vico Magistretti (1920-), for the offices, the chairman's suite and the information systems, and then, in 1994, the second company restaurant, architecturally capable of presenting itself as a true stylistic counterpoint to the



The heart of the complex as it is today has taken on the form of a garden and square, with sculptures and a large plane tree in the centre. Top, aerial view of the complex before the management offices were built in 1991-93. Above, view of the monumental zone and the link between the durum wheat semolina and egg pasta plants.

Facing page, top, the new egg and filled pasta plants and, below, aerial view of the complex today, looking north west, with the Milan-Bologna motorway in the background and, above, the perspective of the three pasta plants – filled, egg and durum wheat.



first pasta factory of 1970, as if the two buildings ran along a spatial itinerary which leads the eye from the entrance to the entire complex.

The office building is organised around two square internal courtyards which expand with large terraces to the third floor, which houses the chairman's suite and the large meeting room, as well as the most representative nucleus of the art collection. The structure, very simple, consists of a reinforced concrete framework in relief on the outside for the first two floors and a raised part – designed while construction work was going ahead – in steel, designed as if it was an extension of the square mesh of the frames of the facade. The two buildings, offices and restaurant, taken together (this latter being the more simple of the two) express a strong sense of repetition of the square white framework on the facades and structure. The overall effect seems effective in introducing the Barilla complex by means of a surprising conducted tour, which has become more precise in the course of time, opening up on a garden-square,

with sculptures and tall plane trees, closed within the major volumes of the production units and silos, with dimensions, spaces and a sense of architectural drama which is rather reminiscent of the violent chiaroscuro of Piazza della Pilotta in Parma, as if this was the only known way to build a section of the city, the new heart of an industrial history and tradition.



Biographical entries



Pietro Barilla *senior*

(Parma, 3 May 1845 -
17 August 1912)

Pietro Barilla senior (to distinguish him from his grandson, also named Pietro) was born in Parma on 3 May 1845, the sixth of the ten children of Ferdinando, known as Luigi, and Angela Julia Lanati.

Alongside his elder brothers Ferdinando and Giuseppe, Pietro soon went to do his apprenticeship in the workshop belonging to his maternal grandfather Vincenzo Lanati, a baker who had a shop and bakehouse in Strada Santa Croce 183-185. Having finished their period of apprenticeship, all three brothers remained in the sector: Ferdinando continued working in the Lanati bakery; Giuseppe married Emilia Sivori, daughter of the baker Giovanni, and set up a pasta workshop in 1873; lastly, Pietro, in 1877 opened the workshop and bread and pasta factory in Strada Vittorio Emanuele 252 that was at the origin of the future G. & R. Barilla company that his sons

Gualtiero and Riccardo would run as of the first decade of the new century. In the Chamber of Commerce's registration book for the year 1877, Pietro Barilla is indeed enrolled as a 'manufacturer of bread and pasta'.

In the workshop in Via Vittorio Emanuele (now Via della Repubblica 88), near the church of San Sepolcro, production was still carried out using artisan methods. The equipment used, perhaps only a kneading machine and press, were made of wood and produced locally. The business was barely sufficient to maintain the family.

The work, which was carried out during the night so that customers could be offered fresh bread from the first light of dawn, was laborious and moreover was regulated by a fairly binding legislation both as far as the quality of the flour used was concerned and with regard to the type of baking. The pasta, naturally, could be processed and produced by day, but for it too, there were fairly stringent regulations in force.

Given the social importance that the production of bread and pasta assumed, then as now the fundamental foodstuffs of the Italian population, the bread and pasta-making business was subject to rigorous controls by the authorities, as well as to conflicts and pressures in the particular case, which was extremely frequent in the last decades of the 19th century, of bitter trade-union disputes that were not of short duration. In these emergencies, Pietro sat alongside the other major bread and pasta manufacturers in the city to discuss trade-union problems that impacted on night work, to negotiate price controls and measures suited to protecting, with the support of the

Chamber of Commerce, an activity that in those years had become of great importance for the economy of the province, bearing in mind that a certain quota of the pasta production was already being marketed outside Parma at that time.

The economic situation of the Barilla family in that period was certainly not prosperous and can be inferred from the tax rolls, which – given the statistical limitations of the findings – do, however, give a proportional idea of the importance of the various taxpayers. The three brothers Ferdinando, Giuseppe and Pietro reported an income which, compared to that of other tradesmen at that time, is about average, perhaps a little more in the case of Giuseppe, who declared L 2,200, whilst the other two only declared 1,800. This was nothing like the 20,000 liras declared by the miller, baker and pasta maker Fiorenzo Bassano Gneccchi. Almost all the other bakers and pasta manufacturers, on the other hand, were below 2,000 liras. This category, therefore, was not a particularly profitable one: the profession of baker, carried out using artisan methods with the sole help of family members was one of pure subsistence.

The year before enrolling with the Chamber of Commerce – a formality which in those days was usually carried out belatedly in relation to the actual opening of the financial year – on 27 July 1876 he had married Giovanna Adorni, who was to give him six children: Aldina (1877), Ines (1879), Riccardo (1880), Gualtiero (1881), Socrate (1885) and Gemma (1888). They all survived apart from Socrate, who died when he was still a newborn baby.

Pietro Barilla senior is remem-

bered as a man who, albeit of a modest nature, possessed organisational skills and was tenacious in pursuing the goals he had set himself, gifted with a spirit of sacrifice, enormous intuition and remarkable social open-mindedness.

There is no doubt that in him it is possible to detect that epic sense of enterprise that fascinates today's historians, who look not only at the purely economic aspect in entrepreneurial activity (the search for profits), but also at the realisation of a vision, of a dream, the way in which an entrepreneur embodies his idea, winning faith in it and infecting others with his actions even before they have been carried out. It is this enthusiasm for enterprise, for risk-taking, for the ceaseless quest of innovation that places the entrepreneur above and beyond the economics of the figures on a balance sheet alone, and it is this characteristic that can be perceived in Pietro Barilla senior and in his children and grand-children who would continue with his original idea in the same spirit.

In 1892 Pietro wanted to expand his turnover: he put the shop in Strada Vittorio Emanuele 252 in his wife's name and bought a second shop in his own name in Borgo Onorato, where the products from the main bakehouse were sold. As a result he subjected himself to an exhausting pace of work, but profits did not prove to be sufficient to cover the investment. On 26 June 1894, to save what could be saved from the onslaught of his creditors, he arranged for his wife to wind up the business in her name and opened up another one in the same street, Strada Vittorio Emanuele, at number 262, and on 3 July 1894 Pietro Barilla was forced to declare

bankruptcy and give up his second shop. But he was still not 50 years old and his time to retire had not yet arrived.

He continued to work in his wife's shop, to seek out new initiatives, to plan innovations and modifications in order to adapt the production to the ever changing tastes of the public. In 1898, after several years of hard, tenacious work, his finances improved to the point of allowing him to expand the warehouse for the raw material, flour.

With the use of a small wooden press he superseded the manual production phase and made it at least partly mechanical; then, at the turn of the new century, he replaced this rudimentary piece of equipment with a cast iron press and a kneading machine with a revolving plate. As a result he increased the production of bread as well as that of pasta, which immediately went up to two quintals a day and already by 1903 had doubled. In 1905, with the engagement of five workers, the business reached a production of twenty-five quintals of pasta and saw a proportional increase in that of bread.

Meanwhile, on 27 May 1904, his wife Giovanna died and it was therefore necessary to hand over the reins of the business to his sons Gualtiero and Riccardo. Before the moment of his death arrived, on 17 August 1912, Pietro senior had the satisfaction of being able to see the birth of his first grand-daughter, Riccardo's daughter, baptised with the same name as her grandmother, to witness the opening of the new factory outside Barriera Vittorio Emanuele and thus to leave both his family and his company, to which he had dedicated years of

commitment, of dreams and hopes, and also seen – and why not – some failures and disappointments, in excellent hands.

Ubaldo Delsante

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Biographical entries



Riccardo Barilla

(Parma, 4 March 1880 -
Salsomaggiore, 9 July 1947)

Riccardo Barilla was born in 1880, the third of six siblings, to Pietro and Giovanna Adorni. He attended elementary school until the fourth class and subsequently began to help his father who owned a modest shop with a small adjacent bakehouse for the manufacture and sale of bread and pasta in the city centre, in Via Vittorio Emanuele. For many years, the limited extent of the production forced the family to move with extreme caution.

A first attempt at expanding the business with the acquisition of a second workshop, in 1892, had to be abandoned fairly quickly. Moreover, in that period Pietro Barilla was only able to continue trading thanks to the credit given to him by his suppliers. Despite all these initial difficulties, and relying on the fact that most of the family helped with running the bakehouse

and the shop, the situation gradually improved. The millers began to offer their flour with extended payment terms, thus allowing the Barilla family to make some small investments. The processing of the pasta, initially carried out by hand by Pietro and Riccardo Barilla, was made quicker and more efficient with the adoption of a wooden press that allowed for a daily production of about thirty kilos.

Some time later this machine, which when all is said and done was still of an artisan nature, was replaced with a more modern cast iron press with a kneading machine, a tool to firm up the pasta. In this way levels of production suddenly increased: at first to a hundred kilos a day and then, with the redoubling of these machines and with the help of five or six workers, to twenty-five quintals. In the early years of the 20th century Barilla's brother Gualtiero returned to assist the family. Up until then he had been studying at a seminary, ready to set off to China as a missionary. As a result the two brothers practised a sort of family division of labour: whilst Riccardo supervised production at close hand, Gualtiero was in charge of selling the products, also making some initial forays into the province of Parma and subsequently outside that area as well. The transition to a more properly industrial dimension took place around 1910, when the Barilla brothers rented a building (which would subsequently become their own property) situated on Via Emilia and equipped with vast warehouses.

The factory was equipped with the most up-to-date machinery available and production, once started, immediately increased from 30 to 100 quintals a day. The fact that the

entire thing had been purchased by incurring a debt shows that the company had by now gained such reliability, also at the financial level, that openings of credit in its favour could reach figures of some importance. However, it was with the outbreak of the first world war that the G. & R. Fratelli Barilla firm had its first important successes at national level. In 1917 the production of pasta rose to three hundred quintals a day, whilst around two hundred workers were employed in the factory (which operated with four-hundred horse-power electric engines). This allowed the company to obtain a declaration of auxiliary, thanks to the support of the Minister of Education Agostino Berenini (1858-1939), with all the advantages that in theory this provision entailed: more certain supplies of flour, greater control over the workforce employed, constant relations with the state organs that directed the war effort and were involved in the policy for supplies. In actual fact Barilla also suffered more than a little from the restrictions and slowness with which the competent ministry carried out the allotments of wheat. Furthermore, the centrally established price controls, both for the pasta intended for the troops, and for the pasta put on sale for the civilian population, substantially reduced the profits of many companies in the sector (and in certain cases balance-sheet losses were also recorded). However, this was not the case with Barilla, which emerged from the war with a workforce numbering about three hundred. On the death of his brother Gualtiero in 1919, Riccardo was left to run the company alone. His three sisters, despite having a right to a share of the inheritance, were never actively involved in the man-

agement of the business.

On the contrary, his wife, Virginia, always worked alongside her husband. The company was obviously no longer a mere workshop with a bakehouse. However, the mindset of the baker who worked there with his family members persisted tenaciously in Riccardo, driving him to deal at close hand with all the phases of processing and marketing the product, as though he were still at his father's workshop in Via Vittorio Emanuele. At the same time he developed a particular social awareness of the problems in the city, giving preference to employing needy families, granting aid and support to the activity of Father Lino Maupas (1866-1924), a Franciscan of Dalmatian origin who was involved in charitable work with prisoners, the young inmates at the reformatory and the poor classes. Riccardo also made financial contributions to the Marian celebrations commissioned by the bishop Mons. Guido Maria Conforti (1865-1931) in 1926, to the erection of the parish church of Corpus Domini not far from the factory, and to the erection, in 1939, with a donation of 50,000 liras, of the Caseificio Scuola [Cheese-factory School], which was built next to the Parma Centrale del Latte [Dairy]. It was in the Fascist period that Barilla made a genuine leap of quality, taking its place among the foremost companies in an expanding sector. There is no doubt about the personal merits of Riccardo and of his close collaborators. He was constantly aware of the need to maintain the operating systems at the highest possible technological level. Hence his constant trips to Germany to look at and buy modern machinery for his factory. The production of pasta was differentiated

through the manufacture of products intended for a clearly established clientele (those types of pasta which, according to Riccardo, could be defined as 'luxury' items), with the launch of a line of products with therapeutic characteristics, the gluten pasta range, particularly recommended for children. Finally, a good commercial organisation made it possible for the company to start covering much of the national territory and to be present in all the Italian colonies. The only weak point in a structure that was otherwise *avant-garde* in Italy was the company's lack of independence from the millers, given that Riccardo never succeeded in installing a mill, which would have placed him in an advantageous position over his competitors. The development and strengthening of the company's production activities (on the eve of the second world war the daily production of pasta stood at 800 quintals, whilst the workforce numbered around eight hundred and fifty) would not have been possible however without the intervention of extra-economic factors. Having enrolled in the National Fascist Party and, according to a contemporary source, on excellent terms with the secretary of the latter, Achille Starace (1889-1945) (State central Archive, Special Secretariat of Il Duce), at the beginning of the 1930s Riccardo Barilla tried to take advantage of this for his own business activity. From 1932 with constant donations of his products (in particular of substantial quantities of gluten pasta) to the *crèches* of the National Institute for Mothers and Children and with donations of money (in 1933 he made available to the National Fascist Party 10,000 liras as a contribution to the construction of

Palazzo del Littorio in Rome), he was able to win the friendship of Mussolini, to whom he made constant visits from 1933 whenever he was staying in Rome. These contacts must have been fruitful: on 24 May 1934 Riccardo was given the title of *Grand'ufficiale del Regno* and, towards the mid 1930s, the Barilla company was able to undertake the supply of numerous state and state-controlled bodies, military administrations, colleges and hospitals. In 1935, however, Riccardo was refused the licence to supply the military garrison in Parma with bread, as he had requested. The reason given was that in so doing he would have helped to increase unemployment in the province (this refusal continued in the following years). This is proof of the probable existence of difficulties in Riccardo's relations with the local political authorities. These are testified to by a press release from the press office of the Parma federation of the National Fascist Party (published by the *Corriere Emiliano* on 28 June 1938), which heaped discredit on him, by supplying details of the occurrence of the restitution to Riccardo's daughter and son-in-law of their wedding rings, offered to the homeland on the occasion of their marriage, because they were stamped with the hallmark of inferior gold, as well as various appraisals intended to put him in a bad light in Rome, found in an informative report by the local Fascist political group (Special Secretariat of the *Duce*). In the latter Riccardo was painted as a boss of the old school, authoritarian, unpopular with his fellow citizens and unwilling to accept the party's interventions in the running of his factory. He was also accused of

Biographical entries

maintaining levels of pay that were lower than the average for the sector, of having among his employees an excessive quota of women and girls, responsible furthermore for jobs that were not suited to their physical capacities, of having been one of the last in the Parma district to agree to the forty-hour working week (and of insisting, even afterwards, that the hours were in fact protracted by a quarter of an hour without overtime pay), of being on bad terms with the Fascist trade union and of not wanting to engage members of the forces in his factory. On the one hand these accusations did not have any negative practical effects on Riccardo's business. He cut down his visits to Palazzo Venezia, but continued to receive offices and honours, becoming a member of the body of directors of the Trade Union of pasta-makers, rice-manufacturers and threshers and in 1938 receiving the honour of *Cavaliere del Lavoro*. On the other hand, they do not prove, at the historical level, to have much foundation. His links with the regime (in 1941 he made a further subscription of 50,000 liras in favour of the NFP) were in all likelihood motivated by the need to obtain political support to expand the company's activity (this would also explain the bad state of his relations with the local Fascist organisations). The day after the Liberation, Riccardo Barilla's name was never included in the expulsion lists: this seems to be a further proof that in the war years his relations with the civic population, with the workers in his factory and with the anti-Fascist political forces had developed along lines of increasing agreement. In the immediate post-war period Riccardo Barilla allowed his sons Pietro and Gianni to

assist him and gradually replace him at the helm of the company. He died in his house on the hills of Salsomaggiore on 9 July 1947 at the age of 67.

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Gualtiero Barilla

(Parma 9 August 1881 - 17 May 1919)

Gualtiero Barilla was born in Parma on 9 August 1881, penultimate of the five children of Pietro and Giovanna Adorni. Called to a religious vocation, rather than working in the company, he did a normal course of higher studies in a seminary and, for a brief time, at the Foreign Missions Institute, with the intention of going to China to work as a missionary. He enrolled in the conscription lists on 18 July 1901 but benefited from a number of deferments precisely because he was a pupil at the Institute. At the time, as his matriculation card reveals, he was 1.72 m tall, with a brown complexion and brown hair and eyes. However, his family put pressure on him to abandon his dream of becoming a missionary and instead devote himself to the company alongside his elder brother Riccardo. However, Gualtiero, unlike his brother, who was exonerated on health grounds, had to leave to do his military service on 31 December 1902, an absence that effectively lasted for almost four years. At first he was enrolled as a pupil sergeant in the

43rd Infantry Regiment; promoted corporal on 30 June 1903 and sergeant on 31 December 1903; a sharpshooter (as a civilian he had been a member of the National Target Shooting team), he moved to the 56th Infantry Regiment on 5 January 1904; discharged on 27 November 1906; enrolled in the Mobile Army on 15 June 1910, he was called up several times, also during the Great War, but his exemption was always deferred and in fact he no longer wore the uniform of the Italian army. With the return of Gualtiero to the bosom of the family, a sort of division of labour between the former and Riccardo was achieved: in particular, Gualtiero was entrusted with the job of procuring business, whilst Riccardo and his sisters worked in the workshop. First on a bicycle and then on a motorbike, Gualtiero travelled through the city, the province of Parma and then through other provinces and regions too, constantly expanding the company's turnover. Gualtiero was undoubtedly the one of the two brothers and business partners (the three sisters soon ceased to be involved in industrial activities) who from the outset put his mark on the company. "A megalomaniac", as Pietro junior would later describe him, who, however, was only able to know him directly as a child; a megalomaniac in a positive sense though, and perhaps he meant that he was capable of taking risks and assuming responsibilities: a real entrepreneur, in other words. Although he had renounced his missionary vocation, he maintained a civil and cordial relationship with the religious world. He was therefore well-known and well integrated in the Catholic circles in the city, since (in 1907) the bishop Mons. Guido Maria Conforti had returned to Parma to head the diocese. The latter was the founder of the For-

eign Missions Institute, but above all he was a person who was extremely willing to accommodate the social expectations of the population and to combat with the weapon of commitment and direct action, rather than with simple and fruitless anathemas, the widespread political trends opposed to the church and to religion, partly by relying on the work of laymen. Gualtiero was responsible for the company's policy of being particularly open to the outside world and to social issues, supplementing the work done by the public institutions. This policy became evident during the Great War, when Barilla was always in the front row in the initiatives aimed at supporting and assisting soldiers and their families. Furthermore, in the autumn of 1918, on the reconstitution of the Public Assistance with the return from the front of numerous members, the Barilla brothers were among the first to make a contribution, together with Local Authorities and private citizens, to this association, which recruited volunteers in the most popular districts of the city. It was always Gualtiero, in the difficult years of the bitter trade-union struggles that preceded and followed the Great War, who held talks with the workers' representatives and with the city Authorities, warding off, as far as was possible, the exacerbation of conflicts, and inaugurating a paternalistic approach to the debate between corporate management and the workers, intended to improve the sense of belonging of each employee to the company and to the civic community. He was also responsible for the company's advertising image, created by using the best of what the city had to offer in terms of artists and lithographers, and Parma did in fact boast an excellent tradition in this regard and could count on excellent schools, such as the long-established Academy

of Fine Arts. Of course Riccardo played a full part in all these initiatives and on Gualtiero's premature death, he was able to develop these projects, gradually expanding the company's horizons, without interruption or abrupt changes of style. Gualtiero, who had not married and had no direct heirs, died of typhoid, probably contracted during a business trip to Naples, when he was less than 38 years of age, on 17 May 1919. On that occasion it was possible to measure the esteem he enjoyed: his family did in fact receive words of sincere condolence not only from the business and Catholic circles to which Gualtiero belonged, but also – and account should be taken of the climate at the time, namely the 'hot' months of the immediate post-war period – from the trade-unions and even from the most extremist political world.

Ubaldo Delsante

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Biographical Entries



Pietro Barilla

Parma, 16 April 1913 - Fraore (Pr), 16 September 1993

Pietro Barilla was the second child of Riccardo and Virginia Fontana. After attending various colleges in Italy, in 1931 he went to complete his education in Germany. Subsequently he did his National Service. In 1934 he began working in the family company as a salesman. In 1936, in the renovated offices in Viale Veneto, he supervised the organisation of sales, agents and transport. Three years later the company numbered 800 employees, with a daily production of 700 quintals of pasta and 150 quintals of bread. Particular attention was paid to the company's image. Salesmen were equipped with Topolino cars: an innovative move. The penetration of foreign markets also began. In 1941 Pietro Barilla was called up, in the third regiment of drivers and sent to the Russian front. On his return to Parma (1943), he began working in the company again, under Nazi occupation. On the death (1947) of Riccardo Barilla, the reins of the company passed to Pietro and to his brother Gianni. After study trips to the United States, the Barilla brothers gave the company a modern industrial imprint: good-quality mass production, sealed containers, advertising, balanced price. In 1952 Pietro Barilla ended the production of bread in order to concentrate on pasta: the long life of the product allowed for a much more interesting industrial and commercial development. A modern advertising campaign was launched (1952) with the collaboration of graphic designers such as

Erberto Carboni and men of culture such as Pietro Bianchi. The company received the Golden Palm for advertising. In 1955 Pietro Barilla married Maria Maddalena Da Lisca, from Venice. From this marriage were born Guido, Luca, Paolo and Emanuela. In parallel to the development of the company, Pietro Barilla paid special attention to the human factor. The personnel policy acted as a support for the construction of houses for employees, for the constitution of the "R. Barilla" internal solidarity fund and for the establishment of the *Medaglie d'Oro* [Gold Medals] Group. In 1959 Barilla produced 4000 quintals of pasta a day. The company, by now one of the leaders in Italy in the pasta market, was transformed (1961) into a Joint-Stock Company and an organisational structure was established, based on one general management and seven operational managements. In 1965 the factory for breadsticks and crispbreads got underway in Rubbiano di Solignano. In 1968 Pietro Barilla was awarded the title *Cavaliere del Lavoro*. In the same year the building of the world's largest and most technologically advanced pasta factory began in Pedrignano. However, the difficult historical period and the cost of the work at Pedrignano created problems for the Barilla brothers, who in 1971 sold the company to the American multinational W. R. Grace. In 1976 the Mulino Bianco brand was launched, which marked the definitive take-off of the diversification into baked goods. In 1979 Pietro Barilla bought back the company and once again became its chairman. In 1986 Pietro was awarded an honorary degree in Economics and Business by the University of Bologna and the following year the Barilla Company donated to the University of Parma the didactic seat of the new Engineering Faculty.

Pietro's elder sons, Guido and Luca, became operating vice chairmen of the company in 1989, the year in which, with a turnover of 2070 billion lira, Barilla was the top Italian food company with 27 factories, two of which abroad, and 6,000 employees. Between 1990 and 1992 it bought the Pavesi company. The turnover reached 3,330 billion lira and there were 8,300 employees.

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Gianni Barilla

Parma, 6 July 1917 -

Giovanni Barilla was born in Parma on 6 July 1917, the youngest child of Riccardo and Virginia Fontana. Endowed with an athletic and long-limbed physique, he distinguished himself in his high-school football team as right half, "the driving force", as they used to say then, a characteristic which was very soon transferred from the football pitch to the factory. After studying classics at the "Maria Luigia" school in Parma, he enrolled in the faculty of Chemistry at the University of Bologna, but, having given up his studies due to the war, he devoted himself entirely to work, first assisting and then replacing in 1947 his father Riccardo (> I, Entry, p. 362).

At the height of the war, in 1941, Gianni Barilla married Gabriella Dalcò (Florence, 1920), by whom he had three children: Riccardo (who was born in 1942 and died in 1961), Beatrice (b. 1946) and a second Riccardo (b. 1962). He devoted all his spare time to his wife and children and within the family circle followed his main cultural passion, for antique furniture, of which, always relying on the opinion of experts, he has collected selected pieces to furnish his home. Among the first to arrive in the morning and among the last to leave late in the evening, Gianni – as he is familiarly known even by his colleagues – assisted his elder brother Pietro at the helm of the family company and, although remaining constantly fully aware of every fact relating to the company, was personally responsible for administration and pro-

duction, and established an increasingly complete and in-depth quality control both on raw materials, which come through the factory gate daily, and on the products which leave it just as rapidly, paying great attention and care to details, even those which on the surface seem insignificant. Although shy and reserved by nature, his relationship with his closest colleagues, with the staff in general, with the outside professionals who collaborate with the company, with the suppliers and with customers is cordial and direct, marked by the utmost helpfulness, but at the same time, the utmost professional competence and precision.

After World War II, regular production of bread and pasta started up again in the Barilla factory, but with great difficulty, due to the lack of raw materials. Out of necessity a mix of five cereals was used: rye, oats, millet, wheat (durum and soft) and barley. Quality control was not simple from the technical point of view and so Gianni decided to gradually develop the chemical laboratory to carry out exact controls both on incoming flours and outgoing finished products.

Aware that quality was achieved not only by means of technical controls, but above all with the mechanisation and automation of labour, he constantly suggested innovations, whose practical solution was requested from the technical offices. Technological innovation also had a great influence on the environmental and working conditions of the employees, and its progress was always his constant concern. At the close of almost every year, until the end of the 1960s, the company was expanded by using the spaces in the area in Viale Barilla and renovated and modernised equipment, until, having used every available area and spread production activity over seven days a week (during the year the factory now only closes at Easter, on the 15 August bank holiday and for Christmas), it became necessary to find a different and radical solution. With regard to purchasing raw materials, he looked at quality, but naturally also at price and maintained constant contacts with suppliers and their representatives; he had a direct line to the head of his own buying office, together with whom he examined and resolved every problem. He also paid particular attention to innovation in the delicate sector of packaging, a field which has more than a little influence on the shelf-life and presentation of the product and which

is in constant and rapid development. He examined every problem of an organisational and technical nature with breadth of vision and far-sightedness, from the constant point of view of obtaining the improvement of the production and economies of scale to justify the times and costs of the innovations. He instituted a Documentation Office to gather and submit to the management the available studies and research pertaining to the subjects dealt with in the company.

He always considered it incongruous to use road-transport to move raw material from Tavoliere delle Puglie to Parma and always hoped for an innovation in methods of transport, which even today every now and again comes to the attention of the authorities, without being resolved however, namely the realisation of sea routes and river routes along the Po, which would be much more economical and ecological. Naturally, he was a forerunner in the use of freight containers, which he encouraged ever since they were introduced.

The sales sector, and consequently the advertising sector, was the province of his brother Pietro, who used the Parmesan designer Erberto Carboni. Towards the end of the 1950s Gianni, backed by the general manager, Manfredo Manfredi, convinced his brother to opt no longer for a graphic designer, but for a proper agency.

This new direction gave rise to the subsequent advertising campaigns which characterised Barilla's progress also in terms of fame and diffusion of the brand. In this period Gianni was also concerned with giving the company a structure of a managerial type to achieve a better division of power, which was obtained thanks to the collaboration of external consultants. These consultants formulated the budget-management mechanism, according to modern criteria at the time used in Italy only by very few large companies. In 1961 Barilla was transformed into a joint-stock company.

In anticipation of building a large new factory in addition (then as an alternative) to the one in Viale Barilla, from the second half of the 1960s Gianni made contact with a multinational engineering company, the American firm Austin, which specialises in the construction of large pieces of equipment using the "on the road" system, little known in Italy at that time. In November 1969 the complex in Pedrignano was finished and a new production line began followed by others in the course of 1970. At the new factory, Gianni inaugurated a sy-

stem developed and patented by the company's technical offices to transport flours using a single large cloth sack, which was unloaded in the factory by a crane directly into a hopper to be sent to the silos. This system facilitated the quality control of the unloaded goods, but above all allowed the carrier to leave the factory with an empty body and therefore offered the opportunity to make the return journey loaded rather than to no purpose.

The sale of the company to Grace was studied and worked out personally by Gianni, who began to feel a strong sense of fear as a result of the political and social events that characterised the years following 1968. It was this same feeling, shared by his wife, which led him, in 1975 to move for good to Switzerland, first to Lugano and then to Geneva, where he still lives.

Ubaldo Delsante

Sources and Bibliography

There is no bibliography on Giovanni Barilla. For the compilation of this entry we drew on an interview given by the former general manager of Barilla, *Manfredo Manfredi*, to Giancarlo Gonizzi on 1 April 1995 (> II, pp. 250-257) and on a meeting held at the Barilla Historical Archive on 6 March 2002 with:

- *Emanuele Ceccherelli* (b. 1914), graduate in chemistry, employee at the Experimental Station for Preserved Foods and an external consultant for Barilla from 1947 to 1951, later recruited by the firm as head of quality control until 1976;
- *Fausto Bertozzi* (b. 1927), graduate in Mechanical Engineering, head of Barilla's technical office and in charge of the design of machines and factories from 1958 to 1992;
- *Emilio Alfieri* (b. 1921), in charge of Barilla's buying division from 1942 to 1982;
- *Mario Bianchini* (b. 1917), freelance, consultant and friend of the Barilla brothers.

Biographical entries



Guido Maria Barilla

(Parma, 30 July 1958 -)

Guido Maria Barilla was born on 30 July 1958, the first son of Pietro and Maria Maddalena Da Lisca. After studying Classics in Parma and at the Sambridge School of Weston in the USA, he went on studying philosophy at the University of Milan.

He entered the company's Barilla France subsidiary in 1982. In 1988, he became a member of the board of directors of Barilla G. e R. F.lli S.p.A., and in the same year became vice-chairman, together with his brother Luca.

In 1989, he became chairman of Barilla Dolciaria S.p.A. and vice-chairman of Barilla Alimentare. In September 1993, following the death of his father, he became chairman of the group's holding, Barilla G. e R. F.lli.

From 2000 to 2002, he was a member of the presiding committee of Confindustria, as delegate for the education and knowledge activities.



Luca Barilla

(Milan, 12 May 1960 -)

Luca Barilla was born in Milan on 12 May 1960, the second son of Pietro and Maria Maddalena Da Lisca. After attending the Maria Luigia High School in Parma, he completed his education in the USA.

His first jobs at the company were in 1980 and 1981, working first for a few months in the production plants of the company, then alongside the sales representatives.

In 1984, he entered the management team as a product manager, and in the following year he gained direct sales experience with Barilla France in Paris.

In 1986, he completed his management training in the USA, and in 1987 he became a member of the board of directors in the parent company, Barilla G. e R. F.lli S.p.A., becoming executive vice-chairman the following year together with his brother Guido.

Since 1998, he has been managing director of GranMilano (Le Tre Marie, Panem [up until 2003] and Sanson brands).



Paolo Barilla

(Parma, 20 April 1961 -)

Paolo Barilla was born in Parma on 20 April 1961, the third son of Pietro and Maria Maddalena Da Lisca. After completing his studies, he was a professional racing driver for a number of years, and became Italian go-kart champion. He then went on to compete in the prototype category, winning the Le Mans 24 Hours event in 1985, and in Formula One.

He entered the company in 1991. Initially, he worked at Barilla France, the group's French subsidiary, then went on to deal with production processes and technology, where he was able to apply the experience built up in the automotive field. He became managing director of the Barilla Group in November 1993.

Paolo Barilla is vice-chairman of Barilla G. e R. F.lli S.p.A. From November 1998 to January 2000, he was managing director of Barilla Alimentare.

From 2000 to 2002, he was chairman of AIM, the Association of European Branded Industries.

Biographies of Authors – I

There follows a collection of short biographical profiles of the principal figures mentioned in this book who worked for Barilla in various fields (from graphics and communication to architecture and design). Each entry is accompanied by an essential bibliography and, where possible, with an iconography. Without claiming to be exhaustive, the biographies are designed to help the reader set the protagonists more clearly in the wider social and professional context in which they moved.

The entries are signed by:

G. C. Gianni Capelli
G. CAL. Giuseppe Calzolari
G. CAV. Gianni Cavazzini
G. D. Gillo Dorfles
C. F. Cecilia Farinelli
G. G. Giancarlo Gonizzi
M. B.B. Maurizia Bonatti Bacchini
U. D. Ubaldo Delsante

■ RAOUL ALLEGRI – Designer (Parma, 1905 - 1969)

Raoul Allegri was a strict teacher and populariser of art and a passionate expert on local art. He successfully followed courses at the 'Paolo Toschi' Institute of Art, graduating 'with honours' in 1927 in mural, pictorial and plastic decoration under the guidance of teachers such as Carlo Baratta and Daniele de Strobil.

In 1928 he opened the *Allegri Pubblicità* studio at Via Vittorio Emanuele, 133, where he dedicated himself to advertising until 1938. His creations of that period include adverts for Borsari, labels for O.P.S.O., posters for VOV Pezziol and Calzature Zanlari, and countless adverts for canned tomatoes, for the most part produced by the F.lli Zafferri workshop, with which he had a close working relationship.

On 6 October 1930 Allegri created the poster *Le migliori paste* [The best pastas], with a blackman devouring spaghetti in the foreground in a parody of the film *The Jazz Singer*, in tone with the bright shades of colour of Futurism. The poster was directly acquired by Zafferri and then personalised by the latter for Barilla. Two other posters for the Barilla Pasta Factory from the early 1930s are also attributable to him: *Uovo cameriere* [Egg waiter] and *Cinese con pastina glutinata* [Chinaman with gluten pasta].

As a populariser and historian of local art he wrote critical essays and reviews, published in the magazines *Aurea Parma* and *Parma per l'Arte*, of whose Committee he was organiser and Chairman.

M. B.B. - G. G.

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■ MARIO BACCIOCCHI – Architect (Fiorenzuola, 1902 - Milan, 1974)

Mario Bacciocchi stands out among the architects active in the early 20th century who were responsible for important works in the historic town of Salsomaggiore, in Parma and throughout northern Italy. His professional training entailed gaining a diploma as a building surveyor and the prestigious diploma of Professor of Architectural Drawing, awarded by the Accademia Reale di Belle Arti in Milan. In addition he attended three-monthly courses at the school of Piero Portaluppi, a teacher of Composition at Milan Polytechnic.

Taking advantage of countless design opportunities offered to him by the impresario Fonio, Bacciocchi made a marked contribution to improving the architectonic and town-planning image of the spa town, bringing to it ideas and important practical achievements.

Suffice it to mention the Villa Barilla (1925) on the hills towards Tabiano, the extension of the Grand



Hôtel et de Milan (1926), the façades of the *Acqua Amelia* factory (1927), the unfinished design for the *prato delle saline* [saltpan meadow] (1926) and the Cinema-Teatro Nuovo (1934).

He was responsible for the extension to the Grand Hôtel di Gardone Riviera, the urbanisation of the Niguarda district in Milan, Kursaal-theatre, restaurants and bathing establishments in Grado (Trieste), the seat of the Faculty of Agriculture at the Università Cattolica in Milan, the Metanopoli complex in Milan and the fixed and moveable furnishings in the first Barilla offices and shops in Parma.

With regard to the latter, which have unfortunately now been lost, we have outlined an in-depth stylistic and constructive analysis in the chapter of this book dedicated to the Barilla shops.

G. C.

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■ LUCIANO BONACINI – Designer (Verona, 1908 - Milan, 1981)

Luciano Bonacini was born in Verona in 1908 and was an advertising designer. At the beginning of his career he was particularly attracted by the Futurists and by the style of Leonetto Cappiello, whose lively graphic example he also followed in the calendars created for Barilla in 1934 and 1935, both printed – as was much of his production – by the Tipografia Gros Monti of Turin. In the post-war period he also created an excellent poster for the Braibanti Pasta Factory in Parma.

Bonacini died in Milan in 1981.

C. F.

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■ EMMA BONAZZI – Designer (Bologna, 1881 - 1959)

Emma Bonazzi, who often signed herself with the pseudonym *Tigiu*, graduated in painting from the Academy of Fine Arts in Bologna in 1913. She immediately drew attention to herself for an extraordinary Salome composed of embroidery and painting. She then took part in the Biennial exhibitions in Venice and in Rome. In 1922 she created the elegant calendar for the Barilla Pasta Factory, a pictorial text of great symbolic evocation.

Her artistic imagery, fed above all by the culture of Klimt and the Secession – with which she had come into contact at various exhibitions or through magazines such as *Jugend* – resulted in an eloquent and precious Art Deco style, with openings to formulas of exoticism.

She also distinguished herself in the graphic field, and between 1925 and 1935 she was appointed artistic consultant at the Perugia company, for which she created advertising sketches, packaging and gift items of great refinement. Gradually marginalised and forgotten, she died in 1959. A first retrospective exhibition was dedicated to her in Bologna in 1976.

M.B.B.

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■ **ADOLFO BUSI – Designer**
(Faenza, 1891 - Bologna, 1977)

After gaining a diploma from the Academy of Fine Arts in Bologna, Adolfo Busi devoted his attention to painting, to portraits in particular, and made his debut at the Roman Secession exhibition in 1914. In around 1920 he moved closer to advertising graphics and became one of the collaborators of the Officine Grafiche Ricordi. He was responsible for the Ricordi section at the first exhibition of the Advertising Poster, which was held in Milan in 1938. He drew sketches for Borsari and Lepit, including the posters for the 6th national contest for the Victory of Wheat (1928), for the Tripoli Lottery (1936-38), for the 1931 Tripoli Fair and hundreds of postcards with genre subjects with an unmistakable ironic and amiable trait. From 1932 he illustrated the weekly publication *La Moda della Lana* published by the Rossi Woollen Factory, and was also responsible for all the advertising campaigns launched by the company in the 1930s. For Barilla he designed the 1931 calendar, published by Ricordi, from which were taken a poster, a postcard on the theme of the *Baby waiter astride a macaroni* that illustrated the month of February and another postcard with the *Dance of the spaghetti* from the month of December.

M. B.B.

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■ **NINO GIUSEPPE CAIMI – Advertising agent**
(Milan, 1876 - 1952)

Nino Giuseppe Caimi began working in advertising in 1923, after a twenty year journalistic activity. The leap he made in his new profession came in 1925, following a trip to the United States. His name is linked to the launch in Italy of many foreign products and he soon became an expert in both collective advertising (among the most incisive were those for beer and for bananas) and in the promotion of Italian products abroad. As director of the Erwin Wasey agency he was responsible for the launch of Palmolive soap and other American products put on the Italian market: Ford, Texaco, Camel. He was a tireless propeller of the advertising organisation in Italy and the person mainly responsible for the Italian Federation of Advertising. He then set up the EnneCì agency, which in 1937 oversaw on behalf of Barilla the national campaign to launch *Fosfina* pasta.

M. B.B.

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■ **ERBERTO CARBONI – Graphic designer, Architect**
(Parma, 1899 - Milan, 1984)

Erberto Carboni was born in Parma on 22 November 1899. He studied at the Academy of Fine Arts in his home town, graduating in architecture in 1923. He immediately began working in graphics and illustration, making sketches for the principal local chromolithographic industries, including Zanlari and Zafferri. In 1932 he moved to Milan, where he began to contribute to the magazine *L'ufficio moderno* edited by Guido Mazzali. From that year he undertook collaborations with the most prestigious Italian companies: Motta, Olivetti, Campari, Strega and Lagomarsino. As an architect he devised numerous showcases, shops, pavilions and salons for trade fairs and exhibitions and, for the Triennial in 1935, he transformed the *façade* of Palazzo dell'Arte in Milan: a prestigious undertaking which he had been awarded by winning an important competition. His collaboration with Barilla began early, in 1922, and continued after a sporadic intervention in 1938, from 1952 until 1960 without interrup-





tion. In 1952 he won the 'Golden Palm' for advertising for the Barilla campaign "*Con pasta Barilla è sempre Domenica*" [It's always Sunday with Barilla pasta]. In the early 1950s he carried out numerous prestigious projects for other important companies such as Bertolli, Pavesi, Crodo, Bourbon and Montecatini. He collaborated for many years with RAI-TV, for which he designed various pavilions at the Milan Fair and, starting in 1956, created its logo, test pattern and animated call signs. In addition to advertising graphics and book illustration, he also designed sets for La Scala and for the Maggio Musicale in Florence. Those who knew him have described him as an elegant man, highly cultured, intelligent and courteous. In his later years his passion for 'pure' painting led him to intensify the pictorial activity with which he had always been involved.

At the Venice Biennial he exhibited a steel sculpture 6 metres high, Totem 36, as a symbol of the 36th International Exhibition, and held several 'one-man shows' at the Naviglio in Milan (1973) and the Cavallino in Venice (1972) and in 1982 the Commune of Parma staged a major anthological exhibition of his work. He died in Milan in 1984 at the age of 85, after a career of rare intensity.

G. D.

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■ GIOVANNI CASALINI – Poet (Parma 1878 - 1969)

Giovanni Casalini was born in Parma on 26 March 1878. The son of Parmesan tradespeople, he studied from 1888 at the Maria Luigia college. It was precisely in those years, partly thanks to various punishments undergone in the repentance room, that he began to look around him and, by observing what he could see out of the window, he started to draw closer to reflection and to poetry. His first lyric poem was *La fatina dei colombi* dedicated to the girl (daughter of the custodian) who from the window had presented him with a rose. He graduated in law and looked after the office of the United Hospitals in Parma. He was a friend of Gabriele D'Annunzio and Renato Brozzi. His true passion was poetry in Parmesan dialect and after the death of Domenico Galaverna he took over writing the vernacular almanac Battistén Panada. The most important experts in the Parmesan dialect (Mariotti, Scotti, Arnaldo and Latino Barilli, Bocchialini, Molossi, Gambara and Pezzani) had great admiration for him. Part of his poetic production is gathered in two volumes: *Ataca al Camen* and *L'Angiol d'Or*. On behalf of Barilla, Casalini contributed to the publication, with a series of rhymes in 'illa', of the advertising Calendar for 1920, illustrated by refined images of the signs of the zodiac. In the local satirical periodical *Riccio da Parma* Casalini mocked his friend Riccardo in a good-natured way on the occasion of the Marian processions in 1927. Alongside Riccardo Barilla and Brozzi, he was at the Vittoriale to visit D'Annunzio in 1930. Casalini died in Parma on 6 May 1969.

C. F.

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■ **ALFREDO CAVADINI – Designer**
(Verona, 1905 - Beregazzo [CO], 1995)

Alfredo Cavadini was born in Verona on 27 August 1905. After gaining a diploma from the Professional Institute of geometric and mechanical drawing in Verona, he became an assistant set designer for the stagings of the opera season at the Arena. He was a shy character with his own personal style. From 1922 to 1926 he worked at the Mondadori factory in Verona, where he learnt the technique of lithographic engraving, met Gabriele D'Annunzio and took part in the production of the plates for the 'Opera omnia del Vate'. In 1927 he moved to Genoa, where he remained until 1930, working at the Barabino & Graeve graphics company and taking an active part in Second Futurism, of whose manifesto he was one of the signatories. He knew and socialised with Marinetti, Martini, Casorati and Sironi, with whom he exhibited in 1927 at the Exhibition of Futurist Art in Genoa. In 1930 he was called to Turin by Mario Gros and until 1933 he worked at the Gros-Monti graphics company, with which he created some of his best works for Fiat, Gancia and Olivetti and where he met Luciano Bonacini (> Entry). In Turin he also attended nude classes at the Accademia Albertina. He moved to Milan and from 1933 to 1935 he worked at Pizzi & Pizio, present-day Industrie Grafiche Amilcare Pizzi (> Entry), where on behalf of Barilla he illustrated the 1936 Calendar with Italian regional dances, before opening his own graphics studio, which collaborated with Persil, Locatelli, Radio Marelli, Philips and Frank. He struck up a close collaborative relationship with Cesare Ricciardi, owner of the well-known advertising agency of the same name, created excellent works for the De Angeli – Frua company, which specialised in hand-printed fabrics and in 1937 produced the graphics for the Bonaventura Contest – in which Barilla also took part – reviving the well-known character created by Sergio Tofano – actor, set designer and illustrator (Rome, 1886-1973) professionally known as STO – and devising posters, fliers and adverts for the daily press, albums for the collection and envelopes for the picture-cards. In the war years he returned to Turin and worked for the EIAR (now the RAI) and for the *Gazzetta del Popolo*. In 1946 he resumed his professional activity in Milan, figured among the founding partners of the AIAP, Associazione Italiana Artisti Pubblicitari, and in 1950 opened the Varo studio (Organizzazione Razionale Aumento Vendite) [Rational Organisation for Increased Sales], which was particularly active in the fashion sector (Fila, Sanremo) and food sector (Orzo Bimbo, Zonin). In 1977 he ceased working and moved to Beregazzo, in the province of Como, where he died peacefully on 31 August 1995, leaving his very rich archive to his son Achille.



G. G.

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Our thanks go to Achille Cavadini for his invaluable collaboration.

■ **VINCENZO CECCANTI – Designer**
(Pontedera, 1871 - Livorno, 1916)

Vittorio Ceccanti, known as Cencino, was born in Pontedera, in the province of Pisa, on 8 March 1871, the son of Luigi and Natalizia Pazzini. He worked in Tuscany at the start of the 20th century creating posters of excellent workmanship. It is worth mentioning the poster made for the Circuito Aereo in Florence in 1911 (signed alongside E. Mancini). Also in 1911, on behalf of Barilla he designed a shop sign-calendar characterised by the Art Nouveau taste and by the caprices of the Belle Époque in which the laughing boy who pours the egg into the kneading trough outside his workshop, receives the enthusiastic admiration of the surrounding crowd. He can probably be attributed with the paternity of the very well-known logo with the eagle for Fernet-Branca designed for a calendar in 1904. Also worthy of mention is the splendid poster for the Terme di Boario (published posthumously in 1917), various fliers for the Sonzogno Publishing House, Luce Wolff, Coca Button and the Tommasini Pasta Factory in Milan. Subsequently he moved to Florence and turned his attention to glass-making, creating various artistic stained-glass windows, including those for Pontedera Cathedral (destroyed by bombing raids) and for the Church known as the Chiesa del Soccorso in Livorno. Vincenzo Ceccanti died of an illness, at the age of 45, at Livorno Hospital on 31 August 1916.

G. G.

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ASB, O Ceccanti folder.

■ STABILIMENTO LITOGRAFICO CHAPPUIS – Graphics company

Chappuis (1874-1912), having moved to Bologna, was initially involved in publishing editions of university lecture notes and from 1896 was enrolled at the local Chamber of Commerce as the owner of a lithographic plant with premises in Via Cartolerie. He is considered to be the discoverer of Marcello Dudovich, who had already begun to work for Ricordi in Milan, but who with Chappuis found a perfect mutual understanding for producing some of the best known posters of the time (Acqua Felsina Bertolotti, Terme di Porretta, Cioccolata Majani, Gazzetta dell'Emilia). The company then became a pole of attraction for the most important poster designers of the day – from Hoenstein to Mataloni, to Chini, Terzi, De Carolis and Ballerio – and Bologna was a research laboratory for new graphic and figurative expressions. “Chappuis had flair and Bologna was beautiful and hedonistic” recalled the artist from Trieste. When Edmondo Chappuis died in 1912, the brothers – of whom Alberto distinguished himself – continued the business in a minor way under the name of Società Anonima Chappuis until 1927. On behalf of Barilla, Chappuis, with particular care and chromatic skill, printed the 1922 and 1923 calendars, designed by Erberto Carboni and Emma Bonazzi.

M. B.B.

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■ ALBERTO MONTACCHINI – Photographer (Parma, 1894 - 1956)

After serving his apprenticeship at Vaghi & Carra, Alberto Montacchini set up his own independent company in 1928, the year in which he was granted an exclusive licence for the Teatro Regio. He staged a studio inside the theatre and the greatest names in opera posed for his lens: Bechi, Gigli, Pertile, Tebaldi and Olivero. He was on very friendly terms with Riccardo Barilla, who as early as 1927 and until the outbreak of the second world war, commissioned from him numerous features and reportages on behalf of the Pasta Factory. In the 1940s he lived in Rome, where he was responsible for a campaign at the Stadio dei Marmi. In 1945 he returned to Parma, where he worked until his death in 1956: thereafter the studio's activity was continued by his son Gianluca.

G. CAV.

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■ TITO PERETTI – Decorator (Genoa, 1903 - Pesaro, 1980)

Tito Peretti was born in Genoa on 27 March 1903. He studied decoration, set design and architecture at the Brera Academy; his fellow students were Palanti, Mentessi and De Luca. He worked in Milan, in the decorating sphere, creating works in numerous Lombard villas and palazzos, from the Villa Reale in Monza, to Palazzo Reale in Milan, to Villa Carlotta in Tremezzo (Co), until 1928, the year in which, following important commissions at the Terme Berzieri in Salsomaggiore and at the Hôtel Principe, he moved to Parma, where he continued to work as a decorator, and, after 1940, also as an interior designer. He had two one-man shows of watercolours in Parma: at the Galleria Camattini, in 1967, and in the rooms of the *Collezionista di Piancastelli* in April 1979. The works he exhibited, all of them watercolours, showed great skill in laying the paint. The themes he covered ranged from views of historic Parma to Umbrian towns, from the historic suburbs of Barcellona to views of Tellaro. He carried out restorations and created decorations in important palazzos in Milan and Naples; here

in particular he worked in Palazzo Cassano Serra. In 1952 he drew a perspective view of the trade-fair pavilion in Parma at the north edge of the Parco Ducale, now in the Historical Archive of Trade-Fairs. In 1929, on behalf of Barilla, he created the architectural scenes and false ashlar decorations that ornamented the elegant shop that the company had opened in the extremely central location of Via Cavour. When the sales network was disbanded at the end of the second world war and the shop was broken up, the decorations were lost and only survive in a few precious snapshots by Alberto Montacchini (> Entry). Tito Peretti died in Pesaro, at his son's house, on 21 June 1980.

C. F.

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■ MARCELLO PISSERI – Photographer (Cella di Noceto [PR], 1882 - Parma, 1961)

Marcello Pisseri was born in Cella di Noceto in the province of Parma on 30 November 1882, the son of farmers who owned a small-holding between the plain and the first hills south-west of the chief town. He learnt the art of photography from Enrico Rastellini, whose studio he later inherited. Subsequently he formed a company with the painter Giuseppe Bricoli who gave him useful support with regard to touch-ups and with whom he supplemented his photographic activity with charcoal portrait drawing. In his long career he photographed numerous views of the city and many well-known and famous faces. On account of his meticulous and perfectionist way of working, Pisseri was not a cheap photographer and his clients were those who in a certain sense also approved of his political ideas (initially anarchical and then anti-Fascist). Luigi Vaghi (> Entry), his main competitor, was, instead, the photographer of officiality and of the regime. Pisseri showed himself to be sceptical vis-à-vis all innovations (bulbs and flash); his photos were always taken on the basis of the light and on the reflections it caused. With his earnings he bought a farm near Marore where he spent long hours observing rural life lit by sunlight. Pisseri died in Parma on 19 May 1961. The photographic archive of his work, acquired by the Tourist Board, is now preserved at the Communal Historical Archive in Parma. Pisseri worked now and then on behalf of Barilla, but only for portraits, in which he was considered to be a master, of Riccardo and of Gualtiero. He was also responsible for a view of the factory entrance with the plaque dedicated to Father Lino Maupas.

C. F.

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■ PIZZI E PIZIO (later AMILCARE PIZZI S.p.A.) – Graphics company

Amilcare Pizzi (Milan, 1891 - Guello [CO], 1974) obtained a diploma from the Scuola del Libro at the Umanitaria in Milan and worked as head of department at the Rizzoli & Pizio workshop, specialising in colour reproductions; he bought his first printing machine in 1914. In 1919 Pietro Pizio left Rizzoli to set up a new partnership with Pizzi; thus the Pizzi & Pizio company was founded, with its curious phonetic assonances, which dealt mainly with printing posters, receiving job orders from, among others, the Bestetti & Tumminelli company, a prestigious publisher of art publications in the 1930s¹. In 1933 the Milan print-works was joined by the new one in Rome, whose principal client for the printing of film posters was the up-and-coming Cinecittà. At the end of the second world war



Amilcare Pizzi began his editorial activity in the field of art books, with a series called *Silvana*, which in the 1950s became *Silvana Editoriale d'Arte*² before receiving its current name of *Silvana Editoriale*. Pietro Barilla was on collaborative terms with Pizzi & Pizio from 1936, on the occasion of the *Italia Bella* picture-card contest. Subsequently the Pizzi presses produced the posters and albums for the 'Bonaventura Contest', the extremely modern photographic cover of the 1938 catalogue – illustrated with a photographic feature of remarkable efficacy, created with evident advertising intent, which hands down the places, processing methods and products of 1938 with a particularly topical slant –, the 1939 calendar devised by Erberto Carboni and – also in the 1950s – Carboni's posters *La pasta del buon appetito* [The good appetite pasta] and *Gallina con cinque uova* [Hen with five eggs]³. After the company was wound up, Amilcare Pizzi continued his editorial activity with that rigorous style and high level of quality that still characterise the company, managed, after the death of Amilcare in 1974, by his nephew Rodolfo and his son Massimo. The collaboration between Barilla and Pizzi continues to the present day with the publication of numerous books of an artistic and historical character.

G. G.

Notes

¹ VISINTIN Luciano, *C'era una volta una bottega*. Milan, Cavalletti, 1987, pp. 91-99.

² FUSCO Giancarlo, "I generali della gavetta: Amilcare Pizzi", in *Il giorno*, 11 November 1956, p. 9.

³ CARBONI Erberto, *La pasta del buon appetito*. Milan, Pizzi, 1952, Rc 1952/1; *Vera pasta all'uovo*. Milan, Pizzi, 1953, Rc 1953/1.

⁴ PIZZI E PIZIO, *Photographic feature for the 1938 Barilla Catalogue*. ASB, Aa 150-166.



■ MARIO PUPPO – Designer (Levanto [SP], 1905 - 1977)

Mario Puppo was born in Levanto on 8 February 1905. In the 1930s, in his studio in Chiavari, he had already begun to produce leaflets to publicise seaside and mountain resorts. In 1941 in Milan, his works were exhibited in the Advertising Graphics show at the National Exhibition of the Fine Arts Syndicate. He designed various covers for music scores, catalogues and leaflets. But it was above all in the 1950s that Mario Puppo devised many of the tourist posters present on the market in that period. He also created playbills for theatrical events that were staged in theatres in Ostia and Pompei. In 1937 Puppo created the annual calendar for Barilla, printed by Pizzi in Milan and characterised by realistic designs in the stiffened blue shades of Art Déco, which show different human activities (sport, study, work, military life, etc.) and the products of the pasta factory. According to the critics, his pre-war graphics were very effective and much admired, whilst his post-war production was characterised by the dynamism of the volumes, in particular those of bathers and skiers.

C. F.

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■ ROSSETTI GIAN (CARLO) – Designer (Milan, 1920 - 1994)

Gian Carlo Rossetti was born in Milan on 26 June 1920.

After having been a pupil of Gino Boccasile, he studied at the Scuola Superiore di Arte Applicata, from which he graduated in 1937. His activity was always characterised by its fervour, especially in his career as a poster artist of commercial signs created for important companies such as Pavesi, Marzotto, Galbani, Bertelli and Scala d'Oro. He also created several propaganda posters, and particular mention should be made of a poster of 1953 concerning the fiscal levy.

For the Braibanti pasta factory – which has now been absorbed into the Barilla Group – he created, throughout the 1950s and 1960s, the ironic and amusing sketches of chefs with round heads, under-

taking improbable adventures in space or at sea in order to spread the name of the brand to the ends of the earth. He was also responsible for the creation of a curious small train fitted out with real pasta shapes and dolls. After a life of intensive work, he died in Milan in February 1994.

C. F.

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■ EMILIO TROMBARA – Sculptor (Parma 1875 - 1934)

Emilio Trombara was born in Parma in 1875. Following in the footsteps of his architect father, he attended the Institute of Fine Arts in Parma where his teacher of illustration was Cecrope Barilli and his teacher of sculpture Agostino Ferrarini. In 1907, Ettore Ximenes entrusted him with the task of restoring the sculptures in the Teatro Farnese, in particular the equestrian statues situated above the large arches that flanked the proscenium.

He sculpted numerous works for his city. Particular mention should be made of the tiles in Via Crucis (1909) and the baptismal font (1921) in the church of Sant'Antonio Abate, the Redeemer for the facade of the Foreign Missions and numerous bronze funeral sculptures for the civic cemetery in the Villetta. He was also responsible for a fountain in the Parco Ducale in Parma that was lost in the bombardments of 1944. He enrolled as a Freemason and created numerous works on commission for England, especially after the mid-1920s.

In 1910, on behalf of Barilla, Trombara modelled the prototype of the statuette of the boy with the egg, the pasta factory's trademark, which he himself devised and which was donated by his heirs to Barilla in 1995 and is still preserved in the Company's Historical Archive. Trombara made various versions of it on different scales using the multiple technique in scagliola, decorated in his workshop in Strada Salnitara in Parma and used as a counter sign in the company's shops.

He also made busts of Italian and Greek and Latin poets, which are still lined up in the 'Poets' Gallery' in the Rocca di Soragna.

Emilio Trombara died in Parma in 1934 and the archive of his activity is preserved by his heirs.

G. G.

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■ CAMILLO UCCELLI – Architect (Parma, 1874 - 1942)

In 1894 the twenty-year-old Camillo Uccelli emerged from the small group of pupils trained at the Institute of Fine Arts in Parma at the school of Edoardo Collamarini.

His professional debut occurred at the beginning of the century and showed particular commitment to the sphere of residential building and restoration, traces of which can be found in various works inside and outside the historic centre of Parma.

Meanwhile he was developing his career as a designer, mindful of the stylistic trends across the English Channel, formulated on a faithful neo-Romantic and neo-Gothic revival, and attracted by the eclectic national schemes that he exceptionally embellished, also in minor works, with references recalling the dying Art Nouveau style. As Barilla's trusted architect, Uccelli continued his activity for twenty years, from 1916 to 1936, through a series of interventions, rebuilding phases, additions of storeys and extensions of the factory in the suburb of Vittorio Emanuele.



At the beginning of the 1920s he turned his attention mainly to the design of small villas, partly built in the immediate urban outskirts, and to the construction of various buildings of worship. The outstanding works in his substantial production include the Exhibition Hall, subsequently incorporated into the central Cinema, (1915), Villa Grassi (1923), the church of San Leonardo (1928-31) and the minor Diocesan Seminary (1929-31). He died on the threshold of old age in 1942.

G. C.

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■ LUIGI VAGHI – Photographer (Parma, 1882 - 1967)

Luigi Vaghi was the founder of the most prestigious photographic firm in Parma. In 1903 he began his career using the trade-mark name Vaghi & Carra; in 1917, following the death of his partner, he set up in his own right and three years later he opened his studio in Via Cavour.

In 1922 Vaghi was appointed photographer of the Real Casa and the year after was awarded a gold medal at the International Exhibition in Turin. He was one of the first, in Italy, to turn his attention to industrial photography.

On behalf of Barilla, Vaghi produced two important photographic features in 1913 and in 1923, used for the publication of two printed advertising albums with images of the company. After that year he interrupted his collaboration with Barilla, which he only resumed in the post-war years.

In 1952 Luigi Vaghi left his company to his son Bruno, who managed it with skill and success until 1972. On behalf of Barilla, during the 1950s and 1960s, Bruno produced numerous photographic features testifying to the pasta factory's building expansion and technological innovation.

G. CAV.

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■ GIUSEPPE VENTURINI – Designer (Parma 1913 - Milan 1979)

The painter and graphic designer Giuseppe Venturini attended the 'Paolo Toschi' Institute of Art in Parma, but for the most part he was self-taught. He made his debut as a designer in the employ of Industrie Grafiche F.lli Zafferri, then in the second half of the 1930s he followed Erberto Carboni's example and moved to Milan, where he worked freelance until the outbreak of the second world war. In the immediate post-war period, still in Milan, he became involved in industrial activity by setting up a printing works of moderate size whose distinctive hallmark was quality¹.

He became friends with artists, writers, journalists and businessmen: these included Pietro Barilla, Carlo Mattioli, Renato Vernizzi, Leonardo Borghese and Giovannino Guareschi.

From the second half of the 1930s until the 1950s, he was involved in Barilla's advertising production in Parma, as is well documented by the abundant correspondence preserved in Pietro Barilla's Letter Book². His skilful hand was responsible for *Butterflies and macaroni on the pentagram*, the hot-air balloon inspired by an idea of Carlo Mattioli, *Upwards since 1877*, the blonde girl with ears of wheat on the shop-window poster of 1940, the catalogues of 1939, 1940 and 1950 and a long series of advertising sketches for specialised magazines.

G. G.

Notes

¹ Testimony of his son, the architect Umberto Venturini and of Guido Gonizzi, commercial representative of Industrie Grafiche Zafferri.

² ASB, O, Copialettere di Pietro Barilla 1937-1940.

■ ETTORE VERNIZZI – Decorator (Parma 1880 - 1965)

Ettore Vernizzi was born in Parma in 1880 to Marcellino and Rosmunda Ferrari.

At the beginning of the century he opened a workshop in Borgo Santa Caterina, where he practised the profession of decorator, for which he was soon noticed and for which he himself – obviously – had designed the sign with features strongly influenced by Art Nouveau, which was on the increase.

Having married Aida Calzamaglia, in 1904 his first child Renato was born, who inherited a passion for painting from his father's skilful hand. A well-known *chiarista* painter, he ended up in Milan where he taught for many years at the Brera Academy.

In 1911 Ettore took part, with several entries, in the International Exhibition in Rome, where he was awarded a gold medal for his category. And perhaps it was actually in Rome, where the Barilla pasta factory was also taking part in the same event with its own stand, that he received the order to create the large billboard with the factory mark of the boy pouring a gigantic egg into a kneading trough full of flour – placed at the factory entrance on Via Emilia and used by the company until the 1930s.

Ettore Vernizzi died in Parma, after a busy career, on 14 February 1965.



G. G.

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■ FRATELLI ZAFFERRI INDUSTRIE GRAFICHE

Between 1899 and 1900 lithographic printing on stone was introduced to Parma by Ferdinando Zafferri, founder of the Anonima Zafferri, whose first premises were in Via Farini and then moved to Viale Tanara, near the Barilla factory.

In 1912 Gaetano, Ferdinando's nephew, together with his brother Alberto (in the photo), former owner of the Sant'Agostino printing works, set up Industrie Grafiche F.lli Zafferri with premises in Piazzale Stazione, in Palazzo Mantovani¹.

In the period between the two wars the printing works, which was equipped with the most up-to-date equipment of the day, made a name for itself nationally in the commercial printing sector and employed about a hundred workers².

It specialised in the production of labels and boxes for packaging and numbered among its clients, in addition to Barilla, numerous other pasta factories including Voiello, Russo, Amato, Braibanti and De Cecco.

Artistic direction was entrusted to Pietro Ambrosioni, a graphic designer and engraver, and undoubtedly the author of many sketches for calendars, postcards and advertising posters and signs. Among the employees there were also four or five permanent designers – mention should be made of Riccardo Monti and Amedeo Secchi – and outside collaborators such as Raoul Allegri and Giuseppe Venturini. On behalf of Barilla, Industrie Grafiche Zafferri produced most of the commercial printed matter from the mid 1920s onwards: pocket calendars, headed writing paper, postcards, catalogues and posters. Zafferri made the 'windowed' boxes for Fosfina pasta, launched by Pietro Barilla in 1938. The Anonima Zafferri company, on the other hand, was mainly responsible for printing Barilla's labels – designed by Pierino Barbieri – until the threshold of the war³.

In the post-war period the company's production moved towards the paper industry sector, giving up commercial lithography. The packages designed by Erberto Carboni⁴ were still honed and produced in the Zafferri factory on behalf of Barilla.



G. G.

Notes

¹ Memoir written by Bruno Pelagatti, employee from 1937, from 1961 in the firm's management Company.

² "La visita del Prefetto e del Federale alle Industrie Grafiche F.lli Zafferri", in GP, 1939, 27 October, p. 2.

³ Oral testimony by Pierino Barbieri, designer at the Anonima Zafferri.

⁴ ASB, Na *Confezioni Pasta Barilla 1952*; *Confezioni Pasta Barilla 1956*.



■ FRATELLI ZAMBINI – Photographers (Parma, 1920 - 1943)

The F.lli Zambini studio, which took the first Barilla group photo in 1922, was part of a family tradition with its origins in Reggio Emilia with Pasquale and which continued in Parma with Alfredo as of 1887.

Alfredo Zambini (in the photo) took part, in 1900, in the Universal Exhibition in Paris, whilst in 1906 he received an award at the World Exhibition in Milan.

He worked alongside his sons, Egidio and Enrico, who, in 1920, set up their own independent company: "F.lli Zambini", which was responsible for taking, on behalf of Barilla in 1921, the successful group photo with office staff and workers, subsequently turned into a postcard and published in dozens of editions and different variations. The studio ceased trading in 1943.

G. CAV.

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ROSATI Romano, *Camera oscura*. Parma, Silva, 1990, pp. 170-178.

Biographies of Authors – II

There follows a collection of short biographical profiles of the principal figures mentioned in this book who worked for Barilla in various fields (from graphics and communication to architecture and design). Each entry is accompanied by an essential bibliography and, where possible, with a photograph. Without claiming to be exhaustive, the biographies are designed to help the reader set the protagonists more clearly in the wider social and professional context in which they moved.

The entries are signed by:

G. C. Gianni Capelli
G. D. Gillo Dorfles
C. F. Cecilia Farinelli
G. G. Giancarlo Gonizzi

(All the heads of the Agencies which have managed Barilla advertising from 1960 to the present day – for obvious reasons of space – have been excluded from this list).

■ GIORGIO ALBERTAZZI – Actor (Fiesole [FI], 1923 -)

Giorgio Albertazzi, theatre, film and television actor, was born in Fiesole in the province of Florence on 20 August 1923. He made his debut in Florence, at the Teatro della Meridiana, where he acted in *Le Chandelier* by De Musset, directed by F. Enriquez. In 1949, in Florence, he met Luchino Visconti, during the preparation for Shakespeare's *Troilus and Cressida*. The famous director signed up the young Albertazzi for the role of Alexander. That historic production gathered together on the Boboli stage Gassman, De Lullo, Stoppa, Ricci, Tofano, Elena Zareschi and Memo Benassi.

At the beginning of the 1950s, thanks to Luchino Visconti, he joined the company of the *Teatro Nazionale* directed by G. Salvini. In that period he put himself to the test, acting in works by important and famous writers such as Kingsley, Fry and Ibsen.

His great public success came with Fabbri's *Il seduttore*, staged during a long American tour together with Ricci, Magni, Buazzelli and Proclemer.

In 1956 he established his own company with Anna Proclemer. The Proclemer–Albertazzi duo obtained enormous success by bringing to the stage works by D'Annunzio, Marceau, Faulkner, Camus, Ibsen, Sartre and numerous other authors in the classical repertoire.

During the twenty years of their tireless activity, Albertazzi and Proclemer imposed on the theatrical world their own way of acting, which was so new and caustic as to attract attention to themselves not only from the public but also from the critics. He achieved widespread fame and success when he began to act for the newly-founded Italian television service, in works by Shakespeare, De Musset, Giacosa and Molnar. His performance in *The Idiot* by Dostoevsky, directed by Vaccari, is unforgettable. It was precisely due to the success he achieved with this work, that Giorgio Albertazzi was chosen in 1958 by Pietro Barilla on the advice of Pietro Bianchi (> Entry) to perform in no less than six series of Barilla "*Caroselli*" (two in '58 and four in '59) for a total of 31 short films. In the first series which opens with the drop-curtains designed by Erberto Carboni, the popular actor narrates historical episodes, such as prohibition or the first flight by the Wright Brothers, and talks to the audience about Pirandello, Caruso, Carnera and Einstein, Sarah Bernhardt and Mistinguette, presenting a rare collection of historical films "discovered" – according to the narrative fiction – in the intriguing house belonging to his grandfather. The following year, he reads love poems and well-known passages from plays written by famous authors of literature, from Catullus, Bertold Brecht, Dante, Leopardi and Garcia Lorca. At the end of the reading, Albertazzi – nicknamed "the swan of pasta" by Achille Campanile on account of these "*Caroselli*" - "*passa la parola a... Barilla*" [hands over to... Barilla]. The texts and screenplay were by Pietro Bianchi, whilst the director was Mario Fattori, who made the production in Milan. In subsequent periods, Albertazzi lent his face and his voice to advertising again: in 1962 he provided the voiceover, without appearing on screen, for a series of documentaries made for Durban's in the Hawaiian islands; in 1964 with Anna Proclemer he filmed a series of episodes dedicated to the "Gentleman Thief" Arsene Lupin for Idrolitina Gazzoni and in 1971 performed in a short history of the cinema for Confezioni San Remo. More recently he has been a testimonial for Pasticca del Re Sole and performed in productions of literary classics. His artistic career in theatre, cinema and television has continued without interruption to the present day.

C. F.

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■ **PAUL BIANCHI – Director**
(Ukraine, Russia 1902-Rome, 1958)

In 1928 when Hollywood cinema had literally exploded with the first talking picture, *The Jazz Singer*, starring Al Jolson (who inspired a Barilla advertising poster of 1930), Paul Bianchi made his first films. A prodigious technician, a very refined and ingenious animator of objects, he soon became a sort of conjurer in the field of animation, for advertising purposes in particular.

Modelling himself on the great Alexeieff, in 1928, in France, he had been the author of the insert animated with puppets in the film by Jean Renoir *La petite marchande d'allumettes*.

Having moved to Italy, in 1935 he made *Il topo di campagna e il topo di città*, also in black and white, which met with an enthusiastic reception, before ending up, in 1938 and for a period of twenty years, in the world of advertising, making short films for cinemas (such as the two films *Noi e l'uovo* and *Le ali del nostro cielo* devised in 1958 for Barilla, at the end of his career).

Thus, alongside the Pagot brothers (Calimero), Osvaldo Cavandoli (Mr. Linea) and Armando Testa (Caballero, Papalla, ...), Paul Bianchi interpreted Aesop's Fables for Bisleri, animated rows of toothbrushes to the rhythm of *William Tell*, made eggs and insecticides dance...¹.

For Paul Bianchi the advertising theme turned into a constant opportunity to experiment with new technical and formal solutions, as in *Le ali del nostro cielo* for Barilla pasta "which could be revived today without losing any of its advertising force or its elegance"².

Under Bianchi, the advertising film often exceeded the limits of the commissioned work, to acquire in this way its own autonomous aesthetic validity³.

G. G.

Notes

1 ZANOTTO Piero - ZANGRANDO Fiorello, *L'Italia di cartone*. Padua, 1973, pp. 20, 30, 45, 154.

2 MAGRI Chiara, *Spotcartoon*, in *Passouno, Animazione in Italia 1991-92*. Turin, Azzurra editrice, 1992, pp. 18-25.

3 RONDOLINO Gianni, *Storia del cinema d'animazione*. Turin, Einaudi, 1974, p. 143, 299. GIUSTI Marco, *Il grande libro di Carosello*. Milan, Sperling & Kupfer, 1995, pp. 48, 231.



■ **PIETRO BIANCHI – Journalist**
(Fontanelle [PR], 1909 - Baiso [RE], 1976)

Journalist and writer, he was one of the greatest Italian film critics. He began his career at a very early age, in 1928, on the *Gazzetta di Parma*, where he remained until 1934 dealing with cinema and literature. After the war he taught history and philosophy at the "Romagnosi" secondary school.

Having moved to Milan he wrote for *La Notte*, *Il tempo* and *Il Corriere Lombardo*. He was the film critic on Bertoldo and then on Candido edited by his fellow countryman Giovannino Guareschi (where he signed himself "Volpone"), then on the editorial staff of the *Illustrazione Italiana*. He was one of the founders of *Il Giorno* and editor of the weekly *Settimo Giorno*. In 1969 he published a monumental and still valid history of the cinema. Despite residing in Milan he always kept the link with his town alive, where he loved to make frequent visits. A friend of Pietro Barilla, it was for the latter that he coined, whilst seated at a café table in Piazza Garibaldi, together with Erberto Carboni (> Entry) the well-known slogan "*Con pasta Barilla è sempre domenica*" [It's always Sunday with Barilla pasta]. Also for Barilla he edited the screenplays of the first "*Caroselli*" in 1958 with Giorgio Albertazzi (> Entry), directed by Mario Fattori, whose graphics were provided by Carboni (> Entry).

G. G.

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■ **MAURO BOLOGNINI – Director**
(Pistoia, 1922 - Rome, 2001)

Mauro Bolognini was born in Pistoia on 28 June 1922. He made his debut as a director in 1955, with various comedies which still showed the influence of Neo-realism. The first, significant manifestation was with *La notte brava* of 1959, on a theme by Pier Paolo Pasolini, who wrote the screenplay, in which he tackled the subject of the crisis of youth and social values. He also collaborated with Pasolini, together with Alberto Moravia, for *Una giornata balorda* in 1960, which helped Bolognini to focus his interests on the narrative, from which he drew the subjects for most of his subsequent works. In these he put to good use his special film-making ability and a precise sense of spectacle. A succession of films followed: *Il bell'Antonio* by Brancati (1960), *La viaccia* by Pratesi (1961), *Senilità* by Svevo (1962), *Agostino* (1962) and *La corruzione* (1963) by Moravia, *Metello* by Pratolini (1970), *Per le antiche scale* by Tobino (1975) and *L'eredità Ferramonti* from the novel by G. Chelli (1977). It was fact his brilliant realisation of *Metello*, in which he directed Massimo Ranieri in the leading role, which led to him being chosen to direct the Barilla “*Caroselli*” of 1971, made in the semi-darkness of the De Paolis studio in the capital with photography by Ennio Guarnieri, in which Bolognini attempted to recreate the atmosphere of Ranieri’s songs using romantic and melancholy moods, assisted by his in-depth knowledge of the film medium. Bolognini died in Rome on 14 May 2001.

G. G.



■ **ERBERTO CARBONI – Graphic designer, Architect**
(Parma, 1899 - Milan, 1984)

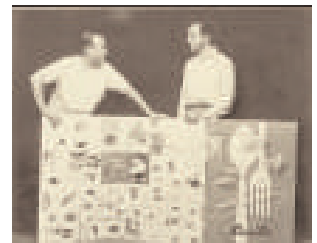
Erberto Carboni was born in Parma on 22 November 1899. He studied at the Academy of Fine Arts in his home town, graduating in Architecture in 1923. He immediately began working in graphics and illustration, making sketches for the principal local chromolithographic industries, including Zanlari and Zafferri. In 1932 he moved to Milan, where he began to contribute to the magazine *L'ufficio moderno* edited by Guido Mazzali. From that year he worked with the most prestigious Italian companies: Motta, Olivetti, Campari, Strega and Lagomarsino. As an architect he devised numerous showcases, shops, pavilions and salons for trade fairs and exhibitions and, for the Triennial in 1935, he transformed the façade of Palazzo dell'Arte in Milan: a prestigious undertaking which he had been awarded by winning an important competition.

His collaboration with Barilla began early in 1922 and continued after a sporadic intervention in 1938, from 1952 until 1960 without interruption. In 1952 he won the “*Golden Palm*” for advertising for the Barilla campaign “*Con pasta Barilla è sempre domenica*” [It’s always Sunday with Barilla pasta].

In the early 1950s he carried out numerous prestigious projects for other important companies such as Bertolli, Pavesi, Crodo, Bourbon and Montecatini. He collaborated for many years with RAI-TV, for which he designed various pavilions at the Milan Fair and, starting in 1956, created its logo, test pattern and animated call signs.

In addition to advertising graphics and book illustration, he also designed sets for La Scala and for the Maggio Musicale in Florence. Those who knew him have described him as an elegant man, highly cultured, intelligent and courteous. In his later years his passion for “pure” painting led him to intensify the pictorial activity with which he had always been involved. At the Venice Biennial he exhibited a steel sculpture 6 metres high, *Totem 36*, as a symbol of the 36th International Exhibition, and held several “one-man shows” at the “*Naviglio*” in Milan (1973) and the “*Cavallino*” in Venice (1972). In 1982 the Commune of Parma staged a major anthology of his work. He died in Milan in 1984 at the age of 85, after a career of rare intensity.

G. D.



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■ **RAOUL CASADEI – Singer**
(Gatteo Mare [RN], 1937 -)

Raoul Casadei, composer, guitarist and conductor of the orchestra of the same name, who made Italian ballroom dancing famous, was born in 1937 in Gatteo Mare, in the province of Rimini, into a family of artists. The orchestra had been founded by Raoul's uncle, Secondo Casadei, in 1928. It was made successful from 1971 by Raoul and is still conducted by the family. Under Mirko, Raoul's son, it has reached the third generation. Raoul's most famous hits, *Ciao Mare*, *Romagna mia* (formerly launched by Secondo), *Simpatia*, and *La Mazurka di periferia*, were revived in the two series of "Caroselli" made for Barilla at the Ca' del Liscio, a cult nightclub in Romagna, directed by Florestano Vancini (> Entry) with a documentary film maker's eye in 1975, and by Enzo Trapani (> Entry) in 1976, who paid special attention in the live shots to special effects and to the creation of a sense of movement, the fruit of his continuous television experiments.

C. F.

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GIUSTI Marco, *Il grande libro di Carosello*. Milan, Sperling & Kupfer, 1995, p. 70.



■ **MARIO CEROLI – Sculptor**
(Castelfrentano [CH], 1938 -)

Mario Ceroli studied at the Art Institute in Rome, devoting his attention in particular to the field of ceramics. From 1952 he worked with great artists such as Leoncillo, Colla and Fazzini.

He made his debut by winning the *Young Sculpture* prize in 1958, awarded by the Galleria Nazionale d'Arte Moderna in Rome. In 1959 he began to experiment with untreated wood and in 1960 won first place in the "Consolation prizes" awarded by the Ministry of Education.

Ceroli's artistic career developed thanks to an exhibition mounted between 1963 and 1964 at *La tar-taruga* gallery in Rome where he exhibited *Lettere*, *Telefono* and *Si-No*. In 1967 he began his relationship with "arte povera", and intensified his use of wood in particular. Ceroli's work contributed to the reformulation of the language of sculpture in those years and opened the way for the poetics of "arte povera", whilst always remaining within the context of Italian Pop Art.

In the 1970s he began his set-designing activity (his first work was *Richard III*), which he alternated with sculpture. From this period onwards he began to combine wood with iron, glass, fabric, coal, sand, bronze and marble. He also worked for the cinema, designing entire sets, and became involved in the design of churches and their interiors as well.

In 1970 Ceroli made the large wooden cut-out set with the profile of Mina, used in two Barilla "Caroselli" directed by Valerio Zurlini (> Entry) with Mina singing *Non credere* (ASB, BAR I Re 1970/1) and *Sacundi Sacunda* (ASB, BAR I Re 1970/11), filmed at the Vides studio in Rome.

Shots of formal definition, which are almost architectonic, set up by Zurlini, create a contrast, in a continuous passage of planes, between the immobile *silhouette* and the real, but statuary profile of the singer. In the second film, on the other hand, for script reasons the wooden set catches fire and is destroyed by flames, creating particularly spectacular effects. However, his relationship with Barilla did not cease and various works by him can be admired in the Barilla Collection of Modern Art. Worthy of mention is the large bronze horse placed by Pietro Barilla outside the Pedrignano factory in memory of the pioneering generation which led the original company. There is also a portrait of Pietro made by Ceroli using numerous overlapping layers of wood.

Since the end of the 1970s Mario Ceroli has won widespread fame and his exhibitions in Italy and throughout the world are numerous.

C. F.

■ **ANTONELLO FALQUI – Television director**
(Rome, 1925 -)

A pupil director at the Centro Sperimentale del Cinema (1947-1949), after various experiences as Assistant Director, in September 1952 he joined the Milanese office of the newly-established RAI television company, where he was responsible for one of the first programmes *Arrivi e partenze*, with Mike Bongiorno (1955).

Falqui's name is linked to the principal shows of the 1950s and 1960s: *Il Musichiere* (1956), directed



by Mario Riva, which marked the explosion of the song quiz; *Canzonissima* (1958, 1959) with Delia Scala, Paolo Panelli, Nino Manfredi; *Studio Uno* (4 eds. 1961-1965) with Mina, the Kessler twins, the Cetra Quartet, Walter Chiari, Rita Pavone; and the three editions of *Teatro 10*.

A visit to American television studios in the early 1960s allowed him to update the “variety” genre, achieving high levels of quality, as in the 1968 and 1969 editions of *Canzonissima* with Mina.

With the same expert staff of collaborators from the RAI programmes, he was responsible, from 1966 to 1969, for numerous series of “*Caroselli*” for Barilla pasta, directing Mina with skill and recreating the atmosphere of the Saturday evening variety shows.

Sai che ti dico?, *Due come noi*, *Studio 80*, *Come Alice*, *Al Paradise* (1983 Rosa d’oro award for the best variety show) are just some of the numerous programmes directed by Falqui until the mid 1980s. For Italian TV, Falqui represented the transition from the provincial and homemade phase of the early shows to a period of great professional skill, characterised by more complex and articulate programmes, based on creativity of shot and choreography, on the recall of great personalities and on the richness of set design.

G. G.

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GIUSTI Marco, *Il grande libro di Carosello*. Milan, Sperling & Kupfer, 1995, pp. 68-69.

■ DARIO FO – Actor, Nobel prize-winner for literature (Sangiano [VA], 1926 -)

Dario Fo was born on 26 March 1926 into a humble family in the province of Varese. His father was a railway-station guard and his mother came from a peasant background.

From childhood the young Dario breathed the air of the theatre in the shadow of his father, who was an actor in a small amateur company, and was stimulated, in his day-dreams, by his mother, a woman of great talent and imagination.

He spent his holidays in Lomellina, on the farm belonging to his grandfather, whom the young Dario accompanied as he travelled around to sell his produce. In order to attract clients, his grandfather Rota would invent and tell astonishing stories, interweaving these with news and anecdotes about local events. It was precisely from his grandfather that Dario learnt “on the job” the first rudiments of narrative rhythm. In 1940 he attended the Brera Academy and, after the war, began to study architecture at Milan Polytechnic but did not complete the course.

After being conscripted into the army of the Salò Republic, he managed to escape by hiding for several months in an attic store room. Meanwhile his father helped many Jews to escape to Switzerland and his mother tended to injured partisans.

In 1945 he turned his attention to set designing, and began to improvise monologues, thus drawing closer to the world of the theatre. In those years he became a friend of artists such as Cassinari, Tadini, Morlotti, Treccani and Vittorini, partly thanks to the open-mindedness of his mother, who welcomed them all to her house.

His first text was *Poer nano*, a revival in a comic vein of the Biblical story of Cain and Abel. Thanks to this satire Dario Fo joined Franco Parenti’s theatre company. This was the start of a variegated and prolific theatre output, poised between satire of a political nature and genuine popular comedy, which saw the establishment of his professional and lifelong link with Franca Rame.

Having landed himself a job on Italian television (after an appearance in *Ragazzi in gamba* in 1953) with the variety programme directed by Vito Molinari, *Chi l’ha visto?* in 1961, which was reasonably successful, Fo was called on to present, alongside Franca Rame, the 1962 edition of *Canzonissima*, which he left during scheduling due to controversy over his satirical interventions, considered to be too “political” for the time.

In 1959 he made the two series of “*Caroselli*” filmed for Barilla under the direction of Mario Fattori, with photography by Giorgio Battilana and music by Franco Cerri. A series of improbable gags set in a *Bar dello Sport* of the most typical Italian province in which Fo, supported by actors such as Antonio Cannas, Mimmo Craig and Elio Crovetto played grotesque and rather rascally characters, braggarts and boasters – for example, a cyclist, a fireman, an astronaut, a conjurer, and a formula one racing driver rendered with extraordinary verve and skill and immersed in the social and cultural climate of the day.

When his television career ended in 1962, Fo took up his theatrical activity again, which involved the staging of numerous, successful shows which shrewdly investigated linguistic relationships with com-



edy. It was precisely this in-depth lexical work, which was not unlinked to his highly successful career, that resulted in his receiving the Nobel prize for literature in 1997.

C. F.

Bibliography

GIUSTI Marco, *Il grande libro di Carosello*. Milan, Sperling & Kupfer, 1995, p. 68.

■ PIERO GHERARDI – Set designer (Poppi [AR], 1909 - Rome, 1971)



A renowned set and costume designer, a decorator by profession, he moved into the world of film in the post-war period, overseeing costumes and sets for several Mario Soldati films, starting in 1946. His extremely flexible technique allowed him to tackle the most diverse experiences; in all of them, however, he poured forth his refined and sumptuous taste, capable of creating “enchanted” atmospheres. In 1953 he worked on the Luigi Zampa film *Anni facili*, which led him to collaborate with Federico Fellini.

After an initial contact in *Le notti di Cabiria* (1957), he was put in charge of costumes and sets for *La dolce vita* (1960) and *8 1/2* (1963), helping to create that surreal dream sensation characteristic of these two films, which won him two Oscars.

“He worked with Fellini again, and with even more unbridled creativity, on *Juliet of the Spirits* (1965), an authentic celebration of impossible dreams, amidst multicoloured veils, brightly-tinted walls, mirrors, beds and countless baubles.”

Gherardi disclosed a different, but similar, creativity in the 1966 realisation of two series of “*Caroselli*” (10 short films) for Barilla pasta, with Mina as protagonist. He was responsible for designing the unreal and fantastic, but always elegant and refined, costumes made by Sandro Mayer’s fashion house. He chose the sets, which were left bare to give more prominence to the star, and oversaw the make-up used on Mina’s face, which altered in each film from sensual to impish to impenetrable.

He subsequently worked with Mario Monicelli: *L’armata Brancaleone* (1966) and Luigi Comencini: *Infanzia, vocazione e prime esperienze di Giacomo Casanova veneziano* (1970).

With his rich inventiveness and deep sensitivity, Gherardi can rightly be considered one of the renovators of Italian set design.

G. G.

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■ BENITO JACOVITTI – Designer, comic-strip creator (Termoli [CB], 1923 - Rome, 1997)



Born on 19 March 1923 in Termoli, in the province of Campobasso, at the age of eight Benito Jacovitti left his town to go to Ortona a Mare; at the age of eleven he was in Macerata, at sixteen in Florence, where he attended art school with fellow students including Zeffirelli and Federico Fellini. It was here, at the school in Florence, that he was given the nickname “*Lisca di pesce*” [Fish-bone] due to his being tall and thin. This is why he signed all his works with a red fish-bone under his surname.

Jacovitti entered the world of publishing at a very young age, contributing humorous vignettes to the weekly *Il Brivido*. In October 1940, when he was only seventeen years old, he went to work at *Vittorioso*, creating the trio of the 3 Ps: Pippo, Pertica and Palla, and very soon becoming one of the mainstays of the popular Catholic weekly.

An extremely prolific author, Jacovitti has dozens and dozens of characters to his credit, born both on the pages of *Vittorioso* (including the 3 Ps, the arch-policeman Cip and his stolid assistant Gallina, the crafty and formidable Signora Carlomagno and the dachshund Kilometro, Mandrago il Mago and the Onorevole Tarzan) and on those of *Giorno dei Ragazzi*, the weekly supplement published from 1956 to 1967, (including the very popular Cocco Bill, the chamomile-tea-drinking gunman, the sci-fi Gionni Galassia, the journalist Tom Ficcanaso and a huge free and easy cast of characters: the pirate Gamba di Quaglia, Baby Tarallo, the Martian Microciccio Spaccavento, Pape, Satan and Aleppe, the three absurd devils) and in the *Corriere dei Piccoli* (Zorry Kid, parody of the famous Zorro, and Jack Mandolino, a hapless and hopeless crook).

He published “*Diario Vitt*”, which was an indispensable school companion to children in the 1950s and 1960s. In 1943, at the height of the war, Jacovitti illustrated Collodi’s Pinocchio in an edition published by La Scuola of Brescia, which was enormously successful and reprinted countless times. He married Floriana Jodice in 1949 and they had a daughter, Silvia.

After a career of rare intensity, Jacovitti died on 13 December 1997, but not without first having dictated with a grimace the epitaph for his tomb: “*I was, I am and I will be a clown*”. In 1998 the Piedmont Regional Administration dedicated a lavish retrospective exhibition to him.

His illustrations were filled to an improbable extent, not only with the characters of the story, but with feet, bibs, salamis and worms, almost as though in psychoanalytical terror of a void.

Animated feet which walk on their own, worms in top hats who roam fearlessly in a world beset by projectiles, kicks and punches, pieces of salami whose sliced ends are their faces and who waggle their hips as they walk, fingers which poke out of pipes, demonstrating the opposite way gesture to pressing the tobacco: these and many others crowd the eccentric catalogue of Jacovitti’s iconography, made up of unmistakable and almost obsessive images.

Jacovitti also worked a great deal in advertising from the mid-1950s. Mention should be made of the *Gelati Eldorado* advert with Cocco Bill; *Formaggini Mio* with the cat Maramiau and *Salumi Fiorucci*. His forays in the advertising field into the world of pasta should also be mentioned: in addition to the inevitable plates of spaghetti which Jacovitti slips into all his stories, the favourite food of Trottalemme, Cocco Bill’s horse, we should not forget some of his appetising illustrations produced in the 1970s for the *Braibanti Pasta Factory*, an illustrious company in Parma, absorbed in 1987 into the Barilla Group.

The illustrations depicting cooks or waiters with overflowing plates of pasta, were designed with a coloured frame ideal for containing the recipes included in the Pasta Factory’s special promotional publication, and are now preserved in the Barilla Historical Archive.

Jacovitti also worked for Barilla and in 1968 created the brilliant “*cockere!*” with the cockade which was used to advertise from 1968 to 1970 the recently created Barilla crispbreads.

G. G.



■ RICHARD LESTER – Director (USA, 1932 -)

Having moved to England in the 1950s, he gained his first experience in independent television. His film debut was a comic short called *The Running, Jumping and Standing Still Film* of 1960, in which his frenetic and vaguely surreal style was already clearly delineated.

In 1964, after other works, he made his first film with the *Beatles*, *A Hard Day’s Night*, followed by *Help!* the following year. The combination of the explosive vitality of the Beatles and Lester’s fanciful and concise style gave rise to two successful and lively film “*nonsenses*”, whose verve Lester sought in vain to recreate in numerous subsequent film sequences (*The Knack* in 1965, *A Funny Thing Happened on the Way to the Forum* in 1966, *Petulia* in 1968, filmed in the United States, perhaps his best work, and the light-hearted *Three Musketeers* in 1974).

In 1972 Lester was engaged by the Young & Rubicam Agency to make a series of “*Caroselli*” for Barilla with Massimo Ranieri, in which with great technical and editing skill, he managed to render in masterly fashion the rhythm of the songs performed by Ranieri in the most beautiful piazzas in Central-South Italy.

G. G.



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■ HERBERT LEUPIN – Designer (Beinwill, Switzerland, 1916 -)

After attending the Decorative Art School in Basle from 1932 to 1935, in '36 he studied for a year in Paris with Paul Colin and discovered Cassandre, who was to influence him with his sober and natural style.

Having returned to Basle, in 1937 Leupin opened his own professional studio. His work spans the fields of graphic design, such as sketches, trademarks, illustrations, and editorial graphics. However, paradoxically, in spite of his versatility, his works are characterised by an unmistakable style. His signature is his humour, his wink to the spectator.



Under the influence of Savignac, Leupin began to make use of humorous situations applied to advertising graphics. For each subject he found a play on words, a striking feature, an amusing or sentimental detail to raise a smile. This is the case with *Fresco Freschissimo*, the poster for Barilla Breadsticks, which he created in around 1965 for the launch of the product, in which an ironic orchestra conductor intent on conducting Rossini's *Barber of Seville* – to whose aria the headline is sung – uses a breadstick as a baton. This ingenuous and natural image was used for the creation of a decalcomania image and a three-dimensional felt puppet assigned to sales outlets. It was not yet an “advertising campaign” but a promotion created – at the request of the CPV agency – by one of the greatest “poster designers” of the day.

G. G.

Note

¹ Herbert Leupin, *Fresco Freschissimo*. Original Sketch, 1965 ca. Mixed technique cm 70x50. ASB, Rcf 6. Inv. no. 8305. Decalcomania: ASB, O, Folder *Leupin*. The three-dimensional puppet in two different heights has unfortunately been lost, but a reconstruction is preserved, made by the students of the Istituto d'Arte “Paolo Toschi” in Parma during 1992-1993.

■ EMANUELE LUZZATI – Designer (Genoa, 1921 -)



Emanuele Luzzati was born in Genoa in 1921, and now divides his time between Genoa and Rome. He ceramicist graduated from the *Ecole des Beaux Arts* in Lausanne. A painter, decorator, illustrator and ceramicist, he soon turned to theatre sets and costumes and, subsequently, to making films with animated drawings (*I Paladini*, *La gazza ladra*, *Ali Babà*, *Turandot*, *Pulcinella* – which earned him an Oscar nomination – and the feature film *Il Flauto Magico*) in collaboration with Giulio Gianini.

Among his most important theatre works are *The Rhinoceros* by Ionesco, *The Ruzante Dialogues*, *Rosencrantz and Guildenstern are Dead* by Stoppard, *Titus Andronicus*, *The Taming of the Shrew* and *Measure for Measure* by Shakespeare.

He also made sketches for sets and costumes for the most important Italian and foreign theatres and for the London Festival Ballet, the Glyndebourne Festival, the Chicago Opera House and the Staatsooper Theater in Vienna.

As a ceramicist he began his activity in Albisola, in the Bianco factory, at Pozzo Garitta, about thirty years ago and since then has created numerous wall panels and sculptures, winning various awards (he also produced repoussé work, hangings and panels on the transatlantic liners *Andrea Doria*, *Leonardo da Vinci*, *Michelangelo*, *Ausonia* and *Marco Polo*).

Together with Tonino Conte he has produced many shows devoted to childhood, to which much of his activity as a book-illustrator is addressed: his pictures for Gianni Rodari's fables are very famous; in the course of recent years he has illustrated Voltaire's *Candide* and Rita Cirio's *Dodici Cenerentole in cerca d'autore* and edited a new version of *La tarantella di Pulcinella*, a theme which also inspired his first advertising short film for Barilla, made towards the end of the 1950s and projected in the interval in Italian cinemas. The encounter between Luzzati and Barilla was promoted by the Parmesan film critic Pietro Bianchi (> Entry) and was successfully crowned thanks to the shrill and discordant music of another Parmesan: the musician Gianfranco Maselli.

Having quitted the somewhat unreliable route of advertising, Luzzati continued his rich artistic career with animated feature films, exhibitions, publications and theatre shows.

In the summer of 1993 an extensive exhibition focusing on the sets realised between 1945 and 1992 was held at the Beaubourg in Paris. From *Pulcinella* to *Papageno*, from *Ali Babà* to *Marco Polo*, the characters brought to life by the magic wand of Emanuele Luzzati, a great story-teller and a creator of magic, are numerous and all different, full of life, of colour and gaiety, but also characterised by a subtle, intimate and deep vein of simplicity.

G. G.

■ **MINA MAZZINI – Singer**
(Busto Arsizio [VA], 1940 -)

Mina Anna Mazzini was born on 25 March 1940 in Busto Arsizio to Giacomo and Regina and became one of the best-known, if not the most famous, Italian female singer of light music. Her career, which seems to know no decline, began in 1958 when for the first time she performed at the *Bussola* in Marina di Pietrasanta with the song *Un'anima pura*. In that same year, whilst she was singing in a small club in Castel Didone with the *Happy Boys* band, she met David Matalon, the owner of the record company Italdisc - Broadway, thanks to whom she immediately recorded four songs: two in English and two in Italian.

In 1959 she took part in *Canzonissima* with the song *Nessuno*, achieving enormous public success; she did not get the same reception at the Sanremo festival, whose more conservative audience did not appreciate the young artiste's vocal exuberances. Her participation in the Festival was limited to the years 1960 and 1961, after which she vowed never to take part again.

On her return from a long, successful tour in Japan, in 1961, she began working on television. Her first show was *Studio Uno*, where alongside Don Lurio and the Kessler twins, she performed the classics of Neapolitan, American and South American song. She was an outstanding success.

She returned to TV in 1964 with *La Fiera dei sogni* and from 1965 to 1967 presented new editions of *Studio Uno*, directed by Antonello Falqui, with costumes by Folco and choreography by Tony Ventura. In 1968 she was the first singer in Italy to record a live album at the *Bussola* in Marina di Pietrasanta. At the beginning of the 1970s she began her collaboration with the great duo Mogol - Battisti; in the same period she recorded the song *Parole Parole* performed with Alberto Lupo. With this popular actor, she also presented the television programme *Teatro 10*.

In 1974, alongside Raffaella Carrà, she collaborated on *Mille Luci* and with the final signature song *Non gioco più* she sang her farewell to television and to direct contact with the public, withdrawing to Lugano, where she continues her artistic activity by making records.

Glamorous and enthralling, Mina was the outstanding star of the Barilla "*Caroselli*" from 1965 until 1970. Linked to the fashion of the day, but never banal, gifted with uncommon gestural expressiveness and acting ability, with her exceptional voice she caressed boxes of pasta with sensual elegance or towered from the top of gigantic packets of pasta to recommend purchases of quality to the great cooks that Italian housewives are.

Directed by directors of the calibre of Valerio Zurlini (> Entry), Piero Gherardi (> Entry), Antonello Falqui (> Entry) and Duccio Tessari (> Entry), who do not disdain to leave the cinema temporarily for the world of advertising, Mina presented her songs, often repeated in different versions and settings; she sang live at the *Bussola*, recorded in the recording studio and performed in (real or reconstructed) trendy night-clubs. The Barilla commercials' staff included Gabriele Mayer and Folco for the costumes; Tony Ventura for the choreography; Carlo Di Palma (1967), Marcello Gatti (1969) and Tonino Delli Colli (1970), for lights and photography. In five years Mina recorded a staggering 55 short films, with 48 different songs.

Alongside Mina, who constantly changes' look and hairstyle, space was also given to the art world, with famous paintings by Magritte, Alberto Burri's cloth sacks and the sculptures-sets by a rising Mario Ceroli (> Entry).

With Mina the advertising message gradually became more refined, graphically perfect, and was soon combined with surreal sets, whimsical clothes, daring shots, aggressive and dynamic montages which foreshadowed the syntax of modern videoclips.

At the same time, the role of the testimonial was transformed. The entertainer of a short show which leaves (little) space for the promotional message, personally becomes the actor of the promotional experience, leading the viewer to identify with him or herself.

The commercial film sequences made by Mina for Barilla may be rightly considered as being among the highest quality advertisements in Italy in the 1960s.

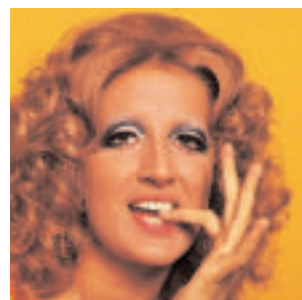
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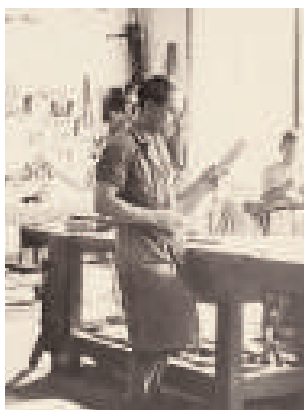
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■ **MEDARDO MONICA – Cabinet-maker**
(Vigatto [PR], 1905 - Parma, 1985)

Medardo Monica, born in Vigatto on 3 March 1905 to Giuseppe and Adelfina Marchesi, worked in Carignano, where his family had gone to live, before moving to Parma for good.





His apprenticeship took place in Edgardo Minozzi's atelier, where new generations of craftsmen were trained and Parmesan furniture came back into fashion.

Having already started working extremely young, at only eleven years of age, Monica found the tools of the trade in his hand and when he was little more than thirty, was finally able to set up his own workshop, first in Borgo Scacchini, then in Piazzale Santaflora and finally in Via Scarabelli Zunti, in Parma.

It is true to say that the young Medardo, working in the dying age of Art Nouveau and aware of the first inklings of Art Deco, did not yield to the temptations of fashion, attentive as he was to producing high-quality furniture without distinctions of style.

There was no lack in his workshop of the first issues of the magazines "*Novissima*", "*Vita d'Arte*", "*Emporium*", "*La Lettura*" and "*L'artista Moderno*", which gathered together the crème de la crème of Italian and European artisan production.

At the base of the creativity of the white-collar artisan, there always lies a rigorous design control, accompanied by a certain Renaissance taste in the respect for proportions and search for the decorative detail. Every detail produced by Monica's hands was implemented with mathematical precision, with the intention of achieving a final result of perfect homogeneity between the various components that make up the piece of furniture.

It is not surprising, therefore, that the atelier of the Parmesan craftsman was visited by leading figures of Italian architecture who wished him to make prestigious furniture. These included Giò Ponti, Erberto Carboni, Carlo Scarpa, Marco Zanuso, Luigi Vietti, with whom he made the furniture for Villa Barilla in Fraore, and Claudio Salocchio. With Carlo Scarpa, Monica made the entire wooden *corpus* for the Sala del Consiglio dell'Amministrazione Provinciale di Parma.

His long and loyal collaboration with the Parmesan sculptor Carlo Corvi (1904-1978), also employed as a teacher, and later on as the principal of the local Art Institute, led Monica to produce important and significant examples of woodcraft, which were displayed at the best known exhibitions of the day. With Amedeo Bocchi (1883-1976) he took charge in 1976 of the restoration and production of the furniture for the Sala del Consiglio della Cassa di Risparmio di Parma, formerly frescoed by Bocchi himself between 1915 and 1917 with allegorical scenes related to saving.

When he died on 15 September 1985, his legacy was taken on by his son Ruggero and grandson Andrea, known for their high-quality design furniture, who in the mid-1990s moved the workshop to the modern premises in Corcagnano (PR).

For Barilla, Medardo Monica made the company's office furniture in 1933, and in the course of the 1950s, crafted the exhibition stands for the Fair of Preserved Foods in Parma, a precursor of the modern "*Cibus*".

G. C.

Note

¹ CAPELLI Gianni, "Dal Liberty al Novecento", in *Il mobile parmigiano dal medio Evo al Novecento*. Parma, Battei, n.d. (but 1985), pp. 66-67.

■ PIETRO PORCINAI – Landscape architect (Florence, 1910-1986)



Pietro Porcinai was born in Settignano, near Florence, the son of Martino, head gardener of Princess Ghika, owner of the famous villa La Gamberaia di Settignano (Florence). Thus, from the very first years of his life he had the opportunity to develop a love for the art of gardens.

In 1928-1929 he went to the Daprs nursery in Brussels, Belgium to gain practical experience in the design of gardens and green spaces. The following year Giò Ponti invited him to contribute to the magazine "*Domus*". After gaining a diploma at Art School in 1935, he met and mixed with the best landscape architects of the time, including Gerda Gollwitzer, Henry Cocker, Russel Page and Geoffrey Jellicoe.

In 1982 he promoted the commission for the drafting of the "*Carta italiana dei giardini storici*" which is still used as a manual for work on historic green areas. Porcinai liked to say: "*The private garden should not be considered a luxury because every tree... is our vital completion*". From the 1950s he carried out frequent ornamental interventions at the factories and production areas of the principal Italian companies – 45 in all – including Olivetti, Marzotto, Mondadori in Segrate, Pirelli, Althea, Farmitalia and Zegna.

He was also responsible for the landscaping of the park of the beautiful Villa Barilla in Fraore designed in 1957 by Luigi Vietti (1903-1999) for Pietro and his family. The encounter was profitable and Porcinai, once again summoned by Pietro Barilla, in 1960 undertook to landscape the small green area in front of the Parma factory visible from Via Emilia, enriched with just a few species of tree

(*Pterocarya Fraxinifolia*, *Fagus silvatica purpurea*, *Liriodendron Tulipifera*), to ornament the new white and transparent façade designed by Gian Luigi Giordani (1909-1977).

After Pietro returned to run the company, in 1982 Porcinai suggested creating a coppice straddling the Autostrada del Sole, along the North façade of the Pedrignano factory, inhabited by colonies of laying hens, as an indicator of the company's activity. This suggestion was set aside but Porcinai was called on to landscape the green areas surrounding the factory, the silos and the offices.

In his long career as a landscape architect, which lasted for more than 60 years, Porcinai carried out projects all over the world for gardens, parks, industrial areas, motorways and sports centres.

He was able to accompany this intense activity with a versatile series of projects from the patent of the nappy in 1947, to the saving of the temples of Abu Simbel from the waters of the Nile (1963-1971) to a motorway central reservation device with a space to contain hedges or plant elements in 1967.

In recognition of his professional commitment, he received in the course of his career prizes such as the *Award of Merit* from the School of Environmental Design at the University of Georgia and a certificate – the first non-German artist to receive it – from the Bavarian Academy of Fine Arts.

In 1999, the Provincial Council of Florence dedicated to his memory a room in Villa Demidoff, indicating him as the greatest Italian landscape architect (although he never graduated in architecture) of this century and one of the founders of this exceptional art.

C. F.

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■ MASSIMO RANIERI (Giovanni Calone) – Singer (Naples, 1951 -)

Giovanni Calone was born on 3 May 1951, the fourth of eight children, in Santa Lucia, one of the poorest districts of Naples.

Given the limited financial resources of his numerous family – his father was a worker at Italsider – Massimo, since childhood, would turn his hand to any kind of work to help the family: as an errand boy for the vintner, greengrocer, barman and employee in a bag workshop; then on Sundays he began to sing at weddings.

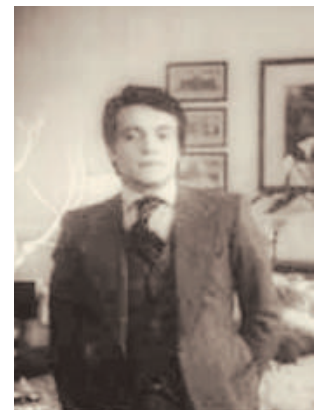
It was on one of these occasions that he was spotted by the musician Giovanni Aterrano, who urged him to leave for America as a back-up singer for Sergio Bruni. Thus in 1964 the very young Giovanni, who was given the stage name *Gianni Rock*, sang on the stage of the Brooklyn Academy. He had enormous success, but on his return to Naples, the fairy tale was over and once again he had to roll up his sleeves: he went back to work on the streets as a news vendor and went round the restaurants singing the most famous Neapolitan songs.

In 1966 he was discovered by Enrico Polito and that year, under the stage name of Massimo Ranieri, he took part in the television song show *Scala reale* with the song *L'Amore è una cosa meravigliosa*. From then on he met with growing success, so much so that in 1969 he won *Cantagiro* with the song *Rose rosse*. In 1970 he made his debut in the cinema with *Metello*, directed by Mauro Bolognini (> Entry), alongside Ottavia Piccolo and Lucia Bosè. The following year he acted in the TV film *La sciantosa* alongside Anna Magnani: an experience which would mark his life as an actor.

In 1971, when the contract with Mina had expired, the Young & Rubicam Agency invited Massimo Ranieri to sing in the Barilla "*Caroselli*", first of all directed by Bolognini, creator of rarefied atmospheres in a series shot in studios in Rome and inspired by episodes from the singer's life, and then under the direction of Richard Lester (> Entry), the director of the Beatles, who conceived the idea of filming live sequences in concerts held in the most beautiful piazzas in Central-South Italy.

In the course of the following years Ranieri continued to act in the theatre with Giorgio Strehler, and be involved in television and music, perfecting to an ever greater extent his artistic talents.

C. F.



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■ **DUCCIO (Amedeo) TESSARI – Director**
(Genoa, 1926 - Rome, 1994)

Amedeo Tessari, stage-name Duccio, was born in Genoa on 11 October 1926. Whilst studying chemistry, he began working in the film world as a cameraman, producer and director of documentaries. In the 1950s, after his degree, he moved to Rome where he began working as an assistant to Carmine Gallone and Vittorio Cottafavi.

In the following years he turned his attention to the screenplay of films with a historical-mythological setting, becoming one of the most expert professionals in this sector. In his vast repertoire mention should be made of: *Cartagine in fiamme*, *Gli ultimi giorni di Pompei*, *Il Colosso di Rodi* and *Romolo e Remo*. In 1961 he made his debut as a director in the film *Arrivano i Titani*.

Some time later (1964), with Sergio Leone, he wrote the screenplay for *A Fistful of Dollars* and, in the same year, directed his first western *A Pistol for Ringo*. It was a great success and he immediately made his name as one of the most illustrious representatives of the spaghetti western.

In *Per amore... per magia*, a musical version for TV of the story of *Aladdin's Lamp* in 1966, Tessari chose Gianni Morandi for the leading role, with Sandra Milo and Tony Renis and Mina, who appeared in it as a sorceress with an incredible hairdo in what history would remember as the singer's last film part.

It was probably from this encounter that the opportunity arose to direct Mina in a series of Barilla "*Caroselli*", filmed live at the Bussola in Marina di Pietrasanta – a cult nightclub in the Versiglia, where the singer used to perform regularly – and shot with particularly daring and spectacular camera movements, which anticipated that television taste amply experimented with in the 1970s by Enzo Trapani (> Entry).

After having directed various dramatisations for television, in 1985 Tessari filmed *Tex e il signore degli abissi*, a film version of the comic-strip character created in 1948 by Giovanni Luigi Bonelli and Aurelio Galeppini. In his last work in 1994, he directed Peter Ustinov in the entertaining film *C'era un castello con 40 cani*.

Tessari died in Rome on 6 September 1994 at the age of 68.

C. F.

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■ **ENZO TRAPANI – Television director**
(Rome, 1922-1989)

Born in Rome in 1922, a graduate in architecture, he entered the world of cinema as a stage decorator, then worked on numerous films as a set designer, becoming one of Roberto Rossellini's closest collaborators.

After having been assistant director to important figures of Italian cinema, from Mario Mattoli to Luigi Zampa and Rossellini himself, and having put his name to various genre films, he joined the RAI for its first broadcasts, devoting himself mainly to variety shows and musical spectacles.

He was one of the innovators of TV in the 1970s, among the first to conceive the idea of programmes without the omnipresent figure of the presenter.

He was responsible for shows such as *Senza rete*, *Alta Pressione* with Walter Chiari, *Non Stop* (1978 Television Oscar), *Fantastico 1* and *2* (1980 Television Direction Award).

In 1975 he was asked to direct a series of "*Caroselli*" for Barilla pasta with Raoul Casadei (> Entry), set in dance halls in Emilia and Romagna, in which he gave proof of his remarkable technical skills. In the scenario of the Italian television show, Trapani played an important part, particularly in his constant attempts to use the television medium in an unusual way, supported by an enviable mastery of his craft and an inexhaustible tendency to "sensationalism".

G. G.

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■ **FLORESTANO VANCINI – Director**
(Ferrara, 1926 -)

Originally from Ferrara, Vancini was first a journalist, then a documentary maker (*Delta padano*, 1951) and assistant director to Mario Soldati in *La donna del fiume* and to Valerio Zurlini (> Entry) in *Estate violenta* in 1959. Vancini gave exceptional proof of his talents in 1960 with his film debut as a director with *La lunga notte* in '43, taken from a story by his fellow countryman Giorgio Bassani, in which his lucid and dramatic style clearly emerged combined with the critical spirit and precision of representation which would characterise all his subsequent works. The series of films he made over the years is pervaded by a strong ethical and civil commitment, which made Vancini one of the outstanding representatives of Italian political cinema. His films include *La banda Casaroli* in 1962, *Le stagioni del nostro amore* in 1966, a bitter and disenchanted look at the ideological crisis of the second half of the 1960s, *Bronte: cronaca di un massacro che i libri di storia non hanno raccontato* in 1972, on the Risorgimento epic seen from the point of view of the losers, broadcast on TV in September 1974, *Il delitto Matteotti* in '73 and *Cadaveri eccellenti* in '75. However, Vancini also worked in television, which made possible his stylistic experiments and innovation of language. In 1975 he worked on the series of Barilla "*Caroselli*" filmed at the Ca' del Liscio, the legendary cult club in Romagna, starring Raoul Casadei (> Entry) and his orchestra, characterised by a "detached" documentary slant which makes them a means of interpreting the taste of an epoch. However, this was not his first advertising experience: in 1968 Vancini had filmed a series of "*Caroselli*" for Grappa Piave, with a successful documentary slant, further exalted by the commercials for Nescafé in 1970. Dating back to 1975, on the other hand, was one of the numerous series with the Peroni "blonde", played by the memorable Solvi Stubig. Vancini worked for TV again with one of the *Ten Italian Stories* broadcast by RAITRE in 1983, with the second series of *La piovra* in 1986 and with the dramatisation *La neve nel bicchiere* in 1986, which tells the story of a peasant family in the Bassa Padana at the beginning of the twentieth century.

G. G.

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■ **VALERIO ZURLINI – Director**
(Bologna, 1926 - Verona, 1982)

Born in Bologna, the son of Parmesan parents, Zurlini studied Jurisprudence in Rome, where he was drawn to the world of the theatre. He turned his attention to cinema at the end of the 1940s, making, between 1948 and 1953, about fifteen documentaries, in which he revealed himself to be one of the most gifted Italian short-film directors, with a genuine vein of inspiration. His debut in feature films took place in 1955 with *Le ragazze di San Frediano*, taken from the novel of the same name by Vasco Pratolini, in which his documentary-making experience was combined with a refined and sensitive narration. Subsequently he collaborated with Alberto Lattuada, but he was fully established as a director in 1959 with the film *Estate violenta*, "a desperate love story set against the backdrop of a dramatic period in Italian life – the turning point of the war – which confirms his aptitude for investigating the psychologies of the characters and his refined compositional elegance". His interest in the "private" emerged fully in *La ragazza con la valigia*, made in 1961, an affectionate and delicate account of the impossible love between a boy and a dancer. The film, shot on location in the summer of 1960 in Parma, provided an opportunity for the director to resume relations with Pietro Barilla (they had met in Rome in 1958 through a mutual friend, Pietro Bianchi), who asked him to direct, in 1965, the first series of Barilla commercials starring Mina. Zurlini also made the final series for Barilla, which concluded, in 1970, the long association with Mina. Cultured, refined and an art lover, he gave an interpretation of great insight to Mina's texts and certainly contributed to the evolution of her image. His passion for art, which comes through in various "*Caroselli*" which he directed, would also infect Pietro Barilla, who, under his guidance, began to mix with artists of merit. In the meantime, Zurlini, in 1962, had managed to give concrete form to the production of *Cronaca Familiare*, a faithful transcription of another work by Pratolini, in which once again the 'poetics of sentiments' is the dominant feature. After several films of modest worth, Zurlini returned to dealing with feelings, this time dominated by existential doubt and imminent death, in *La prima notte di quiete*, in 1972. In 1976, with great expertise he was responsible for the film version of *Il deserto dei tartari*, which translated Dino Buzzati's most popular novel into splendid images. Not a prolific director, in recent years he has turned his attention to teaching at the Centro Sperimentale di Cinematografia in Rome and to the dubbing of numerous foreign films.

G. G.

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Biographies of Authors – III

These pages contain brief biographical profiles of the main players active on behalf of Barilla in the various fields – from graphics and communication to architecture and design – who have been mentioned in this volume. Each schedule has an essential bibliography and, where possible, photographs. Without claiming to be exhaustive, the profiles are intended to help the reader fit these figures into the broader social and professional context in which they move.

The schedules have been compiled by:

G. C. Gianni Capelli
G. CAL. Giuseppe Calzolari
C. F. Cecilia Farinelli
G. G. Giancarlo Gonizzi

(Due to lack of space, this schedule leaves out all the people at the agencies that handled Barilla advertising from 1979 to the present).

■ ALESSANDRO BARICCO – Writer (Turin, 1958 -)

Alessandro Baricco graduated in philosophy and initially contributed to the daily newspaper *La Repubblica* as a music critic, and as a cultural editorial writer for *La Stampa*.

In the early nineties, he worked on various TV broadcasts for RAI, including *L'amore è un dardo* (Love is a Dart), conceived to introduce the world of opera to viewers, and *Pickwick, del leggere e dello scrivere* (On Reading and Writing), dedicated to literature and featuring the journalist Giovanna Zucconi. In 1994, Baricco founded a school of fiction technique in Turin, and teaches there himself. Among his best known novels are *Castelli di rabbia* (Castles of Anger, 1991), for which he won the Campiello Prize and the *Prix Médicis étranger*, *Oceano mare* (Ocean Sea, 1993), *Seta* (Silk, 1996) and *City* (1999). In 1994, he published *Novecento* (20th Century), a tale/monologue from which a play and a film were made. Two years later, he published *Davila Rosa*, a text for theatre staged by Luca Ronconi. In 2001, he agreed to write the screenplay for the film *125 years of work*, directed by Wim Wenders (> III, Schedule, page 312) on behalf of Barilla, to commemorate the company's 125th anniversary.

C. F.



■ CINDY CRAWFORD – Model (Dekalb, Illinois, USA, 1966 -)

Right from an early age, Cindy Crawford was an outstanding beauty, and in 1983 she was a finalist in Elite Model Management's Look of the Year Competition.

In the 15 years that followed, she became one of the best known and most sought-after models in America, appearing on the cover pages of more than 400 magazines throughout and building up an unmistakable image of herself.

As time passed, she gradually moved away from the world of fashion towards TV. For six years, she has presented the programme *House of style* on MTV, and appeared in many talk shows as a fashion and make-up expert. She works with the American ABC network and produces television programmes and films.

For many years, she was a testimonial for the Leukaemia Society of America, in memory of her brother who died of the disease when he was four years old. She also supports research work on tumours, both in person and together with Revlon, for which she is a testimonial.

In 1994 she appeared in the film *"Tokyo"* (> III, page 166), directed on behalf of Barilla by the Italian-American Marco Brambilla, as part of the "Viva il blu" campaign by the Young & Rubicam agency. After ordering a plate of spaghetti in a Japanese restaurant, Cindy took everybody by surprise by converting a piece of her jewellery into a fork, which she went on to use in place of the usual chopsticks.

C. F.





■ **GÉRARD DEPARDIEU – Actor**
(Châteauroux, Francia, 1948 -)

Gérard Depardieu was the third of six children in a relatively poor family from Berry. His father, Dédé, worked in a mechanical engineering company and his mother, Lilette, was a housewife. After a disturbed adolescence, he moved to Paris to seek work and fortune, and began to study acting. In 1974, he had his first success with the film *The Holy*, directed by Bertrand Blier. In this film, he plays a character not very different from himself – a likeable streetwise kid who finds himself in trouble with the law.

A few years later, he found himself in the prestigious cast of *Novecento* (20th Century), an epic about a peasant family in the valley of the Po river, filmed near Parma and directed by Bernardo Bertolucci. Among the other members of the cast were Burt Lancaster, Sterling Hayden, Robert De Niro and Donald Sutherland. Depardieu's character, Olmo Dalcò, brought him success and international fame. After Jean Gabin, Lino Ventura and Jean Paul Belmondo, Depardieu played Jean Valjean in *Les Misérables*. The critics dubbed him the new Gabin, to the extent that this latter acknowledges him as his spiritual heir.

In 1991, he won the Golden Palm at Cannes with *Cyrano de Bergerac*. In the years that followed, he played alongside Letizia Casta and Roberto Benigni in *Asterix*, and with Sergio Castellitto and Diego Abatantuono in *Concorrenza sleale* [Unfair competition], directed by Ettore Scola.

In 1996, he was awarded the title of Chevalier de la Légion d'Honneur.

Depardieu's working relationship with Barilla France began in 1992, when he played in the film "*Roman terrace*", directed by Ridley Scott (> III, Schedule, page 294), in which the actor shows an arguing couple (with the girl played by an attractive Maria Grazia Cucinotta (1969 -)) that a well cooked plate of pasta is capable of expressing sympathy and warmth (> III, page 253).

In 1993, he appeared in the film "*Café*", set in Rome's Piazza Navona, directed by David Lynch (> III, Schedule, page 290), featuring a very young Alessia Merz (1974 -).

In 1996, Depardieu was a testimonial for the company once again, in the film "*Balcon*", where he helps out a neighbour whose family is coming to lunch by cooking a dish of Barilla spaghetti. In "*Le temps pour changer*", he quickly replaces the pasta that the girl on the floor above is cooking for her mother. In 1998, he appeared in "*Casseroles*", his last film for Barilla, in which he receives two soaking wet, frightened youngsters in his country house after they have been taken by surprise in a thunderstorm, and cooks a dish of pasta for them.

Gérard Depardieu is ironic and entertaining, still rather boyish, with a face you don't forget. Due to his great skills as a mimic, he could be defined as a comic from the *Commedia dell'Arte* of the 20th century.

C. F.



■ **PLACIDO (JOSÉ) DOMINGO – Conductor and tenor**
(Madrid, Spain, 1941 -)

Plácido Domingo, baptised José, was born into a family of singers, and lived and breathed music in the family home right from the start. He began performing in his parents' company – specialising in *Zarzuelas* – when he was still very young.

He studied piano and conducting, but was self-taught as a singer, and sang as a tenor and baritone in *Zarzuelas* and operettas with Carlo Morelli. Between 1959 and 1961, he began playing the leading figures from the world of opera, making his debut in Mexico City as Borsa (*Rigoletto*), followed by Alfredo (*La Traviata*), Ferrando (*Così fan tutte*), Edgardo (*Lucia*) and many more.

Soon very famous, Domingo would perform in all the world's major theatres, conducted by Caballé, Solti, Karajan and others, always playing different roles, with his polished voice, excellent musicianship and refined acting skills.

He has also appeared in many films of operas, including Franco Rosi's *Carmen* and *La Traviata* directed by Franco Zeffirelli.

Since 1973, he has also worked as a conductor.

As a result of his versatility, Domingo has become extremely popular, not only in his own country but at international level as well (he took part in the memorable TV concert *The Three Tenors*, which took place at the Caracalla spa complex in Rome in 1990, along with Carreras and Pavarotti, directed by

Zubin Meta), and was selected to play in the film “*Train*”, directed for Barilla Spain by Gonzalo Suarez in 1993 (> III, page 261).

In this film, the artist plays himself. He rushes out of the Royal Theatre of Parma, and leaps on board a train leaving Milan Central Station, where his orchestra are already waiting for him, in the restaurant car. The cumbersome case of his double bass, which he has dragged along with him, is opened to reveal that it is full of Barilla spaghetti, which the chef on the train then cooks, to the satisfaction of all concerned.

C. F.

■ **STEPHAN EDBERG – Tennis player**
(Vastervick, Sweden, 1966 -)

Like lots of other children, the young Stephan started playing tennis at a tender age, seven in his case. Ten years later, he decided to dedicate himself completely to the sport, and in 1983 he won the Junior Grand Slams of France, the UK, the USA and Australia.

Only two years later, he won his first important event at the Australian Open. His 14 year career was a series of success stories, and he won all the important trophies in the sport. With his fellow Swede Mats Wilander, he reached the finals of the Davis Cup four times.

Between 1990 and 1992, Edberg was the world’s number one for 72 weeks, and is regarded as one of the three best players of all time.

His great rival throughout his sporting career was Boris Becker, but he suffered his worst defeat at the hands of Michael Chang in 1989, in the final of the Roland Garros Tournament. He retired from tennis in 1997 to spend more time with his family.

In 1992, Stephan Edberg lent his face, humanity and appeal to the Barilla advertising campaign in the Scandinavian countries entitled Stephan and the Blue Box, in which he is photographed in a variety of poses holding the unmistakable blue Barilla pack. During the filming, a video directed by Michael Jansson was also made (> III, page 223).

C. F.



■ **FEDERICO FELLINI – Film director**
(Rimini, 1920 - Rome 1993)

Fellini is too significant a figure to be included in this schedule and this book is too short to contain him. In 1985, Federico Fellini made the film “*Alta società – Rigatoni*” for Barilla, which the company selected from the eleven suggestions received from the director (> III, pp. 34-42).



■ **ZUCCHERO (ADELMO) FORNACIARI – Musician**
(Roncocesi (RE), 1956 -)

Adelmo Fornaciari was born into a relatively poor family in a small town near Reggio Emilia. He was nicknamed Zucchero (Sugar) by his primary school teacher, and this was to stay with him in the years to come. He completed a diploma in industrial practices and studied veterinary medicine at the University of Bologna. While he was there, he made friends with someone who taught him how to listen to American music. Zucchero’s passion for music continued to grow, to the point where he gave up his studies to dedicate himself completely to his art.

With his first group, *Sugar e le nuove luci* [Sugar and the new lights], he played in the dance halls of Romagna, but the early days were difficult, so much so that Zuccherò had to sell salami and work as a turner. In the meantime, he was writing songs for consolidated artists such as Iva Zanicchi, Ornella Vanoni, Fred Buongusto and Fiordaliso. In 1981, he won the *Voci nuove di Castrocaro* competition for new talent. His first album, entitled *Un po' di Zuccherò* [A little zuccherò], was a flop. He realised that the music he was playing and singing was not right for him. He moved to San Francisco, where he played in a friend's bar and got to know Randy Jackson and Corrado Rustici. At last, Zuccherò had found his music – the blues. He made another album, *Zuccherò & The Randy Jackson Band*, from which the song *Donne* [Women] was taken, which was a great success with the critics and public in spite of finishing second last at the San Remo Festival. In 1986, the album *Rispetto* (Respect), containing a song by Gino Paoli, finally achieved the long awaited success. From that moment onwards, all his albums were best sellers, including *Blues, oro, incenso & birra* (Gold, incense and beer), *Miserere*, *Spirito DiVino* (Divine spirit, which can also be interpreted as Spirit of Wine), *Bluesugar* and *Shake*, which gained him the reputation as the king of Italian blues.

In 1994, Zuccherò sang *White Christmas* for Barilla. He performed the legendary song, written by Irving Berlin and made famous by Bing Crosby, accompanied by the Hour of Power Children's Choir of a hundred children, for the Christmas film in the "Viva il blu" campaign by Young & Rubicam, set in Los Angeles and directed by Bob Giraldi (> III, page 168). The rights to the song, used for the first and only time in advertising, were dedicated to charity, enabling the primary school in the Orti area of Alessandria, which had been destroyed by flooding a few months earlier, to be rebuilt.

C. F.



■ **STEFFI GRAF – Tennis player**
(Neckerau, Germany, 1969 -)

Stefanie Maria Graf was born in Neckerau, the daughter of Peter and Heidi. She started playing tennis when she was four years old. Her first position in the world rankings was 214th. In 1985, she became one of the ten leading female tennis players in the world. Three years later, she won the Grand Slam, and went on to be Olympic champion in 1988. In 1990, Steffi Graf won all four Grand Slams, becoming the only female tennis player to do so.

Her story is a question of statistics – seven Wimbledon championships, five US Opens, six French Opens and four in Australia. Steffi Graf won 103 individual titles.

In 1993, she was asked to appear in four films directed by Ken Nahoum in which, dressed rigorously in black and emanating an aura of fascination, she wore jewellery made out of pasta: spirals as earrings, *farfalle* as brooches, shells (in two versions) as rings and *penne* as a necklace (> III, page 222). In 1994, Bob Giraldi directed her in three new films for Barilla pasta. In these, Steffi interprets her role as a tennis player with a certain irony. After breaking the serving dish, she serves spaghetti to her friends in the Wimbledon trophy and, when she cannot find the colander, she uses her tennis racquet as a substitute (> III, page 259).

C. F.



■ **ANDREA GRIMINELLI – Musician**
(Correggio (RE), 1959 -)

Andrea Griminelli was born in Correggio near Reggio Emilia on 13 December 1959, to shopkeepers Silvestro and Luisa Marani. A flautist acclaimed by the critics and the public for his exceptional musical talents, he took up the flute when he was ten years old, on the suggestion of his teacher, Maria Motti, and went on studying with such legendary musicians as Jean Pierre Rampal and James Galway. While he was learning his trade, he won a number of prizes, including the Stresa and Alessandria competitions.

He made his debut at La Scala with the Solisti Veneti, conducted by Claudio Scimone, and was first flautist in the unforgettable *The Three Tenors* concert at Caracalla in 1990 with Carreras, Domingo and his friend Pavarotti. The New York Times listed him as one of the eight most promising artists of the nineties.

He has played with the world's leading orchestras, including the Royal Philharmonic, the Philhar-

monic Orchestra, the Berlin Symphony Orchestra, the Dallas Symphony Orchestra and the Los Angeles Philharmonic.

He worked with the tenor Luciano Pavarotti on the occasion of his charity performances, and played with such internationally famous artists as Sting and Elton John.

Together with Roberto Molinelli (> III, Schedule, page 292), he composed and arranged *Barilla '99*, a warm, emotional piece specially commissioned as the soundtrack of the second Barilla campaign entitled “Where there’s Barilla there’s home”, run by the Young & Rubicam agency from 1999 onwards.

C. F.

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■ DAVID LYNCH – Director (Missoula, Montana, USA, 1946 -)

The oldest of three children, David Lynch was born in Montana, where his father worked for the state forestry service. He spent a lot of his childhood in the woods alongside his father, who often took his son with him on his expeditions into the mountains.

The Lynch family moved around a lot due to work (Spokane Idaho and Durham North Carolina), and in 1961 ended up in Alexandria Virginia. Lynch, who had been used to living in villages in the forest, was amazed by the size of the city. Two years later, he entered the Corcoran Art School in Washington, and from there he went on to the Boston Museum School.

In 1965, he went to Salzburg to study with the expressionist painter Oskar Kokoschka, but he returned to the USA two weeks later, saying that the inspiration for the work he wanted to do could not be found in Europe.

On his return to Alexandria, he did a wide variety of jobs to support himself in his studies. In 1967, he made his first film, *Six men getting sick*.

In the years that followed, David Lynch showed a broad range of interests, great skill and a notable talent. He moved effortlessly from the cinema to painting, furniture design to TV, commercials to film production. His successes and the prizes received confirm his exceptional abilities.

He never abandoned his first passion, painting, and was to exhibit his works in leading galleries throughout the world.

Highly praised for the humanity of *The elephant man* (1980, 8 Oscar nominations) and the hard hitting *Sailor and Lula* (1990), it was with *Blue velvet*, with Isabella Rossellini in 1986 and, above all, the 1990 *Twin Peaks* series (which continued to be broadcast until 1992) that David Lynch made his name among the critics and public. In 1990, his *Wild at heart* won the Golden Palm for the best film at the 1990 Cannes Festival.

In 1991, he wrote part of the soundtrack for the film *Until the end of the world*, directed by Wim Wenders, with Angelo Badalamenti (> III, Schedule, page 296).

In 1993, he directed the film “*Café*” for Barilla France, set in Rome’s Piazza Navona, with Gérard Depardieu (> III, Schedule, page 287).

G. G.

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■ VICO MAGISTRETTI – Architect (Milan, 1920 -)

An exponent of rationalism, in a version of turbulent refinement. A complex personality and a good listener, open to different experiences and cultural backgrounds, from the stylistic expressions of neo-





liberty to the dramatic volumes of Wright, the modulations of the abstract movement and the programmed art of plasticism and brutalism.

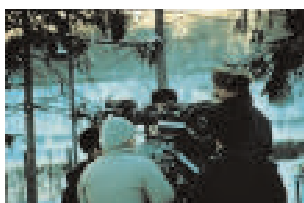
He graduated in Milan in 1945 and started working in a period of reconstruction, with the consequent reaction to monumental rhetoric, but also with a review of rationalist idealism. He won the first prize at the Milan Triennale Event in 1949 and 1955.

Main works: Milan, house in Via San Gregorio (1958-59), office buildings in Piazza San Babila, Torre Parco tower, QT8 church, residential and office building in Via Leopardi, housing in Piazzale Aquileia (1961-63); Milan-Cinisello Balsamo, Ina-Casa Pirelli quarter; Milan-Rescaldina, leisure centre; Piacenza, housing; Carimate (Como), Golf Clubhouse; Arenzano, Marina Grande complex (1960-63), an important attempt to resolve the problems of tourist complexes by means of a concentrated building programme in an isolated area, with intensive zoning operations; Dalmine di Campagna, Argentina, town planning and building layout of the town centre; villas in Como, Varese, Ello (1962), Ghiffa, Novara, Arenzano (1964) and Genoa; banks in Laveno, Solbiate and Olgiate; Ina-Casa housing in Chiavenna, Morbegno, Somma Lombardo, Varese and Sondrio. He is interested in the problems of prefabrication (consultant to MBM for the construction of housing using the Balency system). He has done a lot of work in the field of industrial design, and won the Golden Compass award in 1959 and 1960.

In Parma, Magistretti was responsible for the Cavagnari Service Centre project for the Cassa di Risparmio savings bank, built by Austin Italy.

For Barilla, Magistretti designed the new management offices (1991-93) and company restaurant (1994) in the Pedrignano complex, with its essential, sober lines, transparency and lightness in its perspectives and with the application of innovative materials.

G. C.



■ NIKITA MICHALKOV – Film director (Moscow, Russia, 1945 -)

Great-grandson of the painter Vassily Surikov, grandson of the painter Petr Konchalovsky, son of the writers Sergei Michalkov and Natalia Konchalovskaya, Nikita started acting in the cinema when he was only 16, in films by his brother and other directors. Already popular as an actor, he went to the VGIK school, and took a diploma in film direction in 1972.

Strangely, his first film was a kind of western set in Russia, *Friend among enemies/enemy among friends* (1974), but the following year he achieved significant international success with the very delicate *Slave of Love* (1975), before moving into Chekhov-inspired atmospheres with *Incomplete score for mechanical piano* (1976) and *Oblomov* (1979). With *Oci ciornie* (1987) he enchanted and entertained, and deservedly obtained the approval of the critics and public alike, partly thanks to a superlative performance by Mastroianni. In 1989, he directed the film “*Moscow*” (> III, page 72) for Barilla, with art director Gavino Sanna, presenting the rarefied atmospheres of the Russian painters, reminiscent of the subtle “*Rigatoni*” by Federico Fellini in 1985.

G. G.



■ CLAUDE MILLER – Film director (Paris, France, 1942 -)

Claude Miller started his association with the cinema by taking a diploma in film direction in 1963. He worked in production with Bresson, then as an assistant to Godard and Truffaut. He began his directing career with a series of TV documentaries, and his cinema debut came in 1975 with *La meilleur façon de marcher*, which showed his preference for dense atmospheres, the same as those presented in his second film, *Dites-lui que je l'aime* (1977), with Depardieu (> vol. III, Schedule, page 287) embroiled in a passionate love story with Miou-Miou.

His peak as a film director was reached with his third film, *Gardé à vue* (1981), in which the notary Martineau (an excellent performance from Serrault) is accused of murdering two young girls by the tough commissioner Lino Ventura.

After this film, Miller directed a series of competent works, including *Mortal chase* (1982), *L'effron-tée* (1985) and *The little thief* (1988), then peaked again with *The companion* (1992), a highly refined adaptation of a novel by Nina Berberova.

In 1986, Miller directed the film “*Rat d’hotel*” for Barilla France, stills of which are shown in page 251 of this book.

G. CAL.

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■ ROBERTO MOLINELLI – Musician (Ancona, 1963 -)

Roberto Molinelli studied at the Gioachino Rossini conservatory in Pesaro, where he was awarded a diploma in the viola with full marks.

He completed his studies in Geneva with Alberto Lysy, the violinist of the string trio of Munich Oscar Lysy and at the Fiesole Music School. He has played in various chamber orchestras and won a number of prizes in national and international competitions. For more than ten opera seasons, he was first viola in famous Italian theatres, including the Arena Sferisterio of Macerata, Massimo Bellini in Catania and the San Remo Symphony Orchestra.

He is a founding member of the Philharmonic Orchestra of The Marches and the Ensemble Opera Petite, a small group that processes and transcribes a number of famous Italian operas and plays them in such a way as to reproduce the full sound of an orchestra.

With his music, arrangements and performances, Molinelli covers all the musical genres. He works with Andrea Bocelli (we should recall the pieces *Con te partirò*, *Romanza* and *Canto della Terra*, in which he plays with major symphony orchestras), Lucio Dalla, Cecilia Gasdia, Anna Caterina Antonacci and Andrea Griminelli (see Schedule, vol. III, page 289).

It was with Griminelli that he composed and arranged *Barilla '99*, a warm, emotive piece, specially commissioned for the soundtrack of the second “*Where there’s Barilla there’s home*” campaign organised by Young & Rubicam from 1999 onwards.

Among his best known works are *Milonga para Astor*, in memory of Astor Piazzolla, *Barkin’ – Pump-kin suite*, inspired by famous songs by Frank Zappa, and *Padre nostro*, commissioned by the Sanctuary of Loreto on the occasion of the 2000 Jubilee.

C. F.



■ PAUL NEWMAN – Actor (Shaker Heights, Ohio, USA, 1925 -)

The son of Arthur, a Jew of German origins who sold sporting goods, and the Hungarian Theresa Fetter, the young Paul Newman was an outstanding basketball and baseball player at college and was a talented sportsman in general. He took a science degree in the late forties from Kenyon College and wanted to go into the navy, but, as he was colour blind he was unable to pursue a military career.

In those years, he became a member of a small theatre company, where he met an aspiring actress, Jackie Witte, whom he married in 1949. He went to the school of dramatic arts at Yale University and in the early fifties he was involved with the Actors’ Studio of New York. His debut as an actor was in the Broadway show *Picnic*. His first acting role in a Hollywood film was in Victor Saville’s *The silver chalice* (1954). This was completely unsuccessful, due to the screenplay. Cinema critics were to say that this awful film had the sole merit of making Paul Newman known. The first major success was with the film *Somebody up there loves me*, which tells the story of Rocky Graziano, a part that was given to Paul Newman after the premature death of James Dean. From that moment onwards, he appeared in an endless series of successful films, many of which continue to be shown on TV.

In 1958, Newman won the prize for the best actor at the Cannes Film Festival for *The long hot summer*. In 1961, he made his debut at the other side of the camera, initially in a 28 minute film inspired by Chekhov, entitled *On the harmfulness of tobacco*, then in *Jennifer’s first time*, in which his second



wife, Joanne Woodward, acted.

His career continued uninterrupted, and in 1986 he won the Oscar for best actor for his role in *The colour of money*, directed by Martin Scorsese.

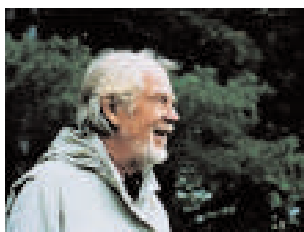
In 1991, Paul Newman agreed to play a distracted Santa Claus who ends up without any presents to distribute in the Christmas commercial for Barilla, set in Canada amid the pure white snow of the Blackfoot area, directed by Bob Giraldi and forming part of the successful “*Where there’s Barilla there’s home*” series (> III, pp. 76-77).

In 1994, he acted for the Cohen brothers in *Mr. Hula Hoop*, and five years later he played alongside Kevin Kostner in *The things I never told you*, directed by Luis Madoki. In *For the love of money*, directed by Marek Kaniévski in 1999, he played a cunning but likeable outlaw.

A great motor racing enthusiast, he competed with his Porsche in the Le Mans event, and in 2000 he came close to death during a race on the Daytona track.

In his private life, he has made many generous gestures. He founded a food manufacturing empire, Newman’s Own, whose profits are given to charity, especially to children with cancer. For these commitments, he was awarded the Jean Hersholdt Humanitarian Oscar in 1994.

C. F.



■ **SVEN NYKVIST – Director of photography**
(Moheda, Sweden, 1922 -)

Born in Moheda, Smaland, Sweden, in 1922. In 1941, he entered Sandrews as an assistant operator. His first role as director of photography was alongside O. Nordemar, in *The children of Mount Frostmo* (1945), directed by R. Husberg, followed by B. Larsson’s *Thirteen chairs* (1945), in which he worked alone. He quickly built up a reputation as the best photographer in Swedish cinema of the forties and fifties, but his true success arrived when he met Ingmar Bergman, for whom he did the outside photography in *A blaze of love* (1953). Immediately after this, he worked with Alf Sjöberg in *Barabbas* (1953), *Karin daughter of Man* (1954), again with Sjöberg, and with Arne Mattson in *Salka Valka* (1954), *The girl in tails* (1956) and *The lady in black* (1958). Then, with Bergman, he worked on *The fountain of the virgin* (1959), *As if in a mirror* (1961), *Winter lights* (1962) and *Silence* (1963), in black and white. Again with Bergman, Nykvist moved into colour with *On the subject of all these ladies* (1964). He returned to black and white with *Person* (1966) and *Shame* (1968). The triumph of colour came with the dissolution into deep red in the closing frames, rather than the usual black, the dominant red shades (furnishings, scenery and filters), the pale light that isolated the face of the suffering leading player, and the soft greens and browns of the park in *Whispers and shouts* (1972). This was followed by *Scenes from a Wedding* (1973), the golden lights of fable in *The magic flute* (1974) and *Fanny and Alexander* (1982). In all, Nykvist and Bergman made 21 films together.

Nykvist is also a director, and has made a couple of exotic documentaries and two films, *The bridge of liane* (1965) and *Us two, a couple* (1977), this latter with Erland Josephson and Ingrid Thulin. Other important joint efforts include *Black moon* (1975) and *Pretty baby* (1978) with Louis Malle, *Willie, Phil and me*, with Paul Mazursky, the dramatic lighting effects and intense colours of *The postman always knocks twice* with Bob Rafelson and *Star* with Bob Fosse, both in 1983, and *Swann’s way* (1983) with V. Schlöndorff. Advertising: only a very limited number of films in the USA and, the only one in Italy, *Fisherman*, for Barilla, with Massimo Magri (> III, page 75).

G. CAL.



■ **PIETRO PORCINAI – Landscape gardener**
(Florence, 1910 - 1986)

Pietro Porcinai was born in Settignano, near Florence, the son of Martino, head gardener to Princess Ghika, the owner of the famous La Gamberaia villa there. Right from the start, then, he was able to develop a passion for the art of the garden. In 1928-29, he went to the Daprs nursery in Brussels to learn the design of gardens and green spaces. In the following year, Gio Ponti asked him to contribute to the magazine *Domus*. After taking a diploma in art history in 1935, he met the leading landscape gardeners of the time, including Gerda Gollwitzer, Henry Cocker, Russell Page and Geoffrey Jellicoe.

In 1982, he promoted the commission for the drawing up of the *Italian map of historic gardens*, which remains a milestone to this day for its work on historic green spaces.

Porcinai liked to say, "A private garden has to be regarded as a luxury, because every tree... helps complete our lives". He did lots of embellishment work on the production plants and buildings of the most important Italian companies – no less than 45 – from the fifties onwards, from Olivetti to Marzotto, Mondadori in Segrate to Pirelli, Althea, Farmitalia and Zegna.

He also designed the park at the Barilla villa in Fraore, which was designed by Luigi Vietti (1903-99) for Pietro Barilla and his family in 1957.

The meeting was a profitable one, and Porcinai was called upon once again by Pietro Barilla to design the greenery in front of the Parma plant that was visible from the Via Emilia, which he enriched with a small number of precious trees, including *Pterocarya Fraxinifolia*, *Fagus Silvatica Purpurea* and *Liriodendron Tulipifera*, planted around the bright, transparent facade built by Gian Luigi Giordani (1909-77).

After Pietro took over the running of the company again, Porcinai suggested the planting of a coppice that would cross over the *Autostrada del Sole* motorway, along the north facade of the Pedrignano plant, to be populated by colonies of laying hens as a symbol of the company's operations. After this idea had been rejected, Porcinai was asked to lay out the planted zones surrounding the factory, storage silos and office complex. During his long career as a landscape architect, lasting more than 60 years, Porcinai designed gardens, parks, industrial zones, motorways and sports centres all over the world.

Alongside these intense activities, Porcinai also found the time to produce a wide ranging series of inventions, from the patent of the baby's nappy in 1947 to the salvaging of the temples of Abu Simbel from the waters of the Nile (1963-71) and a central reservation for motorways with space for bushes and plants in 1967.

As recognition of his professional achievements, he was to receive various awards in the course of his career, such as the Award of Merit from the School of Environmental Design of the University of Georgia and a testimonial from the Bavarian Academy of Fine Arts, the first time such an honour had been awarded to a non-German.

In 1999, the local authority of Florence dedicated a room in the Villa Demidoff to his memory, with a plaque commemorating him as the greatest Italian landscape architect (even though he did not have a degree in architecture) of the century, and as one of the founders of this extraordinary art form.

G. G.

Bibliography

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MATTEINI Milena, *Pietro Porcinai architetto del giardino e del paesaggio*. Milan, Electa, 1991.

■ RIDLEY SCOTT – Film director (South Shields, England, 1939 -)

The well know television director Ridley Scott studied at the West Hartlepool College of Art, where he distinguished himself in painting and graphics. He then went on to the London Film School and the Royal College of Art, and won a study grant to go to New York, where he worked for Bob Drew Associates as a photographer, among other things. On his return to London, he was taken on as a set designer by BBC Television. Shortly afterwards, he started directing such popular serials as *Z-Cars* and *The informer*. Three years later, he left the BBC to direct commercials and advertising films together with Hugh Hudson (who went on to become famous as the director of *Moments of glory* in 1981), so successfully that he ended up opening his own production company. In a period of 10 years, between England and the USA, he produced a huge number of commercials, many of which won prizes. His most famous work includes the commercials for Apple Computer, W. R. Grace and Channel Five. His first film as a director, *The duellists*, was made in 1977, and was well received, winning the special prize from the jury at the Cannes Film Festival.

Two years later, Hollywood financed his first big budget science fiction film, *Alien* (1979), made in London, in which a horrendous homicidal monster takes up residence in a spaceship. This was a major international success, vaguely reminiscent of the films by Lucas and Spielberg. But Scott's real masterstroke took place three years later in Hollywood with *Blade runner*, which quickly became a



cult movie, set in a nightmarish Los Angeles of the future, with the cop Harrison Ford battling against rebelling clones and androids. The film was outstanding for its remarkable futuristic setting, as dark and hallucinogenic as anything ever seen before, and the special effects that were the perfect backdrop to a high level science fiction thriller.

After a few relatively unsuccessful films, Ridley Scott had another success with an excellently made anti-macho road movie, the symbolic *Thelma and Louise* (1991), in which two provocative armed women, rushing across America, shot at all the men who pestered them. For Barilla France, he directed the film “*Museum*” (> III, page 252), in which he achieved extraordinary technical results to create the atmosphere of a precious collection of shells in the setting of an old Venetian palazzo. Again for Barilla, he directed Gérard Depardieu in “*Roman terrace*”, where the actor showed, without saying a word (his heart spoke on his behalf), that a plate of pasta is capable of expressing sympathy, warmth and imagination (> III, page 253). In certain senses, Ridley Scott has shown that as a director he is the only one of his kind, capable of combining the seriousness of a great professional with the talent and originality of an advertising specialist.

G. CAL.



■ **VITTORIO STORARO – Director of photography**
(Rome, 1940 -)

Storaro took a diploma at the Experimental Cinema Centre, and became a cameraman in 1961. In 1965, he was in charge of the photography for the short film *L'urlo* (The Scream) by Luigi Bazzoni. His first full feature film, five years later, was *Giovinezza Giovinezza* (Youth, Youth), directed by Franco Rossi (his first and only film in black and white). His importance in Italian and international cinema was linked exclusively to his work in colour, and his intense and sometimes highly symbolic use of this from the narrative viewpoint.

The conflict between natural and artificial light guided the first steps in his career. Daylight prevails in *La strategia del ragno* (The Strategy of the Spider, 1970) and *Il conformista* (The Conformist, 1970), both by Bernardo Bertolucci, a director with whom he worked for many years. The early seventies were a period dense in activity, with such major films as *L'Eneide* (The Aeneid, 1970), by Franco Rossi, *Orlando furioso* (1972), by Luca Ronconi and films for Carpi, Bazzoni, Samperi, Montaldo and Patroni Griffi. At this time, Storaro began to identify a theme based on theories of colour, and spoke of “frequencies, the unconscious, metabolism and energetic radiation”.

The concrete results were more convincing. Bertolucci's *Last Tango in Paris* (1972) captured and incorporated the chromatic scales of day and night, with many of the sequences filmed in very warm tones. *Novecento* (20th Century, 1976) was another film made with Bertolucci, in which we can see the virtuosity of camera movements dominating over the photography as such, and *La luna* (The moon, 1979), with its clearly symbolic colour effects. In the meantime, he had met Francis Ford Coppola, who wanted to use his services on *Apocalypse now* (1979, Oscar for the best photography). With the later *One from the heart* (1981), again directed by Coppola, Storaro reached the absolute peak of his career as director of photography. Among his more important later works are *Reds* (1980, and another Oscar), by Warren Beatty, Tony Palmer's *Wagner* (1982), and an American film for TV based on the figure of Peter the Great and set in Russia and Siberia (1984-85). In recent years, working once again with Bernardo Bertolucci, he made *The last emperor* (Oscar), *Tea in the desert* and *The little Buddha*. For the Italian film circuit, he made a documentary on Rome. Advertising: Malerba hosiery with M. Magri, Fanta with E. Sania, Renault, and “*Spirals*” for Barilla, with M. Magri.

G. CAL.

■ **ALBERTO TOMBA – Skier**
(Bologna, 1966 -)

After his first promising performances in the Carabinieri skiing team, Alberto Tomba soon showed the makings of a great champion. He competed in the C1 international team in 1984, and was soon promoted to the B team, followed by the senior squad where, in February 1986, he won the first points in the World Championships at Aare in Sweden.

The Tomba explosion took place in the 1987-88 season, when he won his first World Championship competition wearing number 23. Two days later, he beat his idol, Ingemar Stenmark. From that moment onwards, it was one success after another – Olympic medals included – for more than ten years.

Due to his incredible international popularity, Barilla decided to sponsor the Italian skiing champion from March 1992 to the end of the 1996-97 season, and he appeared in three different pasta commercials.

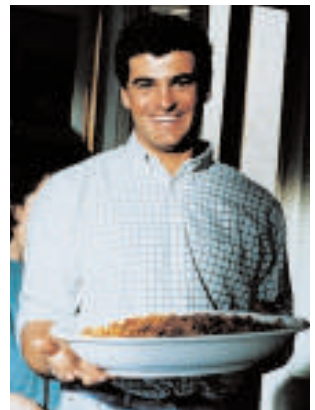
In the first, made in 1992, set in an elegant villa on the outskirts of Parma, Alberto welcomed guests and friends with the typical Emilian hospitality and Barilla tagliatelle.

In the second, filmed on the snow of Adamello and Passo del Tonale, again made in 1992, Tomba played a novice spy, with music reminiscent of a James Bond film, and showed his skill on skis by reaching his girlfriend in a remote mountain hut concealed in the woods.

In 1995, to the unmistakable strains of Blackburn and Popp's "*Blue boy*", there is a certain self-mockery as he plays his bionic alter ego is (> III, page 167). For his appearance in this commercial, Alberto Tomba received a reward at the following year's Advertising Gala, "For the use of a sporting hero as an actor", as the best testimonial of the year.

During *Notte blu '95*, a programme sponsored by Barilla, Alberto Tomba was awarded the Blue cup. "Alberto, who's already won a myriad of medals and trophies, has crowned his greatest season. Today, all over the world, his name is a synonym for great sporting ability".

C. F.



■ VANGELIS - EVANGELOS ODYSSEY PAPATHANASSIOU – Musician (Valos, Greece, 1943 -)

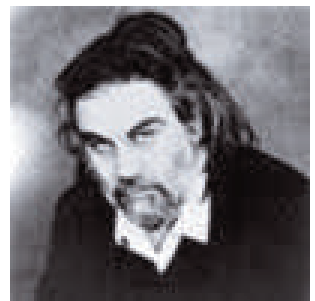
Vangelis, the most famous composer of electronic music, started his career as a self-taught pianist, and when he was still very young was already composing music and performing in public. His career is a series of success stories, awards and honours.

In the sixties, he formed a group known as Formynx, which was soon to become famous in Greece. In 1968 he moved to Paris, where he formed the group Aphrodite's Child with Demis Roussos and Lukas Sideras, which was to achieve success throughout Europe with the song *Rain and tears*. He made his solo debut in 1974 with the album *Earth*. In 1982, he won an Oscar for the soundtrack of *Days of glory*, and in the same year he wrote the soundtrack for another highly successful film, Ridley Scott's *Blade runner* (> III, Schedule, page 294).

In 1989, he received the Max Steiner Award for the composition of film music. In 1995, he won the prestigious German Echo Award as an international artist and the Golden Lion for the best soundtrack. In 1992, the French culture minister Jack Lang awarded him the title of *Cavaliere* of Art and Literature, and the following year he was awarded the prestigious Apollo prize for music by the National Opera of Athens.

His song *Hymn*, written in 1979, with a number of different arrangements, became the unmistakable soundtrack of the first "*Where there's Barilla there's home*" campaign, run by the Young & Rubicam agency from 1985 to 1991.

C. F.



■ WIM WENDERS – Film director (Düsseldorf, Germany, 1945 -)

Wim Wenders grew up in a middle class family. His father was head surgeon at St. Joseph's Hospital in Oberhausen-Sterkrade in the Ruhr region and his mother was a housewife. He was educated to strict religious principles, to the point he considered entering the priesthood when he was a boy.

At university, he studied medicine, then transferred to philosophy, but without achieving a great deal. His main interest was watercolour painting. After abandoning his studies, Wenders worked temporarily in the United Artists office in Düsseldorf, bringing him into contact with the world of cinema for the first time. He developed a great passion for this art form, and moved to Paris to enrol in the famous Idhec cinema school. But things did not go well. For a year, he worked as a copper engraver.



In 1967, he enrolled in the Television and Cinema School of Munich. He had not initially intended to become a director, but to write film scripts. From 1968 to 1970, he published film reviews in *Filmkritik* and the *Süddeutsche Zeitung*, and in the meantime directed a number of short films. His first works show an exaggerated realism in the shots, and we can see his experiments in counterpoint techniques between the pictures and the rock music used as soundtrack. These features were to be found in all his films. The most famous of his early works is *Road trilogy*.

In 1982, he won the Golden Lion at the International Film Exhibition of Venice with the film *How things are*. Two years later, he won the Golden Palm at the Cannes Film Festival for the film *Paris, Texas*.

A distinguishing feature of all the films of Wenders is his experiments with all the techniques that modern technology is able to make available.

He has made a number of advertising films for Cadillac and Pontiac, the household appliances from the Italian company Ariston and, in 1998, German railways.

For Barilla, he made a ninety second spot to commemorate the 125th anniversary of the company, set in South Africa with a screenplay by Alessandro Baricco, in 2001 (> III, Schedule, page 286). This was a film of great poetic impact, containing the contrasts and counterpoint typical of his narrative style.

C. F.

Bibliography

Wim Wenders. Turin, for Ramsay Poche Cinema, 1987.

List of Barilla's television and cinema advertising campaigns in Italy: 1958-2002

EDITED BY CECILIA FARINELLI

Identification of the authorship of the advertisements and attribution of the various roles was a difficult task. In more than one case names or relevant information are missing, or, if present, are not always clearly understood.

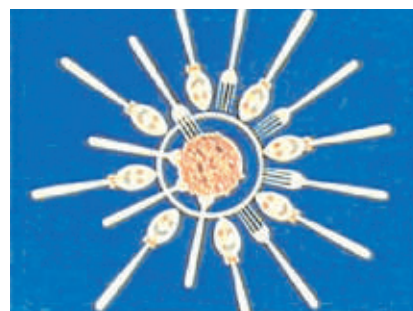
The Archivio Storico Barilla apologizes if, despite the care taken in the research, conducted with the assistance of advertising agencies, errors have crept in or the correct names have not been included. It would also like to thank those who are able to correct these inaccuracies.



Cinema

LE ALI DEL NOSTRO CIELO [The wings of our sky]

Agency: -
 Creative director: Paul Bianchi
 Art Director: Paul Bianchi
 Copywriter: -
 Director: Paul Bianchi
 Director of photography: Paul Bianchi
 TV producer: -
 Production: Sipra
 Music: Overture to the Barber of Seville by Gioacchino Rossini
 Arrangements: -
 Characters: Animation in gauge 1 with pasta and cutlery
 Location: Rome
 Year: 1956
 Length: 3'
 ASB code: BAR I Rf 1956/1



Animated film.

Abstract: on a blue background spaghetti form parallel rows transversal to the viewer. Various pasta shapes form parallel rows (*penne*, macaroni, *farfalle*, etc.). The individual pasta pieces begin a dance that gradually transforms them into pieces of *farfalle* pasta on a plate beside which a spoon and fork arrive.

The cutlery and pasta dance together as though they were ballet dancers. The 'farfalle' end their dance, falling like snow onto the Barilla name and collecting inside a cardboard box on which is written *Una scatola di 500 gr. Serve per 5 persone e costa solo 110 lire* [A 500 gram box. Serves 5 people and costs only 110 lire]. A straw shopping bag appears cut in half to show the contents: vegetables and a pack of Barilla pasta. The film ends with the caption, *Il miglior acquisto della giornata* [The best buy of the day].

NOI E L'UOVO [Us and the egg]

Agency: -
 Creative director: Paul Bianchi
 Art Director: Paul Bianchi
 Copywriter: -
 Director: Paul Bianchi
 Director of photography: Paul Bianchi
 TV producer: -
 Production: Sipra
 Music: Overture to *The thieving magpie* by Gioacchino Rossini



Arrangements: -

Characters: Animation in gauge 1 with an egg, flour and ears of wheat

Location: Rome

Year: 1956

Length: 3'

ASB code: BAR I Rf 1956/2

Animated film.

Abstract: a series of lines join to form an egg inside which other eggs multiply. Together they dance and form around a sieve. The grains of two ears of wheat pour into the sieve and form flour. The dance continues and the eggs dive into the flour one by one. As if by magic, a dough is created from which *farfalle* and *tagliatelle* pasta shapes appear. These collect and are then closed in a cardboard box. The film ends with the caption, *Questa è la pasta all'uovo Barilla* [This is Barilla egg pasta].



MARITO A CACCIA [Husband out hunting]

Agency: -

Creative director: Marco Biassoni

Art Director: Marco Biassoni

Copywriter: Marco Biassoni – Giulio Gianini

Director: Giulio Gianini

Director of photography: Giulio Gianini

TV producer: -

Production: -

Music: Gianfranco Maselli

Arrangements: Gianfranco Maselli

Characters: cartoon – husband, wife and lion

Location: Rome

Year: 1959

Length: 1' 35''

ASB code: BAR I Rf 1959/1

Cartoon.

Abstract: the characters are silent and speak through graphics and balloons. A two-dimensional male figure, lilac in colour, suddenly appears, strikes the unfortunate husband with a frying pan and tells him to get some food. The husband sets off. On the left of the screen, a little man holds up the caption *Una buona colazione con bistecca di leone* [A good breakfast of lion steak].

The husband meets a sleeping lion and prepares to strike him and carry him off to his wife, but the lion awakes and, after a brawl, wins the struggle. He then obliges the man to lead him to his house.

A new caption appears, *Il leone, dannazione, si è invitato a colazione* [The lion, damn it, invited himself to lunch!]. The two arrive at the man's house where the wife welcomes them in with a frying pan in her hand, *Vi faccio la festa* [Let's have a party].

A caption appears from a trumpet on the right, *La festa si fa con la pasta Barilla* [It's Barilla pasta that makes a party]. The film ends showing a pack of Barilla *Nidi di rondine* egg pasta.

TARANTELLA DI PULCINELLA [Pulcinella's tarantella]

Agency: -

Creative director: Emanuele Luzzati

Art Director: Emanuele Luzzati

Copywriter: Giorgio Onesti

Director: Giulio Gianini

Director of photography: Giulio Gianini

TV producer: -

Production: -

Music: Gianfranco Maselli

Arrangements: Gianfranco Maselli

Characters: cartoon – Punchinello, the Beauty, three brigands, Harlequin and other masks

Location: Rome

Year: 1959

Length: 1' 58"

ASB code: BAR I Rf 1959/2



Cartoon.

Abstract: Pulcinella leaves from a tower in his castle and Beauty leaves from the other; together they go off for a ride on a cock.

During their ride the two lovers meet three brigands who abduct the girl and take her off to the sea. Punchinello follows them on a small boat till they reach Venice. In the city he finds a number of friends who help him to search for Beauty. They finally find the brigands in the barricaded in the Castelli dei Monti Pelati where they succeed in winning Beauty back and carry her off again on the cock.

They all retire to an inn where they eat Barilla pasta. At the end of the story a pack of Barilla egg pasta is shown.



1, 2, 3, 4, 5 UOVA – BAMBINO [Egg – little boy]

Agency: -

Creative director: -

Art Director: -

Copywriter: -

Director: -

Director of photography: -

TV producer: -

Production: General Film

Music: -

Arrangements: -

Characters: mother, housekeeper, boy, Barilla drivers

Location: countryside of Parma

Year: 1962

Length: 1' 04''

ASB code: BAR I Rf 1962/1

Abstract: a boy brings fresh eggs to his mother in a country house. In the kitchen the mother has already prepared the ingredients for making the pasta. The boy stays to watch. The scene moves inside the Barilla factory where young workers, helped by modern machinery, crack open eggs and prepare egg pasta. The narrator relates that every morning two hundred thousand fresh eggs arrive in the Barilla factory and the machines take the place of the arms of the mother. The pasta is then made with scrupulous care so that consumers can still eat well with Barilla pasta. The advertisement ends with the shot of a Barilla lorry loading hundreds of fresh eggs in the courtyard of a farm.



1, 2, 3, 4, 5 UOVA – BAMBINA [Egg – girl]

Agency: -

Creative director: -

Art Director: -

Copywriter: -

Director: -

Director of photography: -

TV producer: -

Production: General Film

Music: -

Arrangements: -

Characters: mother, housewife, girl, Barilla drivers

Location: countryside in Parma

Year: 1962

Length: 1' 04''

ASB code: BAR I Rf 1962/2

Abstract: a girl brings fresh eggs to her mother in a country house. In the kitchen the mother has already prepared the ingredients for making the pasta. The girl stays to watch. The scene moves inside the Barilla factory where young workers, helped by modern machinery, crack open eggs and prepare egg pasta. The narrator relates that every morning two hundred thousand fresh eggs arrive in the Barilla factory and the machines take the place of the arms of the mother. The pasta is then made with scrupulous care so that consumers can still eat well with Barilla pasta. The advertisement ends with the shot of a Barilla lorry loading hundreds of fresh eggs in the courtyard of a farm.

MAGILLA GORILLA

Agency: Warner Bros - Seven Arts, inc.

Creative director: -

Art Director: -

Copywriter: -

Director: -

Director of photography: -

TV producer: -

Production: Elettra Film

Music: -

Arrangements: -

Character: Magilla Gorilla

Location: -

Year: 1967

Length: 2' 08''

ASB code: BAR I Rf 1967/1

Cartoon.

Abstract: Mister Peebles, an animal dealer who has his emporium in the Far West, wants to free Magilla Gorilla because he costs him a fortune in bananas. One day, while they are out in the car, pretending there is something wrong with the engine, he finds an excuse to make Magilla wander off. As soon as the creature enters the ruins of a city, Mister Peebles is kidnapped by a group of brigands, Magilla then runs to help and, after various adventures, succeeds in freeing his friend by camouflaging himself as a cactus. The brigands are captured and put in prison. Magilla Gorilla then receives the reward which he uses to buy bananas for himself and Barilla pasta for Mister Peebles.





LE AVVENTURE DELL'ORSO YOGHI

[The adventures of Yogi Bear]

Agency: Warner Bros – Seven Arts, inc.

Creative director: Toni Pagot

Art Director: -

Copywriter: -

Director: Toni Pagot

Director of photography: -

TV producer: -

Production: Pagot Film

Music: -

Arrangements: -

Characters: Yogi Bear

Location: -

Year: 1967

Length: 2' 02''

ASB code: BAR I Rf 1967/2

Cartoon.

Abstract: Yogi Bear is fishing on the bank of a river in an area where fishing is banned while Ranger Smith comes along to check what is going on. Seated with his rod, Yogi defends himself from the ranger's accusations, first by saying he is keeping a bottle of water cool, then by washing the ranger's cap, and finally by teaching a worm how to swim.

The ranger does not believe Yogi's stories and, wishing to catch Yogi red-handed, dives into the river and swims underwater to the bear's fishing line. He tugs on it hard enough to make the bear fall into the water, which makes it possible to punish Yogi for fishing in a prohibited area. The punishment is to pick up the waste paper along the river banks. While he is working, Yogi finds a basket from which he extracts a packet of Barilla.



CINEGIORNALE: VIAGGIO NEL NORD EUROPA

[Newsreel: a journey in North Europe]

Agency: -

Creative director: -

Art Director: -

Copywriter: -

Director: -

Director of photography: -

TV producer: -

Production: Radar Cinematografica

Music: -

Arrangements: -

Characters: -
 Location: Norway
 Year: 1968
 Length: 1' 47"
 ASB code: BAR I Rf 1968/1

Abstract: newsreel filmed in Norway. The narrator tells of a journey made in Norway, first in Narvik, then Bergen, using pictures, stories to describe nature, the architecture of the city and the customs of the people. The film ends with shots of an outdoor dinner as guests wait for the mid-night sun. On the table there are slices of pizza and Barilla breadsticks.

MOSCA [Moscow]

Agency: Young & Rubicam
 Creative director: Gavino Sanna
 Art Director: Gavino Sanna
 Copywriter: -
 Director: Nikita Michalkov
 Director of photography: Franco di Giacomo
 TV producer: Alessandra Ferrari
 Production: Film Master
 Editing: Roberto Crescenzi
 Music: *Hymn*, Vangelis
 Arrangements: Jinglebell
 Actors: Natasha Hovey (her), Serghej Martinov (him), Vsevolod Marionov (maître), Yuri Bogatiriov (waiter who does not understand)
 Location: Moscow, Red Square, Kremlin
 Year: 1989
 Length: 150"
 ASB code: Spot: BAR I Rf 1989/1



Abstract: a young couple of holidaymakers are visiting Moscow. It is winter, the setting is the Kremlin in Red Square. The city is covered with snow and the couple play, throwing snowballs and dragging a sled. At dinner in an elegant restaurant they do not understand anything written on the menu as it is in Cyrillic script.

After a couple of worried looks, though they are amused by the situation, he gestures with his hand as though he were rolling spaghetti onto a fork. She says the word *Pasta* (we see from how her lips move). One of the waiters, who had gathered around the table trying to understand what the couple want, asks the band to strike up and then brings a box of Barilla spaghetti into the room.



125 ANNI DI LAVORO [125 years of work]

Agency: -

Creative director: Wim Wenders

Art Director: Wim Wenders

Copywriter: Alessandro Baricco

Director: Wim Wenders

Director of photography: Phedon Papamichael

Executive Producer: Lorenzo Cefis

Production: BRW & Partners

Music: David Darling

Arrangements: David Darling

Actor: Gabriel Briand

Editing: Timo Fritsche

Location: Dassiesfontein Farmstall, (Kleinmond) Sudafrica

Year: 2002

Length: 90''

ASB code: BAR I Rf 2002/1

Abstract: a farmer reaps the corn in an immense field on a sunny day. At a certain point he stops, wipes his brow and drinks. Suddenly, a group of horsemen gallop past, ignoring the farmer. He is stock still in the middle of his field holding his scythe. When the riders have passed, he turns to look at them. A supersonic plane shoots past followed by an eagle and the sky turns dark. From the horizon an army wearing medieval armour arrives on horseback, this time thousands of them. The farmer remains still in his field without reacting. When the knights have passed, the sun returns and the corn starts to blow in the wind again. The farmer sharpens his blade and diligently restarts his work.

Television

■ Campaign: *Favole* [Fables]

Period: 1958 – II-III of Carosello cycles

A short series of fables for small children, interpreted by actors in costume and filmed entirely in the studio. A few cinematic tricks and animations are also used. The documentation in the SIPRA archive refers to episodes such as *Cat-in-Boots*, *The princess on the island of flowers* (both existing in ASB), *Tom Thumb*, *The Three Sweet Oranges*, *Beauty and the Beast* and *Aladdin's Lamp*, all of which have been lost.

Agency: -

Creative directors: Nino and Toni Pagot

Art directors: Nino and Toni Pagot

Copywriters: Nino and Toni Pagot

Direction: Angelo Negri, Attilio Giovannini

Director of photography: Enzo Oddone

TV producer: Nino and Toni Pagot

Production: Pagot Film

Music: -

Arrangements: -

Actors: -

Location: Milan, studio

Year: 1958

Length: 150''

IL GATTO CON GLI STIVALI [Puss-in-boots]

ASB code: BAR I Re 1958/1

Abstract: a narrator tells the story of *Cat-in-Boots* by Charles Perrault (1628-1703). A miller leaves a cat to his son, Peppino, when he dies but the boy does not know what to do with it. However, one fine day the cat begins to speak, saying that if Peppino will buy him a pair of boots, the boy will be able to marry the king's daughter. The boy agrees and the cat, now in boots, goes to the palace. The king does not even realize he has granted an audience to a cat, but the animal says he has been sent by his rich and good-looking owner to ask the hand of the princess. The king is pleased but first wishes to see the riches of the claimant. The cat, who knows the giant that lives in Carabà castle, goes to him and transforms him into a mouse with a trick and eats him. The castle then becomes the property of the cat who passes it on to Peppino so that he can impress the king and marry the princess.

When the story ends, reality returns and, as a group of children dance to the notes of a popular refrain around a giant pack of pasta, Barilla's new egg pasta is presented.





LA PRINCIPESSA DELL'ISOLA DEI FIORI

[The princess on the island of flowers]

ASB code: BAR I Re 1958/2

Abstract: there was once a princess of enchanting beauty who was kept segregated in the castle by her parents so that no harm would come to her. One day the young princess secretly leaves the castle but gets swallowed up by a chasm that opens up in the ground. She faints and, when she comes to, she finds herself deep inside the Earth with a large dog. The animal is friendly and brings her things to eat. One day, while the princess is sadder than usual, the dog finds a bell in the ground and gives it to the girl. With a single peal the princess suddenly finds herself back with her parents in the castle. The dog too is taken to court and when he is put to sleep beside the princess, he turns into a wonderful prince who wishes to marry the princess. When the story ends, the standard Barilla pasta advertisement is shown.

■ **Campaign: *L'Album di Giorgio Albertazzi***

[Giorgio Albertazzi's album]

Period: 1958 – IV Carosello cycle

Agency: -

Creative director: -

Art director: Erberto Carboni

Copywriter: Pietro Bianchi

Direction: Mario Fattori

Director of photography: -

TV producer: Mario Fattori

Production: General Film

Music: -

Arrangements: -

Actors: Giorgio Albertazzi

Location: Milan, Studio

Year: 1958

Length: 170''

L'ALBUM DI ALBERTAZZI: I FRATELLI WRIGHT

[The Wright brothers]

ASB code: BAR I Re 1958/3

Abstract: Giorgio Albertazzi says that he is in his grandparents' house, a place that he was always fascinated by as a child as his grandfather collected photographs and pictures cut out from newspapers. Albertazzi opens a photo album and shows the photo of one of the Wright brothers (Wilbur, 1867-1912, Orville 1871-1948) beside the first plane, which Albertazzi calls the grandparent of modern aircraft. Albertazzi's own grandparents even have a film of the first flight and this is shown to the viewers. On 17

December 1903 at Kitty Hawk in North Carolina (USA), the tiny plane took off and reached a height of 2 metres; this was a great achievement that would have roused the envy of Leonardo da Vinci. When the film ends, Albertazzi passes the word to Barilla, and the pasta advertisement is shown.

L'ALBUM DI ALBERTAZZI: IL CASINO' DI PARIGI

[The casino in Paris]

Abstract: like a window onto the past, Albertazzi's grandfather's photo album continues to offer surprises. This time it is the turn of Paris. A film is shown of a show at the Paris Casino that was put on at the start of the century, during the Belle Époque. Then, as an example of the modern age, Albertazzi shows a film of Copenhagen in Denmark, which was the first city to make use of a traffic policeman to reduce the chaos caused by the introduction of the motor car. Then, Albertazzi wonders what will have happened by the year 2000 in the crowded sky, perhaps there will be a law prohibiting parking on the moon. The Barilla advertisement follows.



L'ALBUM DI ALBERTAZZI: IL PROIBIZIONISMO [Prohibition]

ASB code: BAR I Re 1958/5

Abstract: this time Giorgio Albertazzi shows photographs of the United States dating from the era of Prohibition in the 1920s. During this period the production of alcohol was banned, including beer and wine, and to get a glass of brandy a doctor's prescription was needed. A film was shown in which policemen are shown pouring liquor down the city drains. But the draconian law led to an increase in secret distilleries and the law was abrogated in 1933 by F. D. Roosevelt. Changing subject, Albertazzi remembers how in 1921 Enrico Caruso (1873-1921) died in Naples, the city he had chosen as his second home after America.

Photographs, films and recordings of the great singer remain, and we hear the voice of the Neapolitan singer in the background as Albertazzi passes the word to Barilla.



L'ALBUM DI ALBERTAZZI: EDISON E LA BELLA OTERO

[Thomas Edison and Carolina Otero]

ASB code: BAR I Re 1958/6

Abstract: Giorgio Albertazzi shows the public a film that his grandfather kept in his 'Celebrities' box. This film shows Thomas Alva Edison (1847-1931), the inventor of the phonograph, the duplex and multiplex telegraph system, and the telephone. These were all instruments related to hearing, seeing that he was a little deaf. On Edison's death, hundreds of sketches for inventions were found, but none was useful to those whose hearing was impaired. Albertazzi then recalls Carolina Otero (1868-1965), a fandango dancer who arrived in Paris and danced, first on the boulevards, then at Chez Maxim. She won great popularity with all social classes,



even with crowned heads. After her success, Carolina retired to a small apartment in Nice where she forgot she had been rich, but not that she had been famous. The Barilla advertisement follows.



L'ALBUM DI ALBERTAZZI: TAZIO NUVOLARI [Tazio Nuvolari]

Abstract: rummaging in his grandfather's drawers, Giorgio Albertazzi remembers that he had been a great fan of sport and speed in general. He finds some material on the most famous of all driving champions, Tazio Nuvolari (1892-1953). Nivola (as he was called by his fans) had begun as a motorcyclist but moved on to cars. Famous for his daring, he won 64 races, always wearing a yellow shirt with a lucky pin in the form of a tortoise. The Barilla advertisement follows.



L'ALBUM DI ALBERTAZZI: RUBINSTEIN E MARCONI

[Ida Rubinstein and Guglielmo Marconi]

ASB code: BAR I Re 1958/8

Abstract: Albertazzi's grandfather had many interests and even had in his files a poor quality film of Ida Rubinstein (1883-1960), the very beautiful and rich actress and dancer who arrived in Paris from Russia in 1908. In the *City of Light* she met Gabriele d'Annunzio and began to recite his poetry, who in return wrote especially for her, in medieval French, *The martyrdom of St. Sebastian*. Rubinstein also acted in *La Nave* [Ship], a film written by D'Annunzio and directed by his son Gabriellino.

Albertazzi's grandfather was not only an aesthete but also an admirer of science, and in his files he had unseen pictures of Guglielmo Marconi (1874-1937), the genius who invented the radio. The film shows Marconi on board his yacht *Elettra* moored in Genoa in 1952 just as he was about to press the button that would light up the Great Exhibition in Sydney in Australia. Albertazzi ended the *Carosello* programme by thanking Marconi because, as so many viewers could see the presenter at that moment, it was also due to the Italian scientist. The Barilla advertisement follows.

■ **Campaign: *L'Album di Giorgio Albertazzi***

[Giorgio Albertazzi's album]

Period: 1958 – VI cycle *Carosello*



L'ALBUM DI ALBERTAZZI: BOTTECCHIA E PIRANDELLO

[Ottavio Bottecchia and Luigi Pirandello]

ASB code: BAR I Re 1958/9

Abstract: once more in the study of his imaginary grandfather, Albertazzi finds two strips of film joined together that deal with very different subjects. The first shows Ottavio Bottecchia (1894-1927), the cyclist who began the series of Italian wins of the *Tour de France*. Bottecchia was a builder, and pretty much unknown until he arrived in Paris first on the

final section of the 1924 *Tour de France*. The other section of the film relates to Luigi Pirandello (1867-1936), the greatest Italian playwright of the first half of the twentieth century. The pictures are from 1926 and show Pirandello directing a rehearsal of *Henry IV*. Albertazzi recounts that at the end of the first night of *Sei personaggi in cerca d'autore* [Six characters in search of an author] in Rome, the audience started throwing coins onto the stage, not having understood the importance of the work, which was to mark a turning point in modern Italian theatre. The Barilla advertisement follows.

L'ALBUM DI ALBERTAZZI: SARAH BERNHARDT [Sarah Bernhardt]

ASB code: BAR I Re 1958/10

Abstract: once more in his grandfather's house, Giorgio Albertazzi leafs through the collection of photographs created so lovingly. This time he shows us Rosine Bernhardt, known as Sarah (1844-1923), the great actress whose admirers included Marcel Proust. Sarah was considered an excellent actress by most, although the competition with Eleonora Duse (1858-1924) was never decided. Albertazzi shows a film of a scene from the third act of *La dame aux camellias* by Dumas *fils*, in which Bernhardt was acting. There was never a more moving interpretation. All we know is that Bernhardt was suffering terribly during the show because she had fallen and fractured a knee. Her denigrators were therefore given the chance to increase their criticisms. The Barilla advertisement follows.



L'ALBUM DI ALBERTAZZI: CARNERA E EINSTEIN

[Primo Carnera and Albert Einstein]

ASB code: BAR I Re 1958/11

Abstract: Albertazzi is seated on his grandfather's sofa leafing through the photograph album and shows some pictures of the giant from Friuli, Primo Carnera (1906-1967) who won his only world weightlifting title in 1933. His fame at that time led him to participate in many non-sporting events too. That same year, the world's greatest physicist, Albert Einstein (1879-1955), arrived in the United States. The man responsible for the theory of relativity, Einstein was a small, absent-minded man who led a secluded life. The Barilla advertisement follows.



L'ABUM DI ALBERTAZZI: IL DIRIGIBILE E STRANEZZE D'EPOCA [The dirigible and period oddities]

ASB code: BAR I Re 1958/12

Abstract: Giorgio Albertazzi's grandfather did not just fill his time with frivolities: his photograph album also shows pictures of important historic events. In this case we are talking about the flight of the dirigible Graf Hindenburg that burst into flames on 6 May 1937 at Lakehurst and crashed with 36 people on board. The episode marked the end of the short era of



dirigibles. These were the so-called 'Americanized' years in which strange feats were attempted: the young man who tried to spend 30 days perched on a fireman's ladder, a woman who went around riding an ostrich, another woman who raced motorcycles with her eyes covered, etc. Jazz became increasingly popular, and shows with attractions like Speedy Horse, a Red Indian chief whose long thick hair was tied to a rope that was in turn attached to an aeroplane. Due to the frequent performances of the show, the man ended up bald. The Barilla advertisement follows.



L'ALBUM DI ALBERTAZZI: MISTINGUETT

[Jeanne Marie Bourgeois]

ASB code: BAR I Re 1958/8

Abstract: Giorgio Albertazzi's grandfather was also an admirer of the gentle sex and collected a great deal of material on the most beautiful women, not just photographs but films too.

In this episode Albertazzi shows the audience a short film of Jeanne Marie Bourgeois, whose professional name was Mistinguett (1875-1956). She was a star of Paris, the queen of musical shows and famous for many years.

The Barilla advertisement follows.

■ Campaign: *L'Album di Giorgio Albertazzi*

[Giorgio Albertazzi's album – Poetry]

Period: 1959 – I Carosello cycle I

Agency: -

Creative director: -

Art director: Erberto Carboni

Copywriter: Pietro Bianchi

Direction: Mario Fattori

Director of photography: -

TV producer: Mario Fattori

Production: General Film

Music: -

Arrangements: -

Actor: Giorgio Albertazzi

Location: Milan, Studio

Year: 1959

Length: 170"

ASB code: BAR I Re 1959/1-2-3-4-5

Abstract: having revealed all the secrets in his grandfather's files, Giorgio Albertazzi moved into the library for a look around and found that it contained books of romantic poetry. He reads poems by various authors from the past.



He begins with an extract from *Romeo and Juliet* by William Shakespeare (1564-1616): Romeo, who enters the courtyard of the Capulet household, climbs onto Juliet's balcony and recites his verses to her.

Then Albertazzi reads a letter written by Wolfgang Amadeus Mozart (1756-1791) to his beloved wife. The letter has always been a prime example of enduring love.

Next, Albertazzi reads a poem written by the 1st century A.D. poet Catullus – *Miser Catulle, desinas ineptire...*, that combines melancholy, gentleness and desperation. Then it is the turn of Feodor Dostoyevsky (1821-1881) who wrote to his young wife from Hamburg to inform her that he continually lost at gambling but that he would soon return home.

Albertazzi closes the cycle reading a poem by Aleksandr Blok (1880-1921), the greatest Russian poet of the twentieth century.



■ Campaign: *L'Album di Giorgio Albertazzi*

[Giorgio Albertazzi's album – Poetry]

Period: 1959 – II *Carosello* cycle

Agency: -

Creative director: -

Art director: Erberto Carboni

Copywriter: Pietro Bianchi

Direction: Mario Fattori

Director of photography: -

TV producer: Mario Fattori

Production: General Film

Music: -

Arrangements: -

Actor: Giorgio Albertazzi

Location: Milan, Studio

Year: 1959

Length: 170" (each *Carosello*)

ASB code: BAR I Re 1959/6-7-8-9-10

Abstract: in this second cycle, Giorgio Albertazzi continues reading works by famous writers. He begins with the romantic poet Heinrich von Kleist (1777-1811) and continues with Jauffré Rudel (a *Provençal* troubadour from the 12th century) about whom we know of his passion for Melisenda from the verses by Giosuè Carducci (1835-1907).

Albertazzi interrupts his reading of love poems to insert a few humorous verses by Ernesto Ragazzoni (1870-1926) about the love of young Werther (by Wolfgang Goethe, 1749-1832) for the lovely Carlotta. Albertazzi then continues reading the poetry of a delicate and unhappy Milanese poet, Pompeo Bettini (1862-1896), and ends with an extract from the work of the Russian Sergei Esenin (1895-1925) that was dedicated to a past love.



■ **Campaign: *L'Album di Giorgio Albertazzi***
[Giorgio Albertazzi's album – Poetry]
Period: 1959 – III Carosello cycle

Agency: -
Creative director: -
Art director: Erberto Carboni
Copywriter: Pietro Bianchi
Direction: Mario Fattori
Director of photography: -
TV producer: Mario Fattori
Production: General Film
Music: -
Arrangements: -
Actor: Giorgio Albertazzi
Location: Milan, Studio
Year: 1959

Length: 170"

ASB code: BAR I Re 1959/11-12-13-14-15

Abstract: in each reading of love poems, Giorgio Albertazzi offered something different. He did not follow any particular theme except for the one of good taste. He began this series with a sonnet by the English poet Elizabeth Browning (1806-1861); the following programme he read the work of Thomas Augustine Daly (1871-1948), and then the verses of Virgil (70-19 BC) that described the unhappy love affair between Orpheus and Eurydice. Next came the lyrics of a blues song called *My Melancholy*, written by an unknown author, and set to music by Lee Konitz (1927-). The third cycle was concluded with love poetry by Nikolai Nekrasov (1821-1877).



■ **Campaign: *L'Album di Giorgio Albertazzi***
[Giorgio Albertazzi's album – Poetry]
Period: 1959 – IV Carosello cycle

Agency: -
Creative director: -
Art director: Erberto Carboni
Copywriter: Pietro Bianchi
Direction: Mario Fattori
Director of photography: -
TV producer: Mario Fattori
Production: General Film
Music: -
Arrangements: -
Actor: Giorgio Albertazzi

Location: Milan, Studio

Year: 1959

Length: 170"

ASB code: BAR I Re 1959/16-17-18-19-20

Abstract: once again Giorgio Albertazzi offers viewers of *Carosello* poetry based fundamentally on love. He begins with *Pioggia nel pineto* by Gabriel d'Annunzio (1863-1938) and then passes to the father of Italian poetry, Dante Alighieri (1265-1321), with the madrigal *Tanto gentile e tanto onesta pare*. Next Albertazzi switches to the Spaniard, Federico Garcia Lorca (1898-1936), and ends the series with *A Silvia* by Giacomo Leopardi (1798-1837) and *Memory of Maria* by Bertoldt Brecht (1898-1956).



■ Campaign: Dario Fo – Il Ballista [The tall-story teller]

Period: 1959 – V *Carosello* cycle

Agency: -

Creative director: -

Art director: Erberto Carboni

Copywriter: Dario Fo

Direction: Mario Fattori

Director of photography: Giorgio Battilana

TV producer: Mario Fattori

Production: General Film

Music: Franco Cerri

Arrangements: Franco Cerri

Actors: Dario Fo, Antonio Cannas, Mimmo Craig, Elio Crovetto, Mario De Angeli, Piero Pandolfini

Location: Milan, Studio

Year: 1959

Length: 170"

ASB code: BAR I Re 1959/21-22-23-24-25

Abstract: Dario Fo appears as different figures each week (a driver, magician, cyclist, hunter and fisherman) telling improbable stories to the people in the bar. Fo began by describing his participation in the Monza Grand Prix, passing himself off as a rival to Juan Fangio and saying that the champion had confided to him at the end of the race that he had decided to retire as Fo was better than everyone else. In other sketches he made his friends believe that he was such a talented magician that he could hide a lion in his shirt sleeve; when he arrived at the bar one week carrying a racing bike on his shoulders, he claimed to have just taken part in the Tour de France and that he arrived in Paris at the finish line two days ahead of everyone else and had to return home on foot. Another sketch saw him enter the bar with a rifle and saying that he was being followed by a lion because it had enjoyed so much having its belly tickled by Fo. In the guise





of a fisherman – just a beginner – he said he had hooked the periscope of an atomic submarine on which a penguin was standing. Each episode would end in the same way: one of the listeners in the bar would say *Questa proprio non la bevo!* [I'm not going to swallow that!], to which Fo replied *E questa la mangi?* [Well, would you swallow this?], pulling out a packet of Barilla pasta.

A proper advertisement followed in which a pack of *Nidi di rondine* pasta was shown, while a voice-over announced, *Con pasta Barilla è sempre domenica* [With Barilla pasta it's always Sunday].

■ Campaign: Dario Fo – Il Ballista [The tall-story teller]

Period: 1959 – VI *Carosello* cycle

Agency: -

Creative director: -

Art director: Erberto Carboni

Copywriter: Pietro Bianchi

Direction: Mario Fattori

Director of photography: Giorgio Battilana

TV producer: Mario Fattori

Production: General Film

Music: Franco Cerri

Arrangements:

Actors: Dario Fo, Antonio Cannas, Mimmo Craig, Elio Crovetto, Mario De Angeli, Piero Pandolfini

Location: Milan, Studio

Year: 1959

Length: 170"

ASB code: BAR I Re 1959/26-27-28-29-30

Abstract: the new series started in which Dario Fo was dressed in a different guise each week (in this cycle he was presented as a fireman, dandy, Don Giovanni, diver and supersonic pilot) and told tall stories to his incredulous friends. One day he arrived as a fireman carrying a soda water siphon, saying that if anyone lit a cigarette he would immediately put it out to prevent the danger of a fire. He claimed that it was always necessary to travel with a gas detector, and that it was only in that way that he had been able to save Philadelphia Zoo from blowing up, since the monkeys, who were increasingly human in their behaviour, now smoked cigars. On another day, he confessed to being a member of the flat-nose gang and that during a raid he had met a Broadway impresario who had signed him up for a dance troupe. On another occasion he told how a film actress had fallen in love with him and wanted to carry him away to Morocco. Another tall tale was how he had fought a shark, and finally that he had overtaken *Sputnik II* in his plane and brought back the Russian dog Laika with him to earth.



Each episode would end in the same way: one of the listeners in the bar would say *Questa proprio non la bevo!* [I'm not going to swallow that!], to which Fo replied *E questa la mangi?* [Well, would you swallow this?], pulling out a packet of Barilla pasta.

A proper advertisement followed in which a voice-over reminded viewers of the quality of Barilla's *Nidi di rondine* pasta.



■ **Campaign: Cinque uova [Five eggs]**
Period: 1961 – Intermission (Channel 2)

Agency: -

Creative director: -

Art director: -

Copywriter: -

Direction: Mario Fattori

Director of photography: Giorgio Battilana

TV producer: Mario Fattori

Production: General Film

Music: -

Arrangements: -

Actors: -

Location: Parma, Pastificio Barilla; Studio

Year: 1961

Length: 35".

ASB code: BAR I Re 1961/4-5-6-7-8-9-10

Abstract: this series of short messages publicized the quality and goodness of Barilla egg pasta, as every kilo of flour was mixed with five eggs. Each day Barilla pasta was produced using large, modern machines that performed the work of 1,000 expert housewives to make a product as good as the one made at home. After showing the production line, the camera showed family at home where the young mother served Barilla pasta to her children, husband and father-in-law. The punch-line was *Chi sa mangiare bene preferisce pasta Barilla* [People who eat well prefer Barilla pasta].



■ **Campaign: Cinque uova [Five eggs]**
Period: 1962 – Intermission (Channel 2)

Agency: -

Creative director: -

Art director: -

Copywriter: -

Direction: -



Director of photography: -

TV producer: -

Production: Fotogramma

Music: -

Arrangements: -

Actors: -

Location: province of Parma

Year: 1962

Length: 35''

ASB code: BAR I Re 1962/1-2-3-4-5-6-7-8-9-10-11

Abstract: in the background we hear the clucking of a hen that tells us that she has just laid an egg, then we see a little boy collecting the eggs as the speaker explains that Barilla pasta is made with five fresh eggs for every kilogram of flour used. Also, that every day 300,000 fresh eggs arrive in the factory which are then mixed into the flour by large machines. Finally, an invitation is extended to the viewers to buy Barilla pasta in its original packets to be sure of the quality of the product.

■ Campaign: *Vita con Bettina* [Life with Bettina]

Period: 1964 – *Intermission* (Channel 2)

Agency: CPV

Creative director: Mario Belli

Art director: -

Copywriter: -

Direction: -

Director of photography: -

TV producer: -

Production: USA

Music: -

Arrangements: -

Actors: -

Location: Milan, Studio

Year: 1964

Length: 35'' (each episode)

ASB code: BAR I Re 1964/1-22

Abstract: the short episodes show the problems faced by Bettina, a young housewife, getting the daily housework done.

She is seen at various moments of the day: in the shop where she is offered loose pasta; during a phone call when she is convinced she is speaking to her husband but it is really a wrong number; with the gas-meter reader whom she makes read her a recipe; with her husband who attempts to cook but bungles it; on the phone again, this time with her



husband, who wants to eat a plate of *fettuccine*; on the phone with a girlfriend who complains about her fiancé; helping her neighbour who has burned the lunch; at the supermarket with her husband; putting the house in order for her husband as she is going away on holiday alone; receiving red roses from her husband on their wedding anniversary; tossing up whether to cook pasta or soup; listening to the radio as she prepares lunch; ordering different sorts of pasta in the shop; with a friend who tells her the plot of a film; interrupting her husband as he watches a football match; doing gymnastics in the kitchen to the instructions on a 45 rpm record.

Also burning the cake in the oven; threatening not to cook *tagliatelle* in meat sauce if her husband does not listen to her; attempting to cook a new recipe written in Romagnolo dialect; when her husband tells her about an accident he has just seen; with a group of friends after an evening at the theatre; when she is not brave enough to kill a capon and hides it in the cupboard.

Each story repeats that Barilla durum wheat pasta is as good as the homemade variety and that Barilla is found only in the unmistakable blue packs.



■ Campaign: *Supermercato* [Supermarket]

Period: 1965 – *Intermission* (Channel 2)

Agency: CPV

Creative director: Mario Belli

Art director: -

Copywriter: -

Direction: -

Director of photography: -

TV producer: -

Production: General Film

Music: -

Arrangements: -

Actors: -

Location: Milan

Year: 1959

Length: 35"

ASB code: BAR I Re 1965/1-2-3-4-5-6

Abstract: the advertisements are based around various scenes in a supermarket in which a young wife and mother purchases packets of Barilla pasta and returns home to cook meals of certain success.

The comment is given off-screen saying, *There's a great cook in you and Barilla brings her out; you and Barilla. Together you will make a work of art in the kitchen.*



■ **Campaign: Mina – Canzoni [Songs]**
Period: 1965 – V Carosello cycle

Agency: CPV
Creative director: Mario Belli
Art director: Mario Belli
Copywriter: Livio Mazzotti, Sergio Donati
Direction: Valerio Zurlini
Director of photography: -
TV producer: Paolo Limiti
Production: Elio Gigante
Music: various songwriters
Arrangements: -
Actors: Mina Mazzini
Location: a villa on Lake Como
Year: 1965
Length: 150”



ASB code: BAR I Re 1965/-7-8-9-10-11-12

Abstract: the first advertising campaign for Barilla in which the popular singer, Mina, took part was directed by the film director Valerio Zurlini, who used the style typical of his films. In each episode, Mina sang a different song, moving between the public seated at small tables or on the stage with the public in the audience.

With the exception of the song Brava, the songs (*Ultima occasione*, *Un anno d'amore* and *Città vuota*) described unhappy love affairs, and *Un bacio è troppo poco* about the singer's feelings of uncertainty.

At the end of each song, Mina would reappear and advertise Barilla by stroking her fingers along a variety of the pasta packs. At the end her face would pop out from behind a box and she would say, *There's a great cook in you and Barilla brings her out. Together you will make a work of art in the kitchen.*

■ **Campaign: Mina – Canzoni [Songs]**
Period: 1966 – I Carosello cycle

Agency: CPV
Creative director: Mario Belli
Art director: Mario Belli
Copywriter: Francesco Alberoni
Direction: Antonello Falqui
Director of photography: -
TV producer: Paolo Limiti
Production: Elio Gigante
Music: various songwriters
Arrangements: -

Actors: Mina Mazzini
 Location: Rome, Studio
 Year: 1966
 Length: 150"

ASB code: BAR I Re 1966/1-2-3-4-5-6

Abstract: in the new set of advertisements, Mina was given a new look with wavy hair and more daring dresses. The songs were always centred on love, whether affairs that were over or about to end, or the joy she experienced due to the person with her. The campaign began with the song *Dico no* in which the musical accompaniment was rather fast and Mina, who was standing among the musicians, broke into a few dance steps.

In *Era vivere*, the entire film was based on a close up of the singer who recalled that she only felt alive when her lover was present in her life. With the song *Ti dico addio*, sung in front of a fire in a private house, Mina took her courage in her hands and left her lover. In the same house and wearing a dress with large inserts of fur on the shoulders and hem, Mina sang *Ora o mai più* accompanied by musicians behind her. With the song *Se tu non fossi qui*, she thanked her lover for being with her for otherwise her life would not be the same. In this case too she was shown predominantly in close up. The last song was *Soli*, which she sang in a drawing room with empty tables; the song praises the joy that she feels when everyone has gone and she is left alone with her man.

At the end of each song, Mina publicizes Barilla pasta. First the name is shown and she says *Barilla. B as in best*, then her hand is shown as it caresses the pasta boxes and we hear her voice saying *Barilla, a touch of class in the simple, everyday dishes. Every day you can produce a work of cooking art together; you ... and Barilla*. At the end her face would pop out from behind a box and she would say, *There's a great cook in you and Barilla brings her out. Together you will make a work of art in the kitchen*.



■ **Campaign: Mina – Canzoni [Songs]**
Period: 1966 – VI Carosello cycle

Agency: CPV
 Creative director: Mario Belli
 Art director: Mario Belli
 Copywriter: Francesco Alberoni
 Direction: Piero Gherardi
 Director of photography: Carlo Di Palma
 TV producer: Paolo Limiti
 Production: Elio Gigante
 Music: various songwriters
 Arrangements: -





Actors: Mina Mazzini, Elena Tricoli (stand in)

Location: Naples, Rome, outside shots

Year: 1966

Length: 150''

ASB code: BAR I Re1966/11-12 13-14-15

Abstract: this series of advertisements was directed by Piero Gherardi, who set them in odd places, unusual for advertisements, and made Mina wear very unusual, imaginative and strictly black dresses.

She began with the song *Taratata*, which described the appeal of a man who smokes a pipe. She was in a closed and completely bare room with white walls (it was a building under construction). She advances towards the viewer until she arrives in front of a mirror. In addition to her reflection, we see those of the director, cameraman, etc. As she sings, she moves around the room between vertical girders until she reaches a swing. She sits down and swings as she finishes the song.

For the song *Mai così*, Mina is filmed on the roof of the Alitalia hangar at Fiumicino airport in Rome. She wears a black dress with a long organza train and sings to her beloved for whom she is waiting and will continue to wait.

In *Non illuderti*, Elena Tricoli (Mina's stand-in) appears. She wears a curly blonde wig and walks towards the camera from a very narrow corridor lined by tall pillars; then the shot switches to Mina, who sings to a suitor that he should not delude himself about her love for him and not to use up all his tears. Several times we see two images of Mina in the clip as she moves among the pillars in this white, cold setting.

The advertising section of the Mina clips begins with a close-up of Mina's face framed by boxes of pasta, then the singer walks backwards to the entire range of Barilla products saying, *With Barilla, a work of the pasta art, you can make a work of art in the kitchen. B as in best, B as in Barilla. Let Barilla reveal the great cook in you.*

The next week's song was *Se telefonando*, which Mina sings wearing a dress reminiscent of telephone wires while on the roof of Naples' railway station. In the background there is an unfinished building and she sings about her wish to tell her lover by telephone that she is leaving him because their love was too hasty.



Next came *Ultima occasione*, in which Mina is in a meadow at the foot of a Roman aqueduct with horses grazing around her. She sings of the last opportunity she is going to permit herself to return to her lover, whose love she is not sure of.

In these last two clips, the advertising is silent. The Barilla name drops down from the top of the screen and Mina accompanies it with her hand. Then only her hand is seen, moving as though she were the conductor of an orchestra, and to each of her movements a different shape of pasta appears. In the background we hear Mina's voice saying *With Barilla, a work of the pasta art, you will create a masterpiece of cooking. B as in best, B as in Barilla.*

■ Campaign: *Mina – Canzoni* [Songs]

Period: 1967 – I Carosello cycle

Agency: CPV

Creative director: Mario Belli

Art director: Mario Belli

Copywriter: Francesco Alberoni

Direction: Piero Gherardi

Director of photography: Carlo Di Palma

TV producer: Paolo Limiti

Production: Elio Gigante

Music: various songwriters

Arrangements: -

Actors: Mina Mazzini

Location: Roma, EUR, Amalfi, exteriors

Year: 1967

Length: 170"

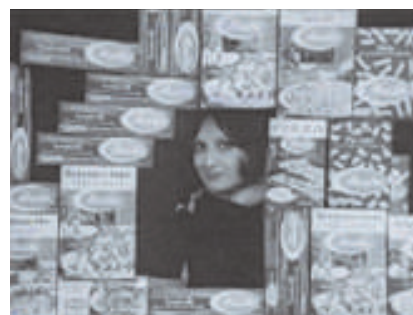
ASB code: BAR I Re 1967/1-2-3-4

Abstract: Mina sings *Ebb tide* on a windy day on the quay in Amalfi. She wears a white dress with large sleeves and plays with a large white fan. In the next programme, she sings *Sono come tu mi vuoi* while she walks down a narrow, mirror-lined corridor wearing a close-fitting lace dress.

In *Mi sei scoppiato dentro al cuore*, Mina sings about her first meeting with a man with whom she fell in love. In this clip, Mina wears a black dress with a collar and headpiece made of large black feathers that quiver slightly as she walks.

The last clip in this cycle opens with a shot of an enormous white horse sculpted in travertine (*Cavallo*, by Lucio Fontana in EUR). The viewer only comprehends the dimensions of the sculpture when Mina enters the shot from the left wearing her usual black dress, but with a white, lily-shaped organza neck. Mina sings *Una casa in cima al mondo*, in which she tells of her hopes to be able to live with her lover as far away as possible from the rest of the world, in a house at the top of the world.

The advertising section shows Mina behind a long display of Barilla packs. She says, *Barilla pasta is our pasta; it is made so that your man and children will enjoy food more in your home. You know how it cooks, how it holds its shape and that lovely golden colour it has when it is ready to present. Continue to use Barilla pasta and you will always prepare a wonderful dish. And then, you know that there is a great cook in you and Barilla brings her out.*



■ **Campaign: Mina – Canzoni [Songs]**
Period: 1967 – V Carosello cycle



Agency: CPV
Creative director: Mario Belli
Art director: Mario Belli
Copywriter: Francesco Alberoni
Direction: Antonello Falqui
Director of photography: -
TV producer: Paolo Limiti
Production: Elio Gigante
Music: various songwriters
Arrangements: -
Choreography: Tony Ventura
Costumes: Folco
Actors: Mina Mazzini
Location: Rome, Studio
Year: 1967
Length: 170”
ASB code: BAR I Re 1967/12-13-14-15-16

Abstract: this second cycle of advertisements with Mina in 1967 was directed by Antonello Falqui. In a completely white studio in which it is difficult to make out where the floor meets the wall, Mina sings five songs that deal with different themes: an invitation to her lover to be a little more imaginative in his conversation (*Cerca un altro argomento*), a reflection on the universe (*L’immensità*), the execution of La Banda, an outburst against her lover far away who only sends her postcards (*Cartoline*), and praising the quality of her man that she likes best (*Se c’è qualcosa che mi fa impazzire*). All these songs were filmed in the same way: Mina wears two different dresses in each song. Dancing, she appears to the public in one outfit, then she is shown in the other.

The advertisement at the end is the same in all the programmes: Mina appears leaning against a revolving box of Barilla pasta and says, *Two quick words on Barilla pasta. You know how it cooks, how it holds its shape and what a lovely golden colour it has when it is ready to be served to your man and children. You see their joy when you place Barilla pasta on the table, and how pleased they are when you choose Barilla. With Barilla, you will always produce a wonderful dish. And then, you know there is a great cook in you, and Barilla brings her out.*



■ Campaign: *Mina – Canzoni* [Songs]

Period: 1968 – I *Carosello* cycle

Agency: CPV

Creative director: Mario Belli

Art director: Mario Belli

Copywriter: Francesco Alberoni

Direction: -

Director of photography: -

TV producer: Paolo Limiti

Production: Elio Gigante

Music: various songwriters

Arrangements: Bruno Canfora

Actors: Mina Mazzini, Bruno Canfora, Antonio Amurri

Location: Milan, recording studio

Year: 1968

Length: 150"

ASB code: BAR I Re 1968/1-2-3

Abstract: the style of this series changes: the clothes are no longer elegant but simple, and the setting is a recording studio where we see all the lights, wires and equipment. Mina sings a series of songs typical of the music of Naples. In the studio we see the director Bruno Canfora and the songwriter Antonio Amurri. She begins with the song *Munasterio 'e Santa Chiara*, which is filmed as a rehearsal and therefore Mina faces the recording cabin. The tone is subdued, very different to the other cycles of clips, as the aim is simply to present rehearsals. In the following clips, Mina sings *'Na sera 'e maggio*, and, according to the documentation in the SIPRA archive, also *Dicitincello vuie*, though this is not present in the Barilla archive. The director and songwriter compliment Mina on the perfection of her Neapolitan accent, although she was born in Cremona in north Italy. The last song in the cycle (*Se tornasse casomai*) is sung in Italian.

At the end of each song, Mina is asked to sing the final version of the song, but as it is late and she is tired of singing, instead she invites her two colleagues to go to her house where she will cook some spaghetti, *Barilla, naturalmente*. The scene shifts to Mina's house, where the viewers are shown how to cook Barilla spaghetti, which takes only seven minutes to reach the al dente stage. Mina advises serving Barilla spaghetti with tomatoes and Parmesan cheese. At the end we hear the voice-over telling us *Barilla pasta never lets you down. It is made completely from durum wheat. Barilla pasta.*



■ **Campaign: Mina – Canzoni [Songs]**
Period: 1968 – VI Carosello cycle

Agency: McCann Erickson
Creative director: -
Art director: -
Copywriter: Francesco Alberoni
Direction: Duccio Tessari
Director of photography: -
TV producer: -
Production: Audiovision
Music: various songwriters
Arrangements: Augusto Martelli
Actors: Mina Mazzini
Location: Viareggio (LU), *La Bussola*
Year: 1968
Length: 150”

ASB code: BAR I Re 1968/5-6-7-8-9

Abstract: in this series of clips, the atmosphere changes completely. The first shot is of city traffic on a summer evening and the signs that publicize Mina’s show.

Then the shot cuts to inside the club *La Bussola* in Viareggio, which is packed with young people.

Mina is shown singing live on stage. Five clips (each of a different song) were filmed on a single evening.

The songs are *Deborah*, *Cry*, *Chi dice non dà*, *Un colpo al cuore* and *C’è piu samba*. At the end of each song, there is a short refrain in which Mina sings *You’re off to a good start with Barilla. Barilla pasta is made completely from durum wheat; you always succeed when you use Barilla*. While we hear the refrain, the viewers are shown a packet of spaghetti, a woman’s hand that places it in a saucepan of boiling water, and a plate of cooked pasta with peas.

At the end, we see the shelves of a shop filled with packets of Barilla, and there is a voice-over inviting us to purchase branded pasta in sealed packs rather than loose pasta.

Also shown is an old piece of shop furniture containing loose pasta and a man painting a large X across the shot.



■ Campaign: *Mina – Canzoni* [Songs]

Period: 1969 – I Carosello cycle

Agency: McCann Erickson

Creative director: -

Art director: -

Copywriter: Francesco Alberoni

Direction: Duccio Tessari

Director of photography: Marcello Gatti

TV producer: Roberto Gavioli

Production: Gamma Film

Music: various songwriters

Arrangements: -

Actors: Mina Mazzini

Location: Rome, Studio

Year: 1969

Length: 150"

ASB code: BAR I Re 1969/1-2-3-4-5

Abstract: as in the previous series, in this one the camera enters a club (rebuilt in the studio) in which Mina is giving a concert supposed to seem live. The camera pushes its way through the crowd till it reaches Mina on a small stage at ground level.

Several of the shots are rather unusual: Mina is shown upside down, or her face is shown illuminated against a black background.

During the concert Mina sings *Quand'ero piccolo*, *Vorrei che fosse amore*, *Non t'importa niente*, *Marinella* and *Sacundì sacundà*. At the end of each song, Mina sings a refrain to the camera that reminds us that you get off to a good start by choosing Barilla.

As this is heard, we see a woman's hands taking a pack of Barilla pasta from the shelves and pouring them into a pan of boiling water.

Next we see delicious plates of pasta. The speaker reminds us that Barilla pasta is available in different shapes in both egg and durum wheat versions.



■ **Campaign: Mina – Canzoni [Songs]**
Period: 1969 – VI Carosello cycle

Agency: McCann Erickson
Creative director: -
Art director: -
Copywriter: -
Direction: Duccio Tessari
Director of photography: Marcello Gatti
TV producer: Roberto Gavioli
Production: Gamma Film
Music: various songwriters
Arrangements: -
Actors: Mina Mazzini
Location: Rome, Studio
Year: 1969
Length: 150"

ASB code: BAR I Re 1969/10-11-12-13-14

Abstract: a family sits in front of the television watching Mina sing, meanwhile the pasta is cooking in the pot. The songs are all different and Mina changes dress and hairstyle in each clip.

Only the television studio remains the same. It is a white set with coloured decorations that hang from the ceiling here and there.

Mina sings at the centre of a small stage accompanied by a few musicians, with the public seated around the stage. She sings only melodic and slow love songs except for *Dai dai domani*, which is quite fast.

The names of the others are *Un colpo al cuore*, *Marinella*, *Non credere* and *Canzone per te*.

At the end of the short concert, the camera cuts back to the family seen at the start. The mother fusses around because the pasta is ready but the plates are not ready. At this point the speaker consoles the tardy housewife. Barilla pasta, he says, is made entirely from durum wheat, and so retains its shape and the sauce will not slide off. The speaker ends with the slogan from previous campaigns, *Comincia bene chi sceglie Barilla* [You're off to a good start with Barilla].



■ **Campaign: Mina – Canzoni [Songs]**
Period: 1970 – I Carosello cycle

Agency: Young & Rubicam
Creative director: -
Art director: Gavino Sanna, Sergio Mambelli
Copywriter: Benvenuto Garone
Direction: Valerio Zurlini
Director of photography: Tonino Delli Colli



TV producer: Roberto Gavioli

Production: Gamma Film

Music: various songwriters

Arrangements: -

Actors: Mina Mazzini

Location: Rome, Studio

Year: 1970

Length: 150"

Codice ASB: BAR I Re 1970/1-2-3-4-5

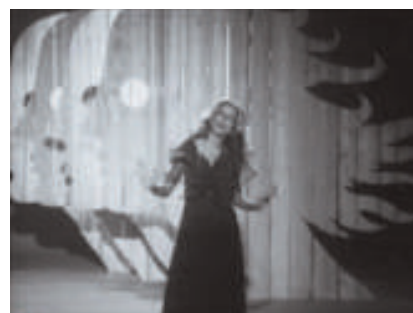
Abstract: after a gap of five years since he first worked with *Carosello*, the director from Bologna, Valerio Zurlini, returned. He brought in a backdrop of works of art for the clips. Mina was given a completely different look, with long, wavy hair, and very evident make-up.

The recording is made inside a vast studio where Mina sings *Non credere*. At first she stands next to a wooden sculpture by Mario Ceroli of his own face seen in profile. The camera often cuts between the profile of Mina seen in the dark with her legs raised and a close-up of her suffering facial expression, which matches the words of the song: the man she loves has left her for another woman because he never really loved her anyway.

In the following clip, Mina sings *Insieme*. The entire sequence is shown with a close-up of Mina's face, with her hair, dyed pale, tied behind her neck. In *C'è più samba*, Mina is accompanied by people in the shadows dancing to the samba with their hands held up against a backdrop of illuminated abstract pictures.

In *Mezza dozzina di rose* another group of people appears in the shadows, this time dancing against a white background or behind a transparent curtain. Mina is sometimes shown singing in a very imaginative dress with long hair, or in a low-cut dress, with her hair tied up and against a white wall or behind glazed glass. The campaign ended with the song *Viva lei* which Mina sings standing next to the painting *La grande guerre* by René Magritte (1898-1967). Her hair is tied behind her neck and she wears a simple red dress with floral compositions on the shoulders.

After each song, the advertising section has a speaker who illustrates the quality and unique characteristics of Barilla pasta. At the very end, the speaker makes a special offer on the price.



■ Campaign: Mina – Canzoni [Songs]

Period: 1970 – IV-V *Carosello* cycle

Agency: Young & Rubicam

Creative director: -

Art director: Gavino Sanna, Sergio Mambelli

Copywriter: Benvenuto Garone

Direction: Valerio Zurlini

Director of photography: Tonino Delli Colli





TV producer: Roberto Gavioli

Production: Gamma Film

Music: various songwriters

Arrangements: -

Actors: Mina Mazzini

Location: Rome, Studio

Year: 1970

Length: 150''

ASB code: BAR I Re 1970/9-10-11-12-13-16

Abstract: Mina appears again with hair down on her shoulders and exaggerated make-up. The songs are well-known: *La voce del silenzio*, which is a reflection on a love she thought forgotten but which the 'voice of silence' returns to her mind (with a background designed by Titina Maselli); *Attimo per attimo*, in which Mina is inside a studio decorated with the painting *La grande guerre* by René Magritte, and she wears, for the first time, a very short dress to show her legs; in *Sacundì Sacundà*, Mina is outside at night, in front of wooden sculptures by Mario Ceroli; the song tells the story of the singer's meeting with the Devil and, behind the sculptures, high tongues of flames shoot up every now and then.

Stasera sono qui is sung on a stage with thin curtains; Mina wears a dark and very short dress and sings of her pardon for the man she loves.

Un colpo al cuore is performed on a stage in a small studio with a few musicians. During the song, in which she says that if her man returned, her heart would suffer, seeing that now her life is dull and flat, Mina walks towards a painting by Mario Schifano.

The advertising section is the same for all the clips.

Mina is shown taking breakfast of Barilla rusks onto which she spreads butter and jam. At the end she publicizes Barilla breadsticks, claiming *These are my bread*. Standing near a painting by Burri, Mina sings *Problemi di cuore*. She changes look yet again, having long hair, though not so back-combed as usual, and wears many rings and necklaces.

She sings that her heart is always suffering because love never goes away. The advertising section cuts to a typical family sitting in front of the television. As soon as Mina's song ends, the mother realizes that the pasta is ready and that she has not yet prepared the table. The speaker reminds the viewers that Barilla pasta does not become overcooked and that even the water remains clear at the end of the cooking time. Then he makes a special price offer.



■ **Campaign: *Pasta in tutti i dialetti d'Italia***

[Pasta in all the dialects of Italy]

Period: 1971 – I Carosello cycle

Agency: Young & Rubicam

Creative director: -

Art director: -
 Copywriter: -
 Direction: Don Leaver
 Director of photography: Terry Permane
 TV producer: Vanni Montagnana
 Production: Montagnana
 Music: -
 Arrangements: -
 Actors: Renzo Marignano (Mario Soldati look-alike)
 Location: Letino (CS), Bevagna (PG), Castelnuovo Garfagnana (LU)
 Year: 1971
 Length: 150”
 ASB code: BAR I Re 1973/4-5.

Abstract: Renzo Marignano, who imitates Mario Soldati in the TV programme *Viaggio nella Valle del Po*, travels in less well-known provinces in Italy in search of curiosities and folklore. In Castelnuovo Garfagnana, in Lucca, he watches a cheese-throwing festival. At the end of the events in the places he visits (Lentini, near Catania, and Bevagna, near Perugia) he eats local pasta dishes. Every clip ends with the declaration *Ziti or fettuccine are only good if they are made by Barilla*.



■ **Campaign: *Nulla sfugge a mio marito***
[My husband does not miss anything]
Periodo: 1971 – VI Carosello cycle

Agency: Young & Rubicam
 Creative director: -
 Art director: -
 Copywriter: -
 Direction: -
 Director of photography: -
 TV producer: Franco Fusco
 Production: Union Film
 Music: -
 Arrangements: -
 Actors: -
 Location: Rome, Studio
 Year: 1971
 Length: 140”
 ASB code: BAR I Re 1971/3.

Abstract: as he says goodbye to his wife on his way out, a man realizes that she is taller than usual as she is wearing a pair of slippers with heels. On the landing, he realizes that the lift is not working. He walks downstairs and finds the door of the lift open and, turning round, realizes that there are thieves in one of the flats. He enters the flat, and while the



thieves are about their business, hides the jewellery box and phones the police. In the meantime, the two thieves note that the jewel box has gone and start to argue, accusing one another of having hidden it.

The scene cuts to the couple's house where the man is eating rusks and claims that the wife has changed the butter and milk. In fact, what has changed is that the rusks have been changed, which are now made by Barilla.

■ **Campaign: Massimo Ranieri – *La prova del fuoco***

[Trial by fire]

Period: 1972 – I *Carosello* cycle



Agency: Young & Rubicam

Creative director: -

Art director: -

Copywriter: -

Direction: Mauro Bolognini

Director of photography: Ennio Guarnieri

TV producer: Vanni Montagnana

Production: Montagnana

Music: various songwriters

Arrangements: -

Actors: Massimo Ranieri

Location: Rome, Studio De Paolis

Year: 1959

Length: 150"

ASB code: BAR I Re 1972/1-2-3-4-5

Abstract: “*La prova del fuoco*” is the title of every *Carosello* in which Massimo Ranieri appears. Each time he tells the story of an ‘adventure’ that has happened to him in his career and which for him was a test of his courage. After the story, he sings a song (in the order *Io e te*, *Rose rosse*, *O sole mio*, *Pietà* and *Guapparia*), then goes to a kitchen where his mother is preparing a plate of Barilla pasta. Barilla is the only type of pasta that can withstand the trial by fire, i.e. cooking first in boiling water, then in the frying pan over a high heat.

■ **Campaign: Massimo Ranieri – *La prova del fuoco***

[Trial by fire]

Period: 1972 – V *Carosello* cycle

Agency: Young & Rubicam

Creative director: -

Art director: -

Copywriter: -

Direction: Mauro Bolognini
 Director of photography: Ennio Guarnieri
 TV producer: Vanni Montagnana
 Production: Montagnana
 Music: various songwriters
 Arrangements: -
 Actors: Massimo Ranieri
 Location: Rome, Studio De Paolis
 Year: 1972
 Length: 150"

ASB code: BAR I Re 1972/6-7-8-9-10

Abstract: Massimo Ranieri continues his 'trial by fire' experiences, which he had to face at the start of his career and brilliantly overcame. After each story he sings a song (*Adagio veneziano*, *Cronaca di un amore*, *O sordato 'nnamurato*, *Jesus* and *Conservatorio*), then he goes into the kitchen where his mother is still preparing his plate of pasta, each time with a different sauce. The pasta of course is Barilla, the only one able to withstand trial by fire, i.e. first cooking in boiling water, then in the frying pan at a high heat.



■ Campaign: Massimo Ranieri – Piazze d'Italia

[Italian squares]

Period: 1973 – I Carosello cycle; 1974 – I, V Carosello cycle

Agency: Young & Rubicam
 Creative director: -
 Art director: -
 Copywriter: -
 Direction: Richard Lester
 Director of photography: Jean Bourgoïn (1973); Sergio Salvati (1974)
 TV producer: Vanni Montagnana
 Production: Montagnana
 Music: various songwriters
 Arrangements: -
 Actors: Massimo Ranieri
 Location: San Gimignano (SI), Todi (PG), Amalfi (SA), Montefiascone (VT)
 Year: 1973, 1974
 Length: 130"

ASB code: BAR I Re1973/1-2-3-6-7

Abstract: Richard Lester filmed these clips live in some of the most famous and beautiful squares in the centre and south of Italy. He began in Tuscany where Massimo Ranieri sang *La tua innocenza* in the main square in San Gimignano; next came *Sogno d'amore* in Todi (Umbria) and, once again in San Gimignano, *Un po' d'amore*. Moving south, to the



steps of the Duomo in Amalfi, Ranieri sang *Come t'ha fatto mammate*, and the last of the series, *Erba di casa mia*, was sung at Montefiascone near Viterbo.

At the end of each song, Ranieri was invited by the local organizer of the event to try a local delicacy and the scene cut to a restaurant in the town. Ranieri is seen to be interested in the recipes and the cook shows him how it is done, though of course using Barilla pasta, because at the end of the boiling stage the pasta is placed in the frying pan and has to undergo a trial by fire.

In the clip in which Ranieri sings *Un po' d'amore*, Barilla rusks are advertised with the slogan *The Barilla oven only bakes the best*.



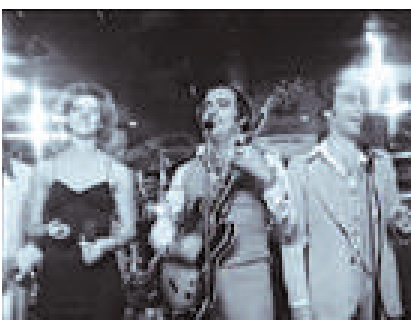
■ **Campaign: Raoul Casadei – Alla difesa delle buone tradizioni**
[In defence of good traditions]
Period: 1975 – VI Carosello cycle

Agency: Young & Rubicam
Creative director: Antonio Canti
Art director: Alberto De Maria
Copywriter: -
Direction: Florestano Vancini
Director of photography: -
TV producer: Giuseppe Mariani
Production: TVM
Music: various songwriters
Arrangements: Raoul Casadei
Actors: Raoul Casadei and his orchestra
Location: Rimini, Ca' del Liscio
Year: 1975
Length: 150"

ASB code: BAR I Re 1975/1-3-6

Abstract: the popular singer is shown during concerts at the *Ca' del Liscio* club in Rimini where everyone dances to his music.

At the end, the advertisement shows that Barilla durum wheat pasta maintains its shape during cooking and does not stick to the fork, because *Barilla defends quality*.



■ **Campaign: Casadei – Alla difesa delle buone tradizioni**
[In defence of good traditions]
Period: 1976 – VI Carosello cycle

Agency: Young & Rubicam
Creative director: Antonio Canti

Art director: Alberto De Maria
 Copywriter: -
 Direction: Enzo Trapani
 Director of photography: -
 TV producer: Giuseppe Mariani
 Production: TVM
 Music: various songwriters
 Arrangements: Raoul Casadei
 Actors: Raoul Casadei and his orchestra
 Location: Rimini, Ca' del Liscio
 Year: 1976
 Length: 150"

ASB code: BAR I Re 1976/5-6-7

Abstract: the scene is a dance-hall crowded with couples dancing to the music of Raoul Casadei and his orchestra. The shots are given in the midst of the dancers so that great emphasis is given to the movement of the people. At the end of the scene, a speaker shows the quality of Barilla pasta in a very serious voice.

He emphasizes it is made only with durum wheat and so it remains always al dente, and that the water in which it is cooked remains clear throughout cooking. Barilla pasta is produced in accordance with Italian tradition.

Barilla defends quality.

The campaign was Barilla's last connection with *Carosello* and the programme was taken off the air in January 1977.

■ Campaign: *La differenza* [The difference]

Period: 1976-1978

Agency: Young & Rubicam
 Creative director: -
 Art director: -
 Copywriter: -
 Direction: -
 Director of photography: -
 TV producer: -
 Production: -
 Music: -
 Arrangements: -
 Actors: -
 Location: Milan, Studio
 Year: 1976-1978
 Length: 30"

ASB code: BAR I Re 1976/1-3-4-1978/1-3

Abstract: a family is shown eating *penne* (in the first ad) or spaghetti (in the second). Their faces show their delight at eating Barilla pasta, which



is always al dente. At the end the speaker demonstrates the quality and characteristics of Barilla pasta, claiming that it is made only from durum wheat and that therefore it does not get overcooked. Pasta made with soft wheat, on the other hand, makes the water murky and sticks to the fork.

■ **Campaign: *Lezione di cucina* [Cooking lessons]**
Period: 1979



Agency: Young & Rubicam
Creative director: -
Art director: -
Copywriter: -
Direction: -
Director of photography: -
TV producer: -
Production: -
Music: -
Arrangements: -
Actors: -
Location: Milan, Studio
Year: 1976-1979
Length: 30''

ASB code: BAR I Re 1976/9-10 1979/10-12-14 1980/3

Abstract: this campaign is based on a series of advertisements in which a woman shows how to make egg *tagliatelle*, *pastine* and *tortellini*.

Six eggs are required for every kilogram of flour to make good *tagliatelle*. The two are mixed well to make a fine dough that is then cut into strips. The speaker then explains that Barilla follows the original recipe for Emilian *tagliatelle*. The same formula is used for small pasta pieces (*pastine*). The final advertisement publicizes *tortellini* which are filled with a mixture of Parma ham and Parmesan cheese. Barilla learned the traditional methods from Emilian housewives. At the end of each advertisement, the speaker points out the characteristics of Barilla products, underlining the importance of the use of durum wheat.



■ **Campaign: *Di padre in figlio* [From father to son]**
Period: 1979-1980

Agency: Young & Rubicam
Creative director: -
Art director: -
Copywriter: -
Direction: -

Director of photography: -

TV producer: -

Production: -

Music: -

Arrangements: -

Actors: -

Location: Piazza di Castell'Arquato (PC)

Year: 1979-1980

Length: 30"

ASB code: BAR I Re 1979/6-7 1980/1-2-4-5-6-8-9-10-11 1981/1

Abstract: a girl plays at the game *World* in the medieval square in the village of Castell'Arquato; her mother watches from the window as she pours the pasta into the pot and covers it with sauce. The whole family eats together and tastes the dish the mother has cooked with delight. The background music is interrupted by a voice-over that emphasizes that Barilla pasta is always al dente because it is made only with durum wheat, *a tradition handed down from father to son.*

■ Campaign: *Riscopri il gusto del mezzogiorno*

[Rediscover the taste of midday]

Period: 1981-1982

Agency: TBWA

Creative director:

Art director: Paolo Licci

Copywriter: Sabina Colloredo

Direction: Film 1: Enrico Sannia. Film 2: Luigi Montaini

Director of photography: Film 1: Claudio Colepiccolo. Film 2: John Morriche

TV producer: -

Production: NEW CBN

Music: -

Arrangements: -

Actors: -

Location: Milan, Studio

Year: 1979-1980

Length: 30"

ASB code: BAR I Re 1981/2-3-4-5-6-7-8 1982/1

Abstract: this campaign stresses the pleasure to be had in returning home for lunch. Various people are shown as the bell-tower clock strikes 12.30; they stop work and go home. The florist shuts up as he is waved to by a woman, the children run out of school happily, the headmaster closes his office, the worker waves goodbye to the company owner who calls out to be back promptly in the afternoon, the teacher finishes a lesson and jumps



on the bus outside the school, a girl waves to a friend and rides off on her scooter, and a manager heads home in his car. They all go home where they find a lovely plate of pasta cooked by the wife or mother. Interrupting the background music of joyous whistling, the voice-over tells us *Barilla pasta gives you back the joy of lunchtime. Barilla: 93 pasta specialities that are always al dente.*

■ **Campaign: *Al dente***

Period: 1983-1984



Agency: TBWA
Creative director: Anders Weinar
Art director: Eugenio Patrini
Copywriter: Enrica Gatti
Direction: Dick Mc Neil
Director of photography: Adolfo Troiani
TV producer: -
Production: NEW CBN
Music: -
Arrangements: -
Actors: -
Location: -
Year: 1983-1984
Length: 5", 30"

ASB code: BAR I Re 1983/1-2-3-4-8, 1984/1-10



Abstract: the campaign was unusual for Italy in that it was presented in two parts, beginning with a series of very short 'teasers' that did not give the name of the brand. The messages were written in white characters between quotation marks on red backgrounds: the texts can be translated as saying *And from that day on they lived happily ever after and al dente; We wish you an evening truly al dente; Al dente ... not al dente. Al dente ... not al dente; Liberté, fraternité, al denté; I'm al dente. Who are you?; Magic mirror on the wall, who is the most al dente of them all?; Watch out, a truly al dente show is on the way.* Even during transmission of normal programmes, certain presenters would slip in phrases like: *You are a very al dente singe'* (Pippo Baudo); *An al dente broadcast* (Maurizio Costanzo); *... our al dente champion* (Maria Teresa Ruta). After a month of such teasers, the real campaign started based on three characters: a young man returns to see his mother, who says to him, *But look at you! Do you think you are really al dente with a face like that? Leave it to me to make you feel al dente.* So she cooks pasta and after having tasted a strand of spaghetti to see if it is cooked right, she takes Barilla pasta in for the whole family. Nervously, a husband tears up some paper and his wife, seeing him, says *But darling, what's wrong? I can see you're not al dente. Leave it to me to make you feel al dente.* She goes

into the kitchen and prepares the pasta which they eat with a couple of friends. A daughter welcomes her tired father home after a hard's day's work, telling him, *But you work too hard, dad. That's why you don't look al dente. Leave it to me to make you feel al dente.* The daughter cooks him a plate of pasta which the father laps up. The 1984 advertisements were part of the same campaign. They had no dialogues, just a background song that went, *Yes, when there's the colour of the sun, when there's that wonderful smell and taste, Barilla will make you feel really al dente.* One of this series showed a tennis player returning home with a bandaged knee and broken racket, so his wife prepares pasta for everyone. The other tells the story of a man in jacket and tie who wants to test an engine in a small boat but breaks it.

As usual, his wife prepares pasta for everyone. Each advertisement ends with the phrase in white letters, in inverted commas and on a red background *Barilla always makes you feel al dente.*

■ **Campaign: Fellini – Alta Società – Rigatoni**
[High Society – Rigatoni]
Period: 1985

Agency: -

Creative director: Federico Fellini

Art director: Federico Fellini

Copywriter: Federico Fellini

Direction: Federico Fellini

Director of photography: Ennio Guarnieri

TV producer: Fabrizio Capucci

Production: International CBN

Music: Nino Rota

Arrangements: Nicola Piovani

Actors: Greta Vaian, Maurizio Mauri

Location: Rome, Cinecittà

Year: 1985

Length: 60", 30"

ASB code: BAR I Re 1985/3

Abstract: the scene opens behind a see-through curtain in an elegant restaurant. A well-dressed couple are seated waiting to order. The *maître* arrives followed by two waiters, and he begins to propose very sophisticated dishes from the menu. In the background we hear musical typical of Fellini films, in the style of Nino Rota but arranged by Nicola Piovani. The couple at the table exchange glances. At a certain point the lady interrupts the *maître*'s endless list exclaiming, *Rigatoni*. The *maître* concludes, *And we, like an echo, reply: Barilla*. All the guests in the restaurant take up the refrain, *Barilla, Barilla, Barilla,...* The voice-over tells us *Barilla always makes you feel al dente.*





■ **Campaign: *Dove c'è Barilla c'è casa – I***
[Where there's Barilla there's home]
Period: 1985-1991

This 'cult' advertising campaign was inspired by a series of 'returns home', in which the pasta took the leading role and acted as a metaphor that was associated with certain feelings, states of mind, affections and memories. Characterized by the unmistakable music of Vangelis (Evangelos Odyssey Papathanassiou, 1943-) in various arrangements, the 15 advertisements in this very long series (seven years) had no dialogues and were completely 'mute' except for the payoff. However, they were all given a narrative structure (and in some cases also the length) of the *Carosello* stories. The series won a number of awards and became a trendsetter.

TRENO [Train]

Agency: Young & Rubicam Italia

Creative director: Gavino Sanna

Art directors: Gavino Sanna and Roberto Fiamenghi

Copywriter: Andrea Concato

Direction: Barry Kinsman

Director of photography: Hug Johnson

TV producers: Franco Bellino – Tonino Curagi

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Jean Marie Marion (man), Barbara Bigazzi (woman in red), Lara Gomez (wife).

Location: Milan, Stazione Centrale; hills of Siena, Villa Nannini

Year: 1985

Length: 1 x 120", 2 x 60"

ASB code: BAR I Re 1985/1

Abstract: on a misty day, a train arrives in Milan's central railway station. A man buttoned up in a trench coat gets out into a semi-deserted station and looks around as though he were expecting someone. Nearby a young couple are embracing passionately. She, wearing a red dress, shoots a meaningful look at the man in the coat. He looks at his (expensive) watch and makes a phone call from a booth but gets no reply. He leaves the station, finds his shiny car and starts off home. As the journey progresses the cold, misty atmosphere gives way to sunny, tree-lined roads, hills and wheat-filled fields. The car leaves the paved road and climbs onto a white, dusty lane. The man enters the courtyard of his house (a restored farmhouse) and opens the door, but there is no-one there to greet him. He walks through his apparently empty house. A chink of light shines through a door into the corridor. The man enters the room and finds the windows open, the curtains blowing, and a glass of whisky on a table. He heads towards the kitchen where the Barilla products are standing. He takes a



packet of spaghetti as though he is about to cook some for himself, but, probably hearing voices, he breaks off and enters a room where a group of friends and his wife are waiting for him. His wife embraces him warmly. He still holds the spaghetti behind his back and, while nobody is watching, gestures as though he is putting the whole pack in his mouth. This is a clear signal to his wife, who smiles at the other end of the room.

MATERNITÀ [Matherhood]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Andrea Concato

Direction: Norman Griner

Directors of photography: Norman Griner – Victor Hammer

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Hervé (father), Melissa Simmons (mother), Riccardo Perrotti (grandfather), Tania Magnaghi (grandmother), Cecilia Bellisi (girl)

Location: -

Year: 1986

Length: 60"

ASB code: BAR I Re 1986/6

Abstract: in the maternity ward of a hospital a doctor is saying goodbye to a couple of young parents and their newborn baby. While the mother is busy getting things ready to leave, the father telephones to the grandparents who are waiting at home for their arrival. While they wait, the grandmother boils water and cooks Emiliane egg tagliatelle. Finally the young parents and baby arrive. They all admire the baby, in particular the baby's sister, who tries to make friends.



CADETTI [Cadets]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Andrea Concato

Direction: Norman Griner

Directors of photography: Norman Griner – Victor Hammer

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Philip Manikum (sergeant), Claude (father), Marie Lise (mother), Jacqueline Vanozzi (sister), Alessandro Calafranceschi, Nicola Farron,



Location: Bracciano (RM), Castello Orsini

Year: 1986

Length: 60''

ASB code: Spot: BAR I Re 1986/7

Back Stage: BAR I Rel 1986/7; *Nonsolomoda*, Canale 5, 8 April 1986

BAR I E 86/9

Abstract: in a military school, the young cadets are called for inspection in the yard. The commandant passes them one by one before they go on leave. Only one soldier is left at attention; after a moment of uncertainty by the grumpy officer, the last boy is sent off while his friends wait for him. It is at the home of the boy that everyone goes where they are welcomed by the mother and sister. The tortellini are ready on the table and everyone gathers around the table to eat.

GATTINO [Kitten]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Andrea Concato

Direction: Norman Griner

Directors of photography: Norman Griner – Victor Hammer

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Sara Falzone (young girl), Francesco Ambrosoli (father), Patrizia Nupieri (mother)

Location: Bracciano, outside

Year: 1986

Length: 60''

ASB code: BAR I Re 1986/8

Abstract: on a rainy day a young girl with plaits wearing a waterproof yellow hat is late for the school bus when she comes out of school. She starts walking home in the rain. She has fun looking around and jumping in the puddles. At home her parents start to worry as they look at the clock. The mother prepares the pasta. The girl continues walking and finds a kitten soaked by the rain. She does not hesitate to pick the kitten up and shelter it under her raincoat. She arrives home very late where her relieved parents welcome the new member of the family with a bowl of milk.



AUGURI ROMA [Greetings to Roma Football Club]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Andrea Concato

Direction: Alessandro D'Alatri
 Director of photography: Claudio Collepico
 TV producer: Alessandra Ferrari
 Production: Film Master
 Music: *Hymn*, Vangelis
 Arrangements: Jingle Bell
 Actors: Joshua Versari (boy) Luigi Costa Uzzo (stadium employee)
 Location: Rome, Stadio Olimpico
 Year: 1986
 Length: 60''
 ASB code: BAR I Re 1986/4

Abstract: a boy wearing the Roma football team scarf around his neck wanders disconsolately between the stalls in a market outside the Olimpico stadium as he listens to the match commentary on the radio. He looks down at his red and yellow scarf and sits alone on a bench. One of the stadium employees sees him, takes pity on the boy and invites him up the steps that lead to the grandstand where we see hundreds of Roma scarves waving.



GRAZIE ROMA [Thank you Roma]

ASB code: BAR I Re 1986/3
Abstract: Like *Auguri Roma* with the exception of the ending, which becomes *Grazie Roma* for having won the 1985-1986 league championship.

COPPIA SEPARATA

[Separated couple, though this was never broadcast]

Agency: Young & Rubicam
 Creative director: Gavino Sanna
 Art director: Gavino Sanna
 Copywriter: Andrea Concato
 Direction: Alessandro D'Alatri
 Director of photography: -
 TV producer: Alessandra Ferrari
 Production: Film Master
 Music: *Hymn*, Vangelis
 Arrangements: Jinglebell
 Actors: -
 Location: -
 Year: 1986
 Length: 60''
 ASB code: BAR I Re 1986/9

Abstract: a girl is seated at a bar table with her father having just finished her ice-cream. She gets up and goes to phone from public phone. Sadly, her father watches a happy family at a nearby table while he strokes the wedding ring on his finger. He is thinking how his life might be if he



decides to return home to his wife. When he takes his daughter back to the mother, the mother invites him to stay for lunch and he accepts happily.

PALOMBARO [Diver]

Agency: Young & Rubicam Italia

Creative directors: Gavino Sanna - Roberto Fiamenghi

Art director: Roberto Fiamenghi

Copywriter: Andrea Concato

Direction: John Ashenhurst

Director of photography: John Ashenhurst

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Anna Valery (mother); Frederick Lagache (father); Massimo Peroni (boy); Pamela Rosati (girl)

Location: oil platform, Sicily; Rome, studio

Year: 1988

Length: 60", 50"

ASB code: Spot: BAR I Re 1988/1

Back Stage: BAR I Rel 1988/1

Abstract: a helicopter lands on an oil platform. A man gets out, puts on a wetsuit and enters the water to carry out a difficult and dangerous job. When his task is completed, he returns home where his two children run up to him happily. The wife has prepared Barilla egg pasta and the family gathers round to hear the father's stories.



SPIANARELLE

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Roberto Fiamenghi

Copywriter: Andrea Concato

Direction: Norman Griner

Director of photography: William Coleman

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Bay White (grandmother); Jeremy Hawk (grandfather); Bridget Brice (mother); John Cartwright (father); Marco Pascoletti (grandson); Alessia Zangrilli (granddaughter); Veronica Cenci (granddaughter)

Location: Poggibonsi station; Villa Cetona (Siena)

Year: 1988

Length: 2 x 50", 1 x 45"

ASB code: BAR I Re 1988/4



Abstract: a steam train arrives in a small country station on a sunny day. An elderly couple get out to be welcomed happily by their son. Outside the station a calesse is waiting, which takes them home where the grandchildren welcome them. The mother has made Barilla *spianarelle* for lunch and they all sit down together happily.

FUSILLO [Spiral]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Verdiana Maggiorelli

Direction: Massimo Magri

Director of photography: Vittorio Storaro

TV producer: Alessandra Ferrari

Production: Politecne

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Tommy Tomaszewsky (father), Marlene Weber (mother), Maya Serwenska (girl), Alessandro Ledda (boy)

Location: Budapest

Year: 1988

Length: 60", 50", 45"

ASB code: BAR I Re 1988/15-16-17

Abstract: a young father in his bedroom is packing a suitcase to leave while his daughter reads a book. It is lunchtime and the mother – who has prepared Barilla spirals – gets everyone round the table together. When lunch has ended, they all go to the airport with the father. During the trip the girl, with long plaits, shows her baby brother a fusillo and, after a meaningful look between them, pops it in her father's jacket pocket. The father has a pleasant surprise when, alone and disconsolate in his hotel room, he finds the fusillo in his pocket and remembers with affection his distant family.



MOSCA [Moscow]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: -

Direction: Nikita Michalkov

Director of photography: Franco di Giacomo

TV producer: Alessandra Ferrari

Production: Film Master

Editing: Roberto Crescenzi

Music: *Hymn*, Vangelis

Arrangements: Jinglebell





Actors: Natasha Hovey (her), Sergej Martinov (him), Vsevolod Marionov (*maître*), Yuri Bogatiriov (waiter who does not understand)

Location: Kremlin, Red Square, Moscow

Year: 1989

Length: 60", 50", 45", 4 x 10"

ASB code: Spot: BAR I Re 1989/2, 3, 4, 5, 6, 7, 8

Back Stage: BAR I Rel 1989/1; Mixer, RAI 2, 29 January 1989 BAR I E 1989/9

Abstract: a young couple of holidaymakers are visiting Moscow. It is winter, the setting is the Kremlin in Red Square.

The city is covered with snow and the couple play, throwing snowballs and dragging a sled.

At dinner in an elegant restaurant they do not understand anything written on the menu as it is in Cyrillic script.

After a couple of worried looks, though they are amused by the situation, he gestures with his hand as though he were rolling spaghetti onto a fork. She says the word *Pasta* (we see from how her lips move).

One of the waiters, who had gathered around the table trying to understand what the couple want, asks the band to strike up and then brings a box of Barilla spaghetti into the room.

IL POSTO [The place, though this was never broadcast]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Verdiana Maggiorelli

Direction: Pieter Maas

Director of photography: Trevor Wrenn

TV producer: Alessandra Ferrari

Production: N.P.A.

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Hervé (boy); Catherine (sister); Mary Maude (mother); Cristopher Blake (father); Robert Grange (boss); Celeste (secretary)

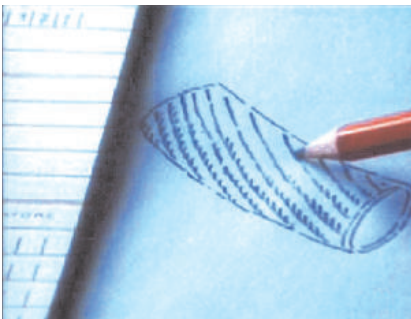
Location: France

Year: 1989

Length: 90", 50"

ASB code: BAR I Re 1989/16

Abstract: a young man is travelling by train. He arrives at the station in a city he does not know, takes a tram and reaches a large building filled with doors and enormous corridors. Finally, he is welcomed coldly and asked to sit at an enormous, black, shiny table where he is given a work application form to fill in. As he does so, he thinks of his home and the warmth there, so he sketches a *tortiglione* on a white sheet of paper. When he gets home, he says hello to his young sister, and the phone rings. He has been chosen.



ADOZIONE [Adoption]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Franco Bellino

Direction: Norman Griner

Director of photography: William Coleman

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Lin-Lai (girl), Dan Region (father), Corinne Laval (mother), Isabelle Guillot (hostess), Silvia Marriot (grandmother), Filippo Pasqualone, Dario Panichi (young brothers)

Location: Rome, Centro Commerciale "Cinecittà 2"

Year: 1990

Length: 60", 50", 45"

ASB code: BAR I Re 1990/2

Abstract: a husband and wife wait anxiously at the airport for the plane that is arriving from Phnom Penh bringing a young girl whom they have adopted. The confused young girl arrives accompanied by a hostess and is presented to her new parents, who make a fuss of her. They get in a taxi and go home where the grandmother and the girl's two new brothers are waiting. The family sit down round a table and when it comes to using a fork, the young Vietnamese girl does not know what to do. Her brother teaches her to suck up a strand of spaghetti; she repeats the gesture and everyone breaks into smiles.

**PESCATORE [Fisherman]**

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Maria Grazia Boffi

Direction: Massimo Magrì

Director of photography: Sven Nykvist

TV producer: Alessandra Ferrari

Production: Politecne cinematografica

Music: *Hymn*, Vangelis

Arrangements: L. Fabbri, Jinglebell

Actors: Ryan Murphy (boy), David Barridge (father), Lisa Kay Palmer (mother)

Location: Vermont (USA), Golden Pond (where the film *On Golden Pond* was filmed with Henry and Jane Fonda).

Year: 1990

Length: 45"

ASB code: BAR I Re 1990/9



Abstract: it is dawn on what promises to be a splendid day. A boy and his father are in a small boat on a lake and begin to fish. The first fish is caught, to the boy's great joy, and the man takes it off the line and puts it back in the water, waving it goodbye. When the morning's fishing is at an end, father and son return home where the mother is waiting for them with a plate of Barilla pasta.



NATALE – PAUL NEWMAN [Christmas – Paul Newman]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Gavino Sanna

Direction: Bob Giraldi

Director of photography: Larry Fong

TV producer: Alessandra Ferrari

Production: BRW & Partners

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Paul Newman (Father Christmas), Parrish Robert (boy)

Location: Connecticut – USA (home); Canada (snowy valley)

Year: 1991

Length: 90''

ASB code: Spot: BAR I Re 1991/7

Back Stage: BAR I Rel 1991/7

Abstract: Father Christmas arrives in a snowy valley on his sleigh pulled by huskies to distribute presents in front of all the doors. A boy, curious to see Father Christmas, opens the front door and looks outside. Finally Father Christmas appears but when he opens his sack of presents, he finds that it is empty. Looking around, he sees the child and calls him over. Apologizing for the lack of presents, Father Christmas offers the boy his white beard and red hat. The two new friends enter the house to the amazement of the family seated around the table, who recognize the famous actor.



ASTRONAVE [Spaceship]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Franco Bellino

Direction: Henry Sandbank

Director of photography: Ron Fortunato

TV producer: Alessandra Ferrari

Production: Politecne Cinematografica

Music: *Hymn*, Vangelis

Arrangements: Jinglebell

Actors: Valerie Leonard (astronaut); John Swearingen (senior astronaut);

John Hyden, Erik Vanderwilden (astronauts); Drew Bongianni (father); Ashley Boroky (girl).

Location: Studio

Year: 1992

Length: 60"

ASB code: BAR I Re 1993/9

Abstract: a young woman astronaut is about to end her mission in space when she is taken by a moment of nostalgia. She puts a video in the machine and sees her family preparing lunch. Lost in memories, she is brought back to reality by a colleague who calls her to activate the motors to head back to Earth.

■ Campaign: *Emiliane*

Period: 1991

This advertising campaign made use of warm, gentle colours to portray Emilia, where authentic food and life are enjoyed to the full. The scenes were filmed in the province of Parma, in small, characteristic villages along the river Po and the countryside. The clips document simple moments of life and relaxation.

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Maria Grazia Boffi

Direction: Paolo Gianbarberis

Director of photography: Paolo Gianbarberis, Vittorio Sacco

TV producer: Alessandra Ferrari

Production: Politecne

Music: Theme from *Missing*, Vangelis

Arrangements: -

Actors: George Rosenberg, Aurore Clément (bride and groom), Alberto Bertacchini, local appearances

Location: province of Parma, Gonzaga (MN), boat bridge on the river Oglio near Borgoforte, Argini del Po.

Year: 1991

MATRIMONIO [Wedding]

Length: 45", 30"

ASB code: BAR I Re 1991/1

Abstract: on a warm summer day in the Po plain in Emilia, a wedding is being celebrated in the yard of a farmhouse. First the family poses for the photograph, then they all sit around a large table of simple but good food, like Barilla *Emiliane tagliatelle*. After lunch the party continues and everyone dances.





BOCCE [Bowls]

Length: 45", 30"

ASB code: BAR I Re 1991/3

Abstract: a field of ripe wheat in the Po plain.

Three generations of a family are gathered in the yard of a house among the fields. Before lunch they play at bowls, with some watching seated at the edge of the field.

At lunchtime they all sit around a large table where steaming lasagne are served.



MERCATINO [Market, not aired]

Length: 50"

ASB code: BAR I Re 1991/8

Abstract: a few people visit a market in the village of Gonzaga near Mantua.

After wandering around the stalls, they gather around a large table at home where they eat Barilla *Emiliane tagliatelle*.



ARGINI IN BICICLETTA [Riding by the river; not aired]

Length: 50"

ASB code: BAR I Re 1991/9

Abstract: views of the Po river and countryside.

A group of friends pass the day cheerfully pedalling along the banks of the river and flying kites.

After a lovely morning, they all gather round a simply laid table near the boat-bridge over the Olio near Borgoforte where they are served Barilla *lasagne*.



BARCHE SUL PO [Boats over the Po, not aired]

Length: 50"

ASB code: BAR I Re 1991/10

Abstract: on a warm, sunny day a group of friends are in an old boat on the river Po. Everything is calm and cheerful. When the trip ends, they gather in a gazebo on the bank of the river and eat Barilla egg *tagliatelle*.

■ **Campaign: *Emiliane***

Period: 1992

TOMBA – AMICI [Tomba – Friends]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Maria Grazia Boffi
 Direction: Giacomo Battiato
 Director of photography: Dante Spinotti
 TV producer: Alessandra Ferrari
 Production: Politecne Cinematografica
 Music: Theme from *Missing*, Vangelis
 Arrangements: -
 Actors: Alberto Tomba
 Location: Collecchiello (Parma), Villa Bertozzi, formerly Villa Anguissola - Scotti
 Year: 1992
 Length: 30", 20"
 ASB code: Spot: BAR I Re 1992/1
 Back Stage BAR I Rel 1992/1
Abstract: on a foggy day Alberto Tomba is waiting for friends while the water is boiling in the saucepan. As the friends arrive at the villa, Tomba begins to cook Barilla *Emiliane*. Everyone helps to prepare the lunch and, when Tomba arrives with the bowl of steaming tagliatelle, they burst into applause. Tomba asks if the applause is for him or for the *tagliatelle*.



TOMBA – NEVE – 007 [Tomba – Snow – 007]

Agency: Young & Rubicam
 Creative director: Gavino Sanna
 Art director: Gavino Sanna
 Copywriter: Maria Grazia Boffi
 Direction: Bob Giraldi
 Director of photography: Jan de Bont
 TV producer: Alessandra Ferrari
 Production: BRW & Partners
 Music: James Bond theme (*Doctor No*) EMI Music (Cover Catini - EMI)
 Arrangements: Jinglebell
 Actors: Alberto Tomba, Samantha De Grenet
 Location: Adamello, Passo dello Stelvio
 Year: 1992
 Length: 30"
 ASB code: BAR I Re 1992/4
Abstract: a downhill skier arrives in front of a hut. Before entering he removes his helmet and we see that it is Alberto Tomba. He takes off his skisuit to reveal a dinner suit and a bunch of flowers. He enters the hut where a group of girlfriends welcome him and offer him Barilla *Emiliane tagliatelle*. Among the girls we are supposed to recognize Samantha de Grenet.



■ **Campaign: *Piramide* [Pyramid]**
Period: 1993

PIRAMIDE – FARFALLE [Pyramid – butterflies]

Agency: Young & Rubicam
Creative director: Gavino Sanna
Art director: Lorenzo Perrone
Copywriter: Maria Grazia Boffi
Direction: Philmarco
Director of photography: Philmarco
TV producer: Alessandra Ferrari
Production: Politecne Cinematografica
Music: *Hymn*, Vangelis
Arrangements: L. Fabbri, Jinglebell
Actors: Pasta Barilla
Location: Studio
Year: 1993
Length: 3 x 30"
ASB code: BAR I Re 1993/1-4-5

Abstract: Barilla teaches the dietary pyramid. At the top there is olive oil, followed by Parmesan cheese, then fresh green vegetables and finally your favourite type of pasta. This is an example of healthy eating.

PIRAMIDE – RICETTA [Pyramid – Recipe]

Agency: Young & Rubicam
Creative director: Gavino Sanna
Art director: Gavino Sanna
Copywriter: Maria Grazia Boffi
Direction: Len Fulford
Director of photography: Simon Fulford
TV producer: Alessandra Ferrari
Production: Politecne
Music: Jinglebell
Arrangements: Jinglebell
Actors: Pasta Barilla
Location: Studio
Year: 1993



FUSILLI

Length: 15"
ASB code: BAR I Re1993/6

Abstract: close up of a packet of Barilla spirals. Two voices off-screen wonder how to cook it. They decide to follow one of the recipes in the dietary pyramid and use fresh cheese, vegetables and a large portion of fusilli for a healthy and complete meal.

PENNE

Length: 15"

ASB code: BAR I Re 1993/7

Abstract: close up of a packet of Barilla *penne*. Two voices off-screen wonder what to cook for lunch. They decide to follow one of the recipes in the dietary pyramid and use fresh vegetables and a large portion of *penne*.

**RIGATONI**

Length: 15"

ASB code: BAR I Re 1993/8

Abstract: close-up of a packet of Barilla *tortiglioni*. Two voices off-screen decide to use a recipe from the dietary pyramid to produce a healthy meal. They use fresh fish, fresh vegetables and a large portion of Barilla *tortiglioni*.



■ Campaign: *Emiliane – Vero piacere*
[Emiliane – Real pleasure]
Period: 1993

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Maria Grazia Boffi

Direction: Len Fulford

Director of photography: Simon Fulford

TV producer: Alessandra Ferrari

Production: Politecne Cinematografica

Music: Jinglebell

Arrangements: Jinglebell

Actors: Pasta all'uovo Barilla

Location: Studio

Year: 1993

**TAGLIATELLE**

Length: 15"

ASB code: BAR I Re 1993/3

Abstract: for a good time, all you need do is combine peas, parsley, Parmesan cheese and Barilla egg *tagliatelle*.

**FARFALLINE**

Length: 15"

ASB code: BAR I Re 1993/2

Abstract: a cabbage, tomatoes and good vegetable soup mixed with Barilla egg *farfalline* are all that you need for a tasty dish.

■ Campaign: *Punti di vista* [Points of view]

Period: 1994

This campaign was inspired by an idea already widely used in cinema and literature (e.g. the film *Rashomon* by Akira Kurosawa, 1910-1998) of showing the same events seen from different points of view. The event in this case was a boy unexpectedly inviting his baseball trainer home to lunch. The lunch is a plate of Barilla pasta. A similar theme underlies the campaign for egg pasta, which is based on a group of girl friends at the seaside who had intended to celebrate in the restaurant of Signora Rosa but it turns out to be the day the restaurant is closed. The occasion turns out to promise romantic encounters.

SEMOLA – ALLENATORE [Wheat pasta – trainer]

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriter: Maria Grazia Boffi – Franco Bellino

Direction: David Ashwell

Director of photography: Mostyn Rowlands

TV producer: Alessandra Ferrari

Production: The Film Company

Music: *The Bell* by Mike Oldfield

Arrangements: -

Actors: Caterina Vertova (mother), Kevin Sorbo (trainer), Camilla Filippi, Silvano Banfi (children), Andrea Natali

Location: studio

Year: 1994

Length: 4 x 30''



ALLENATORE 1 – LA MAMMA [Trainer 1 – the mother]

ASB code: BAR I Re 1994/3

Abstract: a teenager comes home with his American baseball trainer. The surprised and worried mother welcomes the stranger inside. The typical mother's panic when an unexpected guest arrives increases. The elder sister offers to cook a large plate of spaghetti with a dietary pyramid recipe. Success is guaranteed and the trainer asks for more, with a meaningful look at the mother.



ALLENATORE 2 – L'ALLENATORE [Trainer 2 – the trainer]

ASB code: BAR I Re 1994/4

Abstract: an American baseball trainer tells his experience at the home of a member of his team. He enters the home to find a surprised mother who welcomes him. The trainer does not want to eat a heavy meal as he has to train in the afternoon. He is happily surprised when he is offered Barilla spaghetti with vegetables from a dietary pyramid recipe. He eats two helpings and appreciates the smile of the mother.

ALLENATORE 3 – IL RAGAZZO [Trainer 3 – the boy]

ASB code: BAR I Re 1994/5

Abstract: a boy tells the story that his elder brother brought his baseball trainer home to lunch without ringing in advance to tell his mother. The young boy had already resigned himself to not getting any pasta when his elder sister offers to cook a large spaghetti meal following a dietary pyramid recipe. The lunch is a success and the trainer wins the friendship of the young boy.

ALLENATORE 4 – LA SORELLA [Trainer 4 – the sister]

ASB code: BAR I Re 1994/6

Abstract: a young girl is at home with her mother when her brother comes home unexpectedly with his baseball trainer. The mother does not know what to do, so the girl offers to cook spaghetti following a dietary pyramid recipe.

The American likes it so much he has two helpings and compliments the mother.

**UOVO – EMILIANE – E FAI FESTA QUANDO VUOI****[Egg – Emiliane – Party when you want]**

Agency: Young & Rubicam

Creative director: Gavino Sanna

Art director: Gavino Sanna

Copywriters: Maria Grazia Boffi – Franco Bellino

Direction: David Ashwell

Director of photography: Mostyn Rowlands

TV producer: Alessandra Ferrari

Production: The Film Company

Music: *The Bell*, Mike Oldfield

Arrangements: -

Actors: Sara Girgenti (girl), Anita Caprioli (friend), Barbara di Bartolo (Signora Rosa), Daniele Liotti (boy)

Location: Porto Venere (SP)

Year: 1994

Length: 3 x 30"

**EMILIANE – E FAI FESTA QUANDO VUOI 1 – LEI****[Emiliane – Party when you want 1 – Her]**

ASB code: BAR I Re 1994/7

Abstract: two girls persuade Sig.ra Rosa open her small restaurant by the sea for a party. The lady claims she has nothing in the kitchen but the girls find Barilla egg tagliatelle and are sure they can organize the dinner. At the dinner, a boy that one of the girls likes arrives. It is a chance to get to know one another.





EMILIANE – E FAI FESTA QUANDO VUOI 2 – LUI

[Emiliane – Party when you want 2 – Him]

ASB code: BAR I Re 1994/8

Abstract: a boy arrives with his rubber dinghy on the beach where the restaurant Da Rosa is. He sees a pretty girl inside and realizes a party is on. He decides to go in while the girls are cooking Barilla *tagliatelle*. In checking the state of the pasta, he manages to get close to the pretty girl and they spend the evening together.



EMILIANE – E FAI FESTA QUANDO VUOI 3 – LA SIGNORA ROSA [Emiliane – Party when you want 3 – Signora Rosa]

ASB code: BAR I Re 1994/9

Abstract: Signora Rosa, who has a seaside restaurant, is ‘assailed’ by two girls who want to hold a party there even though it is closing day.

Worried that she has nothing to offer, she is reassured when the girls begin to cook Barilla *tagliatelle*.

The dish is a great success with the guests and particularly with a boy who has a boat, who slips into the party to get near the girl he likes.

■ Campaign: *Viva il blu* [Long live the blue]

Period: 1994-1995

This campaign was inspired by the colour that symbolizes Barilla, the blue of the wheat pasta packets, and was accompanied by the music of famous ‘blue’ songs. The campaign used the famous faces of Zucchero Fornaciari, Cindy Crawford and Alberto Tomba.

VIVA IL BLU – AEREO [Long live the blue – aeroplane]

Agency: Young & Rubicam

Creative directors: Maurizio D’Adda – Giampiero Vigorelli

Art director: Giampiero Vigorelli

Copywriter: Maurizio d’Adda

Direction: Dario Piana

Director of photography: Paolo Caimi

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Love is blue* by Al Martino

Arrangements: -

Actors: Kim Huffman (mother), Peter De Meo (father), Janet Aldrich (Hostess)

Location: Teatro Sette – Milan

Year: 1994

Length: 60”



ASB code: Spot: BAR I Re 1994/11

Back Stage BAR I Rel 1994/11

Abstract: a young couple is on a plane flight. The wife makes the husband stop listening to the radio to tell him something. He gets up and takes out a packet of Barilla *penne* from his bag. He goes to the hostess to ask if he can cook a little pasta. At first she does not agree, but when she sees that the wife is pregnant she changes her mind. After cooking the pasta, the husband returns to his seat and the wife can remove the cushion she had underneath her dress to pretend she was pregnant. When the hostess returns to her place, she too finds a plate of steaming pasta waiting for her.

VIVA IL BLU – NATALE – ZUCCHERO

[Long live the blue – Christmas – Zuccherò]

Agency: Young & Rubicam

Creative director: Maurizio D'Adda - Giampiero Vigorelli

Art director: Giampiero Vigorelli

Copywriter: Maurizio D'Adda

Direction: Bob Giraldi

Director of photography: Bojan Bozelli

TV producer: Alessandra Ferrari

Production: BRW & Partners

Music: *White Christmas* by Irving Berlin

Arrangements: Zuccherò (Adelmo) Fornaciari

Actors: Zuccherò (Adelmo) Fornaciari, Hour of Power Children's Choir

Location: Los Angeles (USA), studio

Year: 1994

Length: 60"

ASB code: BAR I Re 1994/12

Abstract: the singer Adelmo Fornaciari, stage name Zuccherò, plays his guitar on a stage on which an enormous guitar has been designed. The snow falls and doves fly around. Zuccherò's face singing the famous song is seen on satellite screens around the world. Zuccherò sings accompanied by a large choir of children dressed in blue onto whom the snow falls. All this is seen inside a large glass ball held in the hands of a young girl with long blonde hair.



VIVA IL BLU – ASIA – CINDY CRAWFORD

[Long live the blue – Asia – Cindy Crawford]

Agency: Young & Rubicam

Creative directors: Maurizio D'Adda - Giampiero Vigorelli

Art director: Giampiero Vigorelli

Copywriter: Maurizio D'Adda

Direction: Marco Brambilla

Director of photography: Juan Ruiz Anchia

TV producer: Alessandra Ferrari





Production: BRW & Partners

Montaggio: Elsa Bonora

Music: *Blue moon* by Richard Rodgers and Lorenz Hart

Arrangements: -

Actors: Cindy Crawford, Chie Fukuda, Deborah Lin, Toshishiro Obata (man)

Location: Tokyo, Los Angeles

Year: 1995

Length: 60"

ASB code: BAR I Re 1995/2

Abstract: Cindy Crawford gets out of a blue Porsche in the streets of Tokyo and enters a restaurant while everyone watches her. The waitress in traditional Japanese costume brings her the chopsticks. The model unhooks the pendant from her necklace, and twists it to form a fork, then she gets out a packet of Barilla spaghetti and says *Eight minutes* to the waitress, who replies *Al dente*.

VIVA IL BLU – BLUE BOY – ALBERTO TOMBA

(Long live the blue – Blue boy – Alberto Tomba)

Agency: Young & Rubicam

Creative directors: Maurizio D'Adda – Giampiero Vigorelli

Art director: Giampiero Vigorelli

Copywriter: Maurizio D'Adda

Direction: Dario Piana

Director of photography: Paolo Caimi

Special effects: Adolfo Navire

TV producer: Alessandra Ferrari

Production: Film Master

Music: *Blue Boy* sung by Jim Reeves

Arrangements: -

Actors: Alberto Tomba, Philip Croskin, Lorna Vidhal, Nicola Formby, Wolf Khaler

Location: Milan, Teatro Olimpia – Teatro Sette

Year: 1995

Length: 60"

ASB code: Spot: BAR I Re 1995/3

Back Stage: BAR I Rel 1995/3

Abstract: scientists in a laboratory in north Europe are building a bionic man who looks like Alberto Tomba. A screen shows the movements of the real Tomba as he skis. The bionic man is unable to repeat the movements and his movements run out of control.

At a certain point, a scientist zooms in on Tomba's head and noting the name Barilla on the cap, has the idea to prepare a plate of pasta. As soon as the bionic man chews the spirals, his blue eyes light up, he becomes more human and begins to joke with the girl beside him as though he were a real man.



■ Campaign: *Pasta test*

Period: 1996

A TAVOLA COL SINDACO [At table with the mayor]

Agency: Young & Rubicam

Creative director: Maurizio D'Adda, Giampiero Vigorelli

Art director: Maurizio Caduto

Copywriter: Marco Calaprice

Direction: Daniele Lucchetti

Director of photography: Dante Spinotti

TV producer: Alessandra Ferrari

Production: Film Master

Music:

Arrangements:

Actors: Marco Messeri (priest/uncle), Lorenzo Alessandri (owner of the house), Lucia Della Valle (wife of the owner), Roberto De Sandro (mayor), Leda Palma (mayor's wife), Antonio Conte (officer), Ugo Luly, (chemist), Elisabetta Consolini (chemist's wife), Thomas Grazioso, Mirko di Serafino, Sirio Gabrieli (children)

Location: Orvieto

Year: 1996

Length: 60"

ASB code: BAR I Re 1996/1

Abstract: The figures most in view are having lunch at the house of a local friend. Before beginning to eat the parish priest prays, a little ironically, and thanks the police officer, who is implacable with lawbreakers and women, and praying that the mayor will stop changing party. The owner of the house turns to his wife, a little worried that the pasta will get overcooked because it is already ready in the container at the centre of the table. The wife reassures him saying that it is Barilla and therefore will remain *al dente*.



DOCCIA TEST [Shower test]

Agency: Young & Rubicam

Creative directors: Maurizio D'Adda – Giampiero Vigorelli

Art director: Maurizio Caduto

Copywriter: Marco Calaprice

Direction: Massimo Magri

Director of photography: Paolo Caimi

TV producer: Alessandra Ferrari

Production: BRW & Partners

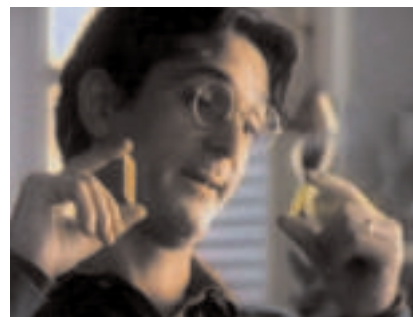
Music: *Love is blue*, Al Martino

Arrangements: Warner Chappel

Actors: Rossana Piano, Michele Annunziata

Location: Milan, Studio

Year: 1996





Length: 60"

ASB code: BAR I Re 1996/2

Abstract: Anna has just come out of the shower and is drying her hair. Her husband is in the kitchen preparing lunch. When he finds the pack of pasta, he realizes that it is almost empty and asks her what to do. The wife suggests adding another type of pasta as they are all the same. The husband obeys but when the pasta is cooked and Anna tastes a *pennetta* by the second producer, she comments, *This is pasta*. She tries a Barilla *pennetta* and says, *but this is Barilla*.

SPAGHETTI MOM'S SAUCE

Agency: Young & Rubicam

Creative directors: Maurizio D'Adda – Giampiero Vigorelli

Art director: Giampiero Vigorelli

Copywriter: Maurizio D'Adda

Direction: Giovanni Bedeschi

Director of photography: Fabio Cianchetti

TV producer: Daria Braga

Production: Film Go

Music: *Love is blue* sung by Al Martino

Arrangements: Warner Chappel

Actors: Serena Cantalupi (mother), Libero De Rienzo (son)

Location: Milan, Studio

Year: 1997

Length: 30"

ASB code: BAR I Re 1997/3

Abstract: a teenager goes back home after buying some spaghetti in the supermarket. His mother immediately realizes that it is not Barilla but the son replies that with the sauces that she makes, all spaghetti tastes good. The mother cooks both types and makes her son try them both; at the first forkful, he comments, *This is spaghetti*, and at the second, *This is Barilla*.



LITTLE GIRL – LA POESIA [Little girl – the poem]

Agency: Young & Rubicam

Creative directors: Salvo Mizzi – Antonio Vignali

Art director: Antonio Vignali

Copywriter: Salvo Mizzi

Direction: Stu Hagman

Director of photography: Ray Evans

TV producer: Lucia Comelli

Production: Alto Verbano

Music: *Love is blue* sung by Al Martino

Arrangements: Patrizio Fariselli, Musical

Actors: Enrico Mutti (father), Angela Pelusi (girl), Veronica Logan (mother)

Location: Milan, Studio

Year: 1997

Length: 30''

ASB code: BAR I Re 1997/8

Abstract: with her father, a girl is learning a poem by heart so she can recite it to her mother for her birthday. While she rehearses, the timer goes to indicate the pasta is cooked but the girl pays no attention and continues to repeat the poem. Nor is the father bothered as Barilla pasta does not overcook. When the mother returns, all sit down to eat and the girl, rather than recite the poem to the mother, simply says *enjoy your meal*, unable to resist the steaming *tortiglioni*.



LE EMILIANE TEST GAMBERETTI [Shrimp test]

Agency: Young & Rubicam

Creative directors: Maurizio D'Adda – Giampiero Vigorelli

Art director: Barbara Guenzati

Copywriter: Francesca Filiassi

Direction: Giovanni Bedeschi (live action), Vittorio Sacco (product)

Director of photography: Luca Robecchi

TV producer: Sandra Ferrari

Production: Movie Magic

Music: *Singing the blues till my daddy comes home* by Dick Ruedebusch

Arrangements: Bix Beiderbecke

Actors: Barbara Cupisti, Sara Ricci, Andrea Spera, Raffaele Buranelli

Location: Milan, Studio

Year: 1996

Length: 60''

ASB code: BAR I Re 1996/3

Abstract: two friends take a container each of *tagliatelle* with shrimps to a party. One container is quickly finished whereas the other, made with the same ingredients bought from the same shop, is not appreciated. It turns out that the *tagliatelle* were not Barilla...



LE EMILIANE – LE LASAGNE DI MIA MADRE

[My mother's lasagne]

Agency: Young & Rubicam

Creative director: Salvo Scibilia

Art director: Barbara Guenzati

Copywriter: Maria Grazia Boffi

Direction: Jeff Jones

Director of photography: Jerry Dunkley

TV producer: Gabriella Colombo

Production: Movie Magic

Music: *I dream of Jeannie*, Kaye – Montenegro (theme from the film *Mia moglie è una strega* [My wife is a witch])



Arrangements: -

Actors: Marta Castano, Loredana Carotenuto, Paola Toeschi, Davide Lo Verde

Location: Milan, studio

Year: 1997

Length: 30''

ASB code: BAR I Re 1997/7

Abstract: two young women are waiting for a friend who should arrive with lasagne made by her mother to offer for lunch to friends. The friend arrives out of breath and without the lasagne. She immediately starts to prepare them in this house. She uses new Barilla lasagne made with a more porous pasta that perfectly absorbs the sauce and produces a perfect meal.

LE EMILIANE – GARGANELLI

Agency: Young & Rubicam

Creative director: Salvo Scibilia

Art director: Savina Collilanzi

Copywriter: Marco Gerenzani

Direction: Dereck Coutts

Director of photography: Jerry Dunkley

TV producer: Gabriella Colombo

Production: Movie Magic

Music: Mario Guarnera

Arrangements: -

Actors: Nina Young, Frederick Douglas

Location: Milan, studio

Year: 1998

Length: 30'', 15'', 5''

ASB code: BAR I Re 1998/2-3 1999/1

Abstract: two friends, a man and a woman, have an ambiguous conversation. She asks him about his love life while he, eating a dish of steaming garganelli, is unable not to comment on how delicious the food is.



LE EMILIANE – TAGLIATELLE – VIDEOLETTERA **[Video-letter]**

Agency: Young & Rubicam

Creative director: Salvo Scibilia

Art director: Barbara Guenzati

Copywriter: Enzo Sterpi

Direction: Giovanni Bedeschi

Director of photography: Luca Robecchi

TV producer: Gabriella Colombo

Production: Film Go

Music: -

Arrangements: -

Actors: Mario Luridiana, Rossella Caremi, Ines Nobili, Diletta Parente, Clotilde Picchierri, Corrado Ardone

Location: Milan, studio

Year: 1998

Length: 30", 15"

ASB code: BAR I Re 1998/6-7

Abstract: a group of friends are spending the evening together. One of them brings a bowl of steaming tagliatelle to the table while a girl films the scene with a videocamera.

They decide to record a message for Marco, a friend in Canada. They try to rouse nostalgia in him through the tagliatelle so that he will return to Italy quickly.



■ Campaign: *Dove c'è Barilla c'è casa – II*

[Where there's Barilla, there's home]

Period: 1999-2002

This series marked the return in the 90s of the historic catch-line from the 80s that centres on sentiment. However, this campaign did not refer to returns but to departures. The new series reflected the altered social conditions, more open families, greater mobility, and the desire to create a bond with distant loved ones through a reassuring plate of pasta.

BLUE BOX – TUFFI [Dives]

Agency: Young & Rubicam

Creative directors: Salvo Mizzi – Antonio Vignali

Art director: Antonio Vignali

Copywriter: Salvo Mizzi

Direction: Rey Carlson

Director of photography: Dante Spinotti

TV producer: Gabriella Colombo

Production: Film Master

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Françoise Gendron (trainer); Michael Verzotto (boy), Eboni Ziccardi (girl).

Location: Munich, pool in the Olympic village

Year: 1999

Length: 60", 50", 45"

ASB code: Spot: BAR I Re 1999/2, 3, 4

Back Stage: BAR I Rel 1999/2

Abstract: a team of Italian children springboard divers arrives with their trainer in the Olympic village in Munich. The children feel out of place





and sad at being so far from home. They arrive in the large training pool where there are other teams. The children, seeing the talent of the competition, are increasingly upset and do not want to dive. They go to eat very upset. The trainer goes to the kitchen to prepare Barilla pasta for everyone, and when it is offered, even to the opposing team, thereby creating a relaxed and family atmosphere.

BLUE BOX – TOKYO

Agency: Young & Rubicam

Creative directors: Salvo Mizzi – Antonio Vignali

Art director: Antonio Vignali

Copywriter: Salvo Mizzi

Direction: Berry Myers

Director of photography: Dante Spinotti

TV producer: Gabriella Colombo

Production: Film Master

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Patrick Lyster (father), Mary Raynolds (mother), Steven Clark (son), Tina Ory (girl)

Location: Rome – Osaka, Kansai Airport – Kyoto

Year: 1999

Length: 60", 50", 45"

ASB code: Spot: BAR I Re 1999/5, 6, 7

Back Stage: BAR I Rel 1999/5

Abstract: two parents in Rome receive a letter from their son who lives in Japan. The mother is sad so she and her husband decide to visit him there. They arrive at Kansai airport, and later his house.

At first the house seems empty, then the daughter-in-law appears from the garden and ushers them in.

The two Italians did not forget to bring a stock of Barilla pasta with them and the mother begins to cook. A pack of spaghetti is placed in front of the house. When the son returns, he is surprised by the pasta in the garden, but even more so when he finds his parents in his house.



LE EMILIANE – MUSICANTI [Musicians]

Agency: Young & Rubicam

Creative directors: Salvo Mizzi – Antonio Vignali

Art director: Antonio Vignali

Copywriter: Salvo Mizzi

Direction: Derek Coutts

Director of photography: Jerry Dunkley

TV producer: Gabriella Colombo

Production: Film Go

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Massimo Bulla (him), Claudia Greco (her), Tony Matthews (father), Loredana Alfieri (housekeeper).

Location: Villa la Pagliaia – Castelnuovo Berardenga (SI)

Year: 1999

Length: 50", 45", 30

ASB code: BAR I Re 1999/8, 9, 10

Abstract: a group of wind instrument players runs out of petrol on a country road. One of them goes to ask for help in a nearby house. He enters a yard and goes to a man.

The daughter who is sitting reading a magazine, is struck by how good-looking the boy is. A series of looks starts up between them and she tries to detain the musicians. She goes into the kitchen and cooks Barilla *Emiliane*.

Everyone sits down at the table and even though the pickup truck arrives to tow the car away, they continue to have fun together.



BLUE BOX – CHAT LINE – FARFALLE [Butterflies]

Agency: Young & Rubicam

Creative directors: Salvo Scibilia - Fabrizio Granata

Art director: Fabrizio Granata

Copywriter: Salvo Scibilia

Direction: Barry Myers

Director of photography: Dante Spinotti

TV producer: Isabella Guazzone

Production: Film Master

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Gregory Fituossi, Lucie Jeanne

Location: Rome - London

Year: 2000

Length: 45", 40"

ASB code: BAR I Re 2000/1,2

Abstract: a husband and wife are respectively in London and Rome. Both return home and while they cook Barilla *farfalle*, they chat on-line. Between one romantic line and another, the wife tells the husband that they will soon have a baby.



BLUE BOX – REUNION

Agency: Young & Rubicam

Creative directors: Salvo Scibilia – Fabrizio Granata

Art director: Fabrizio Granata

Copywriter: Salvo Scibilia

Direction: Barry Myers

Director of photography: Alan Almond





TV producer: Gabriella Colombo

Production: Film Master

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Jean Philippe Saclier (engineer), Isabelle Montoya (daughter), Philippe Cariou (doctor), Brigitte Schoumann (mother), Christian Toma (father)

Location: Dubai – Milan – Como, villa on the lake – Tuscany, Greve in Chianti, Tenuta Vigna Maggio

Year: 2000

Length: 1 x 60", 3 x 40"

ASB code: BAR I Re 2000/3, 4, 5, 6

Abstract: an engineer working on a building site receives an envelope, opens it and finds a spiral.

A girl, in college, receives a similar envelope, this time with a *farfalla*; and a doctor receives a *tortiglione*.

The three are siblings and the pasta is an invitation to a family reunion. All three leave their homes to return to their parents' house where they sit round a dining table and share the atmosphere of family joy.

BLUE BOX – NASCONDINO [Hide and seek]

Agency: Young & Rubicam

Creative directors: Fabrizio Granata - Salvo Scibilia

Art director: Fabrizio Granata

Copywriter: Salvo Scibilia

Direction: Barry Myers

Director of photography: Alan Almond

TV producer: Gabriella Colombo

Production: Film Master

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Daniel Keough (grandfather), Geneva Simmons (grandmother)

Location: Buonconvento (SI), Podere Aiale

Year: 2001

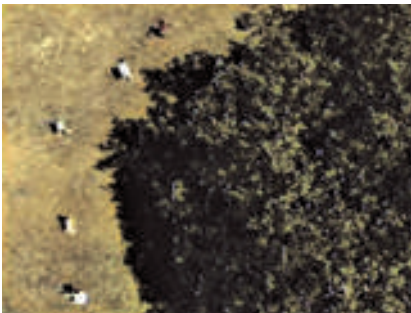
Length: 60", 40

ASB code: BAR I Re 2001/1, 2

Abstract: a grandfather is playing hide-and-seek with his five grandchildren. While the man is counting, the children hide in the ripe corn.

The grandfather knows how to get the children out of their hiding place. He takes a sprig of basil, enters the house where the mother is cutting up tomatoes, and cooks some Barilla pasta.

When the grandmother goes into the yard with a bowl of steaming pasta, the children, fed up with waiting, rush out to eat.



BLUE BOX – UN MARE D’AMORE [A sea of love]

Agency: Young & Rubicam

Creative directors: Fabrizio Granata - Salvo Scibilia

Art director: Fabrizio Granata

Copywriter: Salvo Scibilia

Direction: Alessandro D’Alatri

Director of photography: Michel Abramowicz

TV producer: Gabriella Colombo

Production: BRW & Partners

Music: *Barilla 99*, Roberto Molinelli and Andrea Griminelli

Arrangements: Roberto Molinelli

Actors: Pascal Mottier (him), Viera Schottertova (her), Giulia Chiazza, Loris Ciappa (children)

Location: Torre di Capo Galera, Alghero, Sardegna

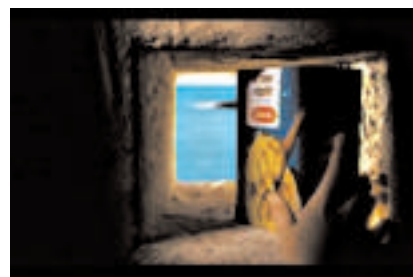
Year: 2002

Length: 60”, 45”

ASB code: BAR I Re 2002/@

Abstract: in the 1970s a young couple arrive at an abandoned tower overlooking the sea in a 2CV Citroën. They decide that it will be their home. They enter: while he takes a swim, she sets out their few things, which include a pack of Barilla pasta that she places in a hollow in the wall from where we see the sea. The boy returns from his bathe and she puts the white towel around him.

Thirty years later: we see the face of a man with short hair holding the same white towel. The tower is the same as before but it has been renovated. Outside their children are playing with the fish. The wife still places the pack of Barilla pasta in the same place as the first day they arrived.

**■ Campaign: *sughi* [Sauces]**

Period: 2000-2002

LA DANZA [The dance]

Agency: Young & Rubicam

Creative directors: Salvo Mizzi – Antonio Vignali

Art director: Antonio Vignali

Copywriter: Salvo Mizzi

Direction: Daniel Fauchon

Director of photography: Françoise Catonné

TV producer: Gabriella Colombo

Production: Fauchon Groupe Studio

Music: *Overture from The Marriage of Figaro* by Wolfgang Amadeus Mozart

Arrangements: Symphony orchestra of Hamburg

Actors: Christian Ameri



Location: Paris, studio

Year: 2000

Length: range of pestos 15"; Pesto alla siciliana 30", 15"; Pesto alla genovese 30"; range of sauces 15"; Sugo all'arrabbiata 30"

ASB code: BAR I Re 2000/19-20-21-22 2001/12-13-14-15

Abstract: this was the first campaign produced to be shown in Italy and abroad. It publicizes the complete range of Barilla sauces. A cook decides to cook spaghetti and, after checking how ready they are, he begins to prepare a suitable sauce. To the music of the overture of the *Marriage of Figaro* by Mozart (1756-1791), the cook washes and cuts all the ingredients for the sauce in time to the rhythm of the music and prepares it to be closed in the little glass bottles.

The voice-over concludes *Barilla sauces, the result of one hundred years of love of pasta.*

■ Campaign: Bertolino - Tortelloni

Period: 2000-2001

ZELIG

Agency: Young & Rubicam

Creative directors: Fabrizio Granata - Salvo Scibilia

Art director: Alessandra Carù

Copywriter: Marcella Panseri

Direction: Alessandro D'Alatri

Director of photography: Luca Robecchi

TV producer: Isabella Guazzone

Production: BRW & Partners

Music: Library

Arrangements: -

Actors: Enrico Bertolino (producer), Thomas Trabacchi (presenter)

Location: Soresina, Teatro Comunale

Year: 2000

Length: 1 x 120", 3 x 30", 1 x 15", 1 x 10"

ASB code: BAR I Re 2000/13, 14, 15, 16, 17 18

Abstract: an impresario runs hither and thither in the dressing rooms of a theatre looking for the owner (Enrico Bertolino) of a *tortelloni* factory to tell him that the presenter has missed the plane. He claims to have found the solution in a young man whose ambition is to be a presenter.

The businessman goes immediately to the young man to explain the characteristics of the *tortelloni* he must present but, above all, to emphasize that they are new.

The new presenter is then thrust onto the stage. At first he does not know what to do but he launches into a discourse on the *tortellone* beside him on a pedestal.

The public applauds and the success is great. At the end the staff head off



to lunch together. The satisfied pasta maker asks the presenter to remind the public of the value for money of the pack, which contains three large portions. The presenter runs into the kitchen to look for a pack, searching in vain for it in the refrigerator.

The cook reminds him that the novelty lies in the fact that the pasta is kept at room temperature. Having shown the pack to the public, the presenter returns to the table with the businessman, inviting the *tortellone* to dinner for the following evening. The voice-over concludes, *Barilla tortelloni, the new pleasure to put to the test.*

SCUOLA DI CUCINA [Cooking school]

Agency: Young & Rubicam

Creative directors: Fabrizio Granata - Salvo Scibilia

Art director: Alessandra Carù

Copywriter: Marcella Panseri

Direction: Marcello Cesena

Director of photography: Agostino Castiglione

TV producer: Annalisa De Maria

Production: Mercurio Cinematografica

Music: Paolo Silvestri

Arrangements: Paolo Silvestri

Actors: Enrico Bertolino, Thomas Trabacchi, Donatella Pandimiglio

Location: Milan, Teatro 3

Year: 2001

Length: 30", 15", 5"

ASB code: BAR I Re 2001/3, 4, 5

Abstract: Bertolino and the presenter Thomas are at the Cooking School. The teacher tells them that the recipe for the day is *Tortelloni with ricotta cheese and spinach*. Even though they do not know where to start, Bertolino tries to knead the dough, creating a load of problems. Taking advantage of the teacher's distraction for a moment, the two get out a pack of Barilla tortelloni from their bag. They cook the tortelloni and have the doubting teacher try them. At the first forkful, the teacher exclaims that the pasta is wonderful thanks to the softness of the filling and goodness of the pasta container. The voice-over tells us *Barilla tortelloni, a pleasure to try.*



■ **Campaign: Emiliane - Parma**
Anno 2001-2002



Agency: Young & Rubicam
Creative directors: Fabrizio Granata - Salvo Scibilia
Art director: Fabrizio Granata
Copywriter: Salvo Scibilia
Direction: Esterni: Bill Fertik; Interni: Vittorio Sacco
Director of photography: Enzo Fumagalli, Vittorio Sacco
TV producer: Gabriella Colombo
Production: Motion Picture House
Music: *Amami Alfredo*, *Prelude to Act 1 La Traviata* by Giuseppe Verdi
Arrangements: -
Actors: Paula Garcia (*tagliatelle* advert), Sophia Malmqvist (*lasagne* advert), Rita Giannoccoli (*Rezdora*)
Location: streets of Parma; Merate (MI); Villa d'Adda (BG); Milan
Year: 2001

PASTA ALL'UOVO – TAGLIATELLE [Egg pasta – Tagliatelle]

Length: 45", 30"

ASB code: Spot: BAR I Re 2001/8, 9

Back Stage: BAR I Rel 2001/8

Abstract: the scene is a quiet square in Emilia. In the distance we see the Baptistery dell'Antelami. This is Parma, where Barilla was founded in 1877. A young woman crosses the city on her bicycle and stops to look in the window of a fresh pasta-making shop. In a warm and welcoming light inside, a *rezdora* (the local name for housewives skilled in making egg pasta) is rolling out pastry. She makes tagliatelle from a dough of the right thickness and porosity, which she then cuts and airs. The shot dissolves to another room – the kitchen – where the *tagliatelle* are boiling in the pan. A girl, overcome by the smell of the pasta, tries a *tagliatella* and then runs a little sauce made from shrimps and courgettes over it. This Barilla *Emiliane* pasta will certainly please her friends.



PASTA ALL'UOVO – LASAGNE [Egg pasta – Lasagne]

Length: 45", 30"

ASB code: Spot: BAR I Re 2001/6, 7

Back Stage: BAR I Rel 2001/6

Abstract: the gate of an old palazzo opens and a young woman exits on a bicycle and heads for the centre of Parma. She passes through Piazza Duomo, past the Baptistery and along Via Cavour. She notes the window of a pasta shop where a tray of fresh egg-pasta is displayed. The camera cuts to inside the shop (which is fitted out with traditional pasta-making equipment taken from the Barilla Historic Archive) where we see a woman kneading and pulling the dough to prepare lasagne.



**PASTA RIPIENA – TORTELLONI AL GORGONZOLA
E RADICCHIO [Filled pasta – *Tortelloni* with dolcelatte and chicory]**

Length: 30''

ASB code: BAR I Re 2001/10

Abstract: with a slight difference, the ad is the same as the first in the series. The product publicized is, in this case, *tortelloni* with dolcelatte and chicory filling.



**PASTA RIPIENA – TORTELLONI ALLA RICOTTA E SPINACI
[Filled pasta – *Tortelloni* with ricotta cheese and spinach]**

Length: 30''

ASB code: BAR I Re 2001/11

Abstract: with a slight difference, the ad is the same as the first in the series. The product publicized is, in this case, *tortelloni* with ricotta cheese and spinach filling.

**■ Campaign: 125 anni di lavoro [125 years of work]
Year 2002**

Agency: -

Creative director: Wim Wenders

Art director: Wim Wenders

Copywriter: Alessandro Baricco

Direction: Wim Wenders

Director of photography: Phedon Papamichael

Executive Producer: Lorenzo Cefis

Production: BRW & Partners

Music: David Darling

Arrangements: David Darling

Actors: Gabriel Briand

Montaggio: Timo Fritsche

Location: Dassiesfontein Farmstall, (Kleinmond) South Africa

Year: 2002

Length: 60''

ASB code: Spot: BAR I Re 2002/2

Back Stage: BAR I Rel 2002/2

Abstract: on a sunny day a farmer is reaping his vast field of ripe corn. At a certain point he stops, wipes his brow and takes a drink. Suddenly, a group of horsemen gallop past ignoring the man. The farmer remains stock still in his field with this scythe in his hand. When the riders have passed, he turns to look after them. A supersonic plane zooms past, followed by an eagle, then the sky turns dark. From the horizon an army of medieval knights appears and gallops past. This time there are thousands of them. Again the farmer does not move and remain impassive. Once the knights have disappeared, the sun returns and the corn begins to wave in the breeze. The farmer sharpens his blade and returns to his work.



Who contributed to this history?

Recounting the 125-year-old history of a company like Barilla is undoubtedly a rewarding but difficult job, that has only been made possible by the commitment and contribution of numerous university lecturers, researchers, professionals and scholars who have worked enthusiastically to describe a slice of Italian history. A brief description of each of them follows.

Francesco Alberoni

Born in Piacenza in 1929, he graduated in medicine in Padua with a thesis on the psychology of giving evidence. He then became the assistant to Father Agostino Gemelli in Milan. In 1964 he became a Sociology professor and taught in various universities in Italy and abroad. He has published many successful books, including *Amore e innamoramento* [Love and Falling in Love] (1979) which was translated into 20 languages, *Genesi* [Genesis] (1989), *Ti amo* [I love you] (1996) and *Il primo amore* [First love] (1997).

Giorgio Albertazzi

Born in Fiesole (FI) in 1923, he is a theatre, cinema and television actor. Following his debut in Florence in the early 1950s, thanks to Luchino Visconti, he joined the *Compagnia* del Teatro Nazionale. In 1956 he founded his own company with Anna Proclemer. The Proclemer-Albertazzi partnership performed works by many classical authors to public acclaim. Albertazzi became famous when he began to perform on the newly-fledged Italian television and lending his face to advertising. His artistic career in the theatre, cinema and television is still active today.

Lara Ampollini

Born in Parma in 1969, after studying the Semiotics of Cinema, she turned to journalism. For several years she has been the film critic of the *Gazzetta di Parma*. One of her written works was a contribution on Barilla *Caroselli* to the book *Mina, i mille volti di una voce* [Mina, the thousand faces of a voice] edited by R. Padovano (Mondadori, 1998).

Maurizia Bonatti Bacchini

Born in Salsomaggiore Terme in 1948, she is an art historian who specializes in the nineteenth and twentieth centuries and has studied in particular the art and architecture of spa cities. She has spoken at Italian and international conferences and edited such publications as *Salsomaggiore: nascita e sviluppo di una città termale* [Salsomaggiore: the birth and development of a spa city, 1981]; *Salsomaggiore tra Liberty e Déco* [Art Nouveau and Art Déco styles in Salsomaggiore, 1989] with Rossana Bossaglia, and *Galileo Chini e l'Oriente* [Galileo Chini and the Orient, 1995].

Roberto Bassi

Born in Faenza in 1959, at the age of 17 he took a diploma in hotel cookery at the *Alberghiero* [Training school for the hotel trade] in Riolo Terme, and in 1978 the diploma of *Tecnico delle Attività Alberghiere* in Rimini. After taking and giving a number of training courses, in 1988 he joined Barilla. His is manager of the *Chefs Department* in the Barilla *Products Research and Development division*. He is a member of the *Federazione Italiana Cuochi* [Italian Cooks' Federation] and *Associazione Professionale cuochi italiani* [Italian Cooks' Professional Association], of which he is a *Maestro di Cucina* [Kitchen Master].

Mario Belli

He is an advertising agent who was born in Mezzano Inferiore (PR) in 1925. After studying philosophy at the Università Cattolica in Milan, he joined Lintas at a young age. A high-flying copywriter, he worked at CPV for a long time, which held the Barilla account from 1960 to 1968. He worked on the Barilla *Caroselli* with Mina.

After leaving CPV, he joined McCann Erickson for 4 years, then created his own agency which operated in Milan from 1972 to the early 1990s. He has worked on advertisements for Gradina, Honeywell, Mira Lanza, Shell and Wührer. Mario Belli died in Milan on 12 October 1996.

Gloria Bianchini

Born in 1952, she taught at the Università Cattolica in Brescia and is currently a lecturer in the History of Contemporary Art at Parma University. Since 1989 she has directed the Centro Studi e Archivio della Comunicazione. She is a consultant and editor for the *Enciclopedia della Moda* [Fashion Encyclopedia] for Treccani. Since 1999 she has been a member of the *Comitato Scientifico dell'Associazione Archivi di Architettura italiani*. She has edited many publications and exhibitions for museums in Italy and abroad. She has participated in conferences and seminars at the Biennale in Venice, the Politecnico in Turin and in Milan, and at the IUAV in Venice.

Pietro Bonardi

Born in Sala Baganza (PR) in 1938, he has taught Italian and Latin for 25 years in Parma. He has written various books and essays on the history of the 20th century and of the Catholic movement in Parma. He is currently President of the *Centro Studi* in Val Baganza where he edits the series *Quaderni* and *Per la Val Baganza*. He writes for the magazine *Storia* e documenti for the Istituto storico della Resistenza e dell'età contemporanea di Parma, also for *Aurea Parma* and the *Archivio storico per le province parmensi* [Historic Archive for the Parma provinces].

Edoardo Teodoro Brioschi

Born in 1941, he is a professor of Economics and the Technology of Corporate Communications at the Department of Economics at the Università Cattolica del Sacro Cuore in Milan. He is a member of the American Academy of Advertising and Director of the 'Daniel Fossati' Research Laboratory on corporate communication at the same university. He has written and edited more than seventy works, some of which are : *Introduzione al fenomeno pubblicitario* [Introduction to the advertising phenomenon, 1971], now in its 10th edition, *Elementi di economia e tecnica della pubblicità* [Elements of economy and advertising techniques, 1984-1985], which has been through several editions, and *Marketing e comunicazione. Evoluzione di un rapporto* [Marketing and communication. The evolution of a relationship, 1999].

Valeria Bucchetti

Born in 1959, she graduated in Disciplines of Art, Music and Performance in Bologna and is a research doctor in Industrial Design. She is a researcher for the Industrial Design undergraduate course at the Department of Design at the Politecnico in Milan, and a lecturer in Industrial Design for Visual Communication in the same department. Co-author of the multimedia catalogue project for the Museo Poldi Pezzoli, for which she won the *Premio Compasso d'Oro*, she has written since 1989 for the magazine *LineaGrafica*, and published the book *La Messa in Scena del Prodotto. Packaging, identità e consumo* [Putting the product on the stage. Packaging, identity and consumption, 1999].

Antonio Calabrò

Born in 1950, he has long been editor of the *Il Sole 24 Ore* group. He has worked for *L'Ora*, *Il Mondo* and *La Repubblica* and has directed the weekly *Lettera Finanziaria*. Among his publications are *Da via Stalingrado a piazza Affari. Storia dell'Unipol* [From Via Stalingrad to Piazza Affari. The history of Unipol, 1987]; *La morte ha fatto cento* [The death scored one hundred, 1996]; *Un viaggio imperfetto* [An imperfect journey, 2001]; *Guerra e Politica* [War and Politics, 2002]. He teaches Communications at Università Bocconi in Milan and Palermo University.

Giuseppe Calzolari

Born in 1924 in Parma, Giuseppe Calzolari is the Parma expert on the history of the cinema. He began writing about the cinema soon after World War II for various cinema magazines. With the writer Luigi Malerba, he founded *Sequenze*, a specialized magazine that was published from 1949 to 1951, and he has been a correspondent for the major Italian journalistic agencies. Among his books are *Pietro Bianchi: Il portoghese discreto* [Pietro Bianchi: the discreet Portuguese, 1985], *Parma e il cinema* [Parma and the Cinema, 1986], and *Cinematografi di Parma* [Cinemas of Parma, 1988].

Roberto Campari

Born in Parma in 1942, since 1974 he has been a lecturer in the History and Criticism of the Cinema at Parma University. Since 1970 he has written eleven books on the American and Italian cinema industries for major publishing companies: Laterza, Feltrinelli, Marsilio and Mondadori. His last book – *Cinema. Genesi, tecniche, autori* [Cinema. Genesis, techniques and authors] was published in 2002. He has written many essays and is a member of the scientific committee of the CSAC at Parma University.

Gianni Capelli

Born in Parma in 1920, he studied at the *Accademia di Belle Arti* [Fine Arts Academy] in Bologna where Virgilio Guidi and Giorgio Morandi were his teachers. He later graduated in Architecture in Venice. Since 1956 he has written for the *Gazzetta di Parma* and, during his long career, has written mainly on the architecture and city planning of the historic centre of Parma. Some of his books are *Parma com'era* [Parma as it used to be, 1981]; *Le botteghe di Parma tra Ottocento e Novecento* [Shops in Parma in the nineteenth and twentieth centuries, 1994]; *Atlante Sardi* [Sardi atlas, 1995], *Il mobile parmigiano* [Furniture in Parma, 1996], *Alla ricerca di Parma perduta 1 e 2* [Looking for the Parma of the past, in two volumes, 1997-1998].

Riccardo Carelli

Originally from Naples, he was born in 1945 and graduated in Political Science at the Università Cattolica in Milan. After working for several large companies, he joined Barilla in 1973 when it was owned by the American company W.R. Grace. From Product Manager, he was soon raised to Managing Director of Voiello. He then returned to Parma as Sales Manager for dry products. His next promotion was to Marketing Director of the Dried Foods division. At the end, Carelli was appointed Managing Director of Barilla Alimentare, a position that he retained until 1995.

Gianni Cavazzini

Born in Parma in 1935, he began in advertising in 1961 and worked for the Bolognese newspaper *L'Avvenire d'Italia*, edited by Raniero La Valle, in the arts and theatre section. In 1967 Baldassare Molossi appointed him art critic for the *Gazzetta di Parma*, a position that he held until 1996. Since then he has written for the same paper on contemporary art. He has contributed, with Federico Zeri and Roberto Tassi, on the series *Le Collezioni private Parmensi* [Private collections in Parma], directed by Igino Consigli (6 volumes) for the Banca Emiliana. He is the author of many monographs and catalogues on contemporary artists. Since 1999, when it opened, he has been the artistic consultant for the Museo Amedeo Bocchi, set up by the Fondazione Monte Parma.

Giampaolo Ceserani

Born in Genoa in 1939 but Milanese by adoption, he is one of the best-known Italian advertising agents. He is a consultant to various companies and has been director of the monthly communications magazine *Strategie*. For twenty years he has written on the themes of consumption and customs in Italy. Some of his titles are *I persuasori disarmati* [The unarmed persuaders, 1975], *La vita facilitata* [Life made easy, 1977], *Mondo medio* [The average world, 1979], *Ai piedi di Eva* [At the feet of Eve, 1980], *Peccati di testa* [Sins of the head, 1982], *Persuasori & persuasi* [The persuaders and the persuaded, 1983], *Appuntamento a Babele* [Appointment in Babel, 1988]. He has also written *Storia della pubblicità in Italia* [History of advertising in Italy, 1988], published by Laterza.

Vanni Codeluppi

Born in 1958, he is a lecturer in the Sociology of Consumption at the IULM University in Milan and Feltre. He studies the main elements in communications in the world of consumption. His books are *Consumo e comunicazione. Mercì, messaggi e pubblicità nelle società contemporanee* [Consumption and communication. Goods, messages and advertising in contemporary societies, 1989], *I consumatori. Storia, tendenze, modelli* [Consumers. History, trends and models, 1992], *La società pubblicitaria. Consumo, mass media e ipermodernità* [The advertising society. Consumption, mass media and hypermodernity, 1996], *La pubblicità. Guida alla lettura dei messaggi* [Advertising. A guide to the understanding of advertising messages, 1997] and *Lo spettacolo della merce. I luoghi del consumo dai passages a Disneyworld* [The goods' show. Places of consumption from passages to Disneyworld, 2000].

Sergio Comito Viola

Born in Naples on 8 May 1961. During his university years he began to learn about visual merchandising and fitted out several shop windows. He later spent time learning about different sorts of sales methods (door-to-door, sub-agent, direct sales) and different goods sectors (publishing, pharmaceuticals, chemicals, food industry). He joined Barilla in 1983 as a salesman in Campania, but was then called to Parma to provide support to the sales management team and to develop merchandising and promotional activities. In 1986 he joined the pasta marketing unit, then was promoted to the position of National Account and Trade Marketing Manager, and finally join the Foodservice Direction team. For three years he has been PastaWorld Director and is in charge of new projects to develop Barilla's business.

Francesco D'Alessandris

Born in Rome in 1941, he graduated in 1966 in Statistics and Demographics, specializing in advertising. He began his advertising career in Milan in 1967. In 1971 he was a founder member in Milan of the Italian office of the TBWA international advertising agency, for which he was a director until 1993. During his 22 years for TBWA, he was responsible for the opening and launches of agencies specializing in Direct Marketing, Promotions, Events, PR and a Eurospace Media Centre in partnership with Carat. He was also Vice-President of TBWA World Media. While in TBWA he worked for Fiat, Barilla (the launch of Voiello and Pasta Barilla), Ariston, Scott Paper, Dixan, Coop, Rover, Seat cars, Evian, Superga, CEI ("Otto per Mille"), Ikea, Samsonite, Veuve Cliquot, Twinings, and many others. After the sale of TBWA, he returned to Rome and opened the Pubblicità D. Alias agency and worked, between 1993 and 2000, for Uliveto, Rocchetta, Nouvelles Frontières, Nissan, the Premier, and the Commune of Rome. He currently lives in Rome and is a consultant in Integrated Communications. He works as Project Leader and *Coordinatore di Associazioni Temporanee di Impresa* for various important national and international advertising campaigns.

Ubaldo Delsante

Born in Collecchio (PR) in 1941, he was director of the *Conservatoria Beni Artistici e Storici della Cassa di Risparmio di Parma*. Since 1973 he has been a member of the *Deputazione di Storia Patria per le Province Parmensi*. He has published articles and essays on contemporary history, in particular relating to the birth of the agroindustrial sector and the parallel development of credit activities in west Emilia. He has contributed to educational projects on these themes for the *Assessorato alla Pubblica Istruzione del Comune di Parma*.

Gillo (Angelo) Dorfles

Born in Trieste in 1910, he is a painter, an author of many works on aesthetics, an art critic and a curator of exhibitions and events. With Monnet, Soldati and Munari, in 1948 he was a founder member of MAC, the *Movimento di Arte Concreta*. He has exhibited his paintings in two one-man shows at the Libreria Salto in Milan in 1949 and 1950, and in numerous joint shows of the MAC, including the 1951 exhibition at the Galleria Bompiani in Milan, the roving exhibition in Chile and Argentina in 1952, and the large exhibition called *Esperimenti di sintesi delle arti* in 1955 in the Galleria del Fiore in Milan. Dorfles lives and works in Milan.

Antonello Falqui

Born in Rome in 1925, Falqui is a director of television programmes. He studied at the *Centro Sperimentale del Cinema* in 1947-1949, and, after several experiences as assistant director, he joined the newly created RAI in Milan in September 1952. He linked his name to the most important shows of the 1950s and 1960s such as *Il Musichiere* (1956), with Mario Riva; *Canzonissima* (1958, 1959) with Delia Scala, Paolo Panelli and Nino Manfredi; *Studio Uno* (4th ed. 1961-1965) with Mina, the Kessler twins, the Quartetto Cetra, Walter Chiari and Rita Pavone; and three editions of *Teatro 10*. *Sai che ti dico?*, *Due come noi*, *Studio 80*, *Come Alice*, *Al Paradise* (which won the *Rosa d'Oro* Award in 1983 for the best variety show) are some of the many programmes directed by Falqui up until the mid-1980s.

Cecilia Farinelli

Born in Parma in 1973, she graduated in Literature and Philosophy at the university in her city. The author of studies on the local history of graphics, she has written for the Cariparma Foundation and the Cassa di Risparmio di Parma & Piacenza. She currently works with the Barilla Historic Archive.

Federico Fellini

Born in Rimini in 1920, he started to study Law in Rome but did not finish because he preferred to follow his main passion of inventing stories and characters.

He started as a caricaturist designing vignettes for various newspapers, then he began to work for radio stations and the world of variety shows in Rome. In 1943 he met Aldo Fabrizi, with whom he worked on radio broadcasts, and Giulietta Masina, whom he married. Then his career as film director began.

International fame was won in 1953 with *I Vitelloni* and his first prize, the *Silver Lion* at the Venice Film Festival. With *La Strada* (1954) he received the first of four *Oscars*. In 1960 he made *La Dolce Vita* which, despite the objections raised, won him the *Golden Palm* at the Cannes Film Festival. He was also a director of advertisements for Campari (1984), Barilla (1985) and Banca di Roma (1992). He died in Rome in 1993.

Mauro Ferraresi

Born in 1958, he is a lecturer in the Linguistics of Texts at Geneva University and contributes to the course in Techniques of Advertising Communications at the Università IULM in Milan. He publishes articles and essays on the semiotics of texts, the theory of translation, inventiveness, public communications, and semiotics and marketing. He is the author of *L'invenzione nel racconto* [Invention in short stories, 1987], *L'Arte della parola* [The art of words, 1995], *Il packaging. Oggetto e comunicazione* [Packaging. Object and communication, 1999], and, with Fulvio Carmagnola, *Merchi di culto* [Cult goods, 1999].

Angelo Ferrari

Born in Cremona in 1976, he graduated in Marketing at the Università Bocconi in Milan with a thesis on *Barilla: una famiglia indistruttibile* [Barilla: an indestructible family]. He works in marketing and commercial exports for a company near Cremona.

Dario Fo

Born in San Giano near Varese in 1926, he began his assorted and prolific theatrical career with *Poer nano*, which lay halfway between political satire and popular comedy. It also saw the beginning of his lifelong professional and personal relationship with Franca Rame. He joined Franco Parenti's theatrical company and entered the world of television where he presented, with Franca Rame, the highly debated 1962 edition of *Canzonissima*. Abandoning television, Fo went back to the theatre and put on many highly appreciated shows that explored the relationship between linguistics and comedy. It was this lexical work, combined with his successful career, that led him to be awarded the *Nobel Prize for Literature* in 1997.

Albino Ivardi Ganapini

Born in Carpineti (RE) in 1936, he graduated in Agrarian Sciences at the Università Cattolica in Milan. He worked for Barilla from 1961 to 1995 where, from 1979, he was director of the *Ufficio Presidenza e Comunicazione*, when he worked closely with Pietro Barilla. He is currently *Assessore all'Agricoltura, Alimentazione e Attività Produttive* for the province of Parma.

Giulio Gianini

Born in Rome in 1927, he attended the *Accademia di Belle Arti* [Fine Arts Academy] where he studied Architecture. He then entered the world of cinema as a director of photography specializing in the use of colour. In these early years he made about 120 documentaries and some long feature films.

In the mid-1950s, he met Emanuele Luzzati, with whom he shared a fondness for puppet theatre. In 1960 together they made the first animation film *I paladini di Francia*. Gianini and Luzzati received two *Oscar* nominations for *La gazza ladra* (1964) and *Pulcinella* (1973). With Luzzati he also produced *L'Italiana in Algeri* (1968) and *Ali Babà* (1970). With Leo Leonni, he produced the animated features *Swimmy* (1969) and *Federico* (1970), as well as the publicity-informative *Le message* (1967) based on the drawings of Jean-Michel Folon. In the 1980s Gianini began teaching at C.A.M.S. – an animation course – organized by the Regione Lazio and at the *Centro Sperimentale di Cinematografia*.

Giancarlo Gonizzi

Born in Parma in 1960, he studied Library and Archive Studies at Parma University and entered a career as an advertising journalist and consultant to public and private institutions. He has curated numerous exhibitions and events, and edited publications at local and national level, with emphasis on the history of business and work. He is an advisor to *Museimpresa*, the association of cultural institutions created by Italian companies, and since 1987 has been the curator of the Archivio Storico Barilla, which he helped to found. His publications include *Barilla: cento anni di pubblicità e comunicazione* [Barilla: one hundred years of advertising and communication, 1994, editor]; *Parma anni Cinquanta: avvenimenti, atmosfere, personaggi* [Parma in the 1950s: events, atmosphere and characters, 1997, editor]; *La città delle acque* [The city of the waters, 1999]; and *Verso i musei del cibo. Convegni, mostre e allestimenti museali per la Provincia di Parma* [The museums of food. Conventions, exhibitions and museum shows for the province of Parma, 2000-2003].

Paolo Limiti

Born in Milan in 1940, he began his career working with two important advertising agencies: Lintas and CPV. In 1968 he joined the RAI as an author and director of the radio magazine programme *La maga Merlini* with Elsa Merlini. He later worked with presenters like Maurizio Costanzo, Pippo Baudo, Sandra Mondaini and Raimondo Vianello. He has written songs for singers like Ornella Vanoni, Fred Bongusto, Mia Martini and Mina, whom he met in the Barilla *Carosello* shows of which he was the producer. He is known to the public for his afternoon programme on RAI 1.

Marco Lombardi

Born in Milan in 1941, after experience in corporate marketing (Findus Ltd in England), in media planning and research (Seller & Crawford in Milan), he began as an Account Executive at Young & Rubicam in 1968. He was promoted to Customer Service Director and, in 1987, Director-General. Since 1990 he has concentrated his energies on strategic development with emphasis on the construction of brand values. Today he is Vice-President and Director of Strategic Planning.

He has always combined his professional life with study and research in the field of mass media and brands. He has given seminars at the department of Political Sciences at the Università Statale and the Psychology Department in the Università Cattolica in Milan.

He is currently a professor of Advertising Techniques at the Department of Communication and Performance Sciences at the Università IULM in Milan. His publications are *Il dolce Tuono. Marca e Pubblicità nel terzo millennio* [Gentle thunder. Brands and advertising in the third millennium, 2000], *Il Nuovo Manuale di Tecniche Pubblicitarie: il Senso e il Valore della Pubblicità* [The new manual of advertising techniques: the sense and value of advertising, 2001, editor].

Sergio Mambelli

Born in Rome in 1931, after time spent in Brazil he moved to Milan in 1962 where he worked at CPV, then moved to McCann Erickson in 1967 as Creative Director. He was responsible for the Barilla campaign with the photographs of the English photographer Just Jeckin. In the early 1970s he invented Mulino Bianco with Dario Landò, having designed, in 1972, a line of biscuits and oven products for Barilla. Both joined Young & Rubicam and were responsible for the Mulino Bianco company communications. In just thirteen years, the brand was responsible for 50% of the Barilla turnover. He retired from advertising and now devotes himself to painting.

Vittorio Mancini

Born in 1948 and Milanese by adoption, he was once a teacher of graphical design at the Istituto Rizzoli in Milan. In the mid-1970s he was one of the up-and-coming graphic designers in Italy. In 1979 he founded the Mancini studio and demonstrated that he was an aware interpreter of brand and product images for leading companies in Europe and Italy. Many of his creations have been included in annual publications, for example, *Graphics packaging* and important graphics magazines.

Manfredo Manfredi

Born in Parma in 1925, he graduated in Engineering at Bologna University. He did a course at the Harvard Business School in Boston, then started a long career in management at Barilla. He became Technical and Production Director (1952-1960), Director General (1961-1970), Managing Director and Director General combined (1971-1991). He was Vice-President from 1991 till 1998 and today is a member of the Board. In addition, from 1992 to 1994 he was Vice President of *UPA (Utenti Pubblicità Associati)* and from 1980 to 1996 a lecturer in Strategic Planning in the post-university commercial training course at Parma University.

Anna Mavilla

Born in Sanremo in 1956, she lives and works in Parma. After a degree in Literature at Pavia University, she taught in secondary schools in Parma as well as researching and working on museum teaching methodology (in particular at the Museo 'Renato Brozzi' in Traversetolo) and the registration of the Cultural Heritage. She is a scholar of Parma's history and art, with emphasis on the 19th and 20th centuries. She has curated exhibitions in various venues and published monographs on artists and specific themes. She has written *Renato Brozzi. La collezione del Museo di Traversetolo* [Renato Brozzi: the collection in Traversetolo Museum; with Rossana Bossaglia]; *Carteggio Brozzi-d'Annunzio 1920-1938* [The Brozzi-d'Annunzio correspondence 1920-1938]; and *Un'eleganza firmata Italia. Moda, linee e stilisti degli anni Cinquanta* [Italian elegance. Fashion, lines and designers in the 1950s], published in the catalogue of the exhibition "Parma negli anni Cinquanta; La moda. Dalla bottega artigiana all'Italian Style", in *Almanacco Parmigiano* 2000.

Mina Mazzini

Born in 1940 in Busto Arsizio in the province of Varese, she became one of the best-known, if not the most famous Italian singer of popular music. Her career, which never seems to wane, began in 1958 when she sang for the first time at the *Bussola* in Marina di Pietrasanta. She took part in *Canzonissima* and at the Sanremo Festival. After a long and successful tour in Japan in 1961, she began working on various television programmes, including *Studio Uno* with Don Lurio and the Kessler twins. In 1974, with *Mille Luci*, she stopped appearing on television and retired from direct contact with the public, retiring to Lugano where she continues to record and to write for *La Stampa* newspaper.

Giampaolo Minardi

Born in 1933 in Parma, where he studied and also taught History of Modern Music at the Department of Literature and Philosophy at the university. He has been the musical critic at the *Gazzetta di Parma* since 1973. He writes for many Italian and foreign magazines and has published various volumes on Mozart, Schubert, Barilli and Pizzetti.

Luca Monica

Born in Parma in 1959, he is a university researcher at the Faculty of Civil Architecture at the Politecnico in Milan. He has designed various parks, green areas, monuments and squares for Parma. He has written for the international architecture magazine *Zodiac*, edited by Guido Canella, and, with Massimo Vignelli and Marco Negroni, is designing the information boards for several large Italian railway stations.

Patrizia Musso

Born in Milan in 1969, she is a lecturer in communications at the Università Cattolica and the IULM in Milan. She has made several studies on advertising communications and on brand policies. She writes essays and articles on these subjects, including “Brand community, nuove geometrie di relazione” in *Strumenti per comunicare*, ed. F. Castaldi, 2003; “Dare un senso alla marca” with A. Semprini, in *Il dolce tuono*, edited by Marco Lombardi (2000); and “L’evoluzione della figura del testimonial” in *La scatola nera della pubblicità*, edited by A. Grasso, 2000. Since 1998 she has been a consultant to Arkema. In 2001 she created the internet site *Brandforum.it*, the Italian observatory on the world of brands. Since 2002 she has been the Educational Director in the master’s course of Communications of Private and Public Companies at the Università Cattolica.

Carlo Felice Ponzini

Born in Piacenza in 1949, he has lived in Parma since he studied at university there. He is a surgeon who specializes in clinical and didactic oral implantology. He teaches this subject at conferences, congresses, and on courses and in university lectures.

Lamberto Prati

Born in Parma in 1957, he studied Economics and Commerce at Parma University. In 1990 he joined Barilla. He is currently Media Relations manager and editor and co-ordinator of the company publication *Gente Barilla*. He is an expert on internal and external communications, with twenty years experience in the fields of the food and publishing industries. He has also been involved in advertising in specialized magazines.

Sergio Puttini

Born in 1944, he is a car and dress historian. He writes for magazines and exhibitions, and is the author of various books on cars, motorcycles and industrial vehicles. He is a member of vintage car associations and is also an expert of modern antiques and collecting.

Massimo Ranieri

Born in Naples in 1951. In 1966 he was discovered by Enrico Polito and entered a televised singing competition with the stage name Massimo Ranieri. Since then his career has been a ladder of success: in 1969 he won the *Cantagiorno* with the song *Rose rosse*; in 1970 he made his acting debut in the film *Metello*, directed by Mauro Bolognini; the next year he acted in the television film *La Sciantosa* with Anna Magnani, which was an experience that marked his acting life. Over the years, Ranieri has continued in the theatre (with Giorgio Strehler), the cinema, on television and as a singer, perfecting his skills and continuing his successful career.

Gianni Rondolino

Born in 1932 in Turin, he is a lecturer in Film History and Criticism at Turin University. He has dwelt for many years on animation writing articles, essays and books, including *Catalogo del cinema italiano 1945-1965* [Catalogue of the Italian cinema, 1966]; *Dizionario del cinema italiano 1945-1969* [Dictionary of the Italian cinema, 1969]; *L'occhio tagliato. Documenti del cinema dadaista e surrealista* [The cut eye. Documents from Dadaist and Surrealist cinema, 1973]; *Roberto Rossellini* (1974); and *Storia del Cinema di Animazione* [The history of animated films, 1974].

Mario Rossello

Born in Milan in 1937, he worked for a while for Nestlé, then joined Barilla during the Grace interlude. After Pietro Barilla bought back the majority share, Rossello was offered the foreign division. Under his direction, Barilla became the number one pasta company in Japan. In 1992 he was appointed Director General. He left the company on 31 December 1994.

Alessandro Saguatti

Born in Parma in 1958, he studied Economics and Commerce in Parma, where he worked as a researcher from 1982 to 1989. He was involved in many training courses both as a student and teacher. Since 2000 he has been Secretary General of the Chamber of Commerce in Piacenza. In 2002 he taught the specialized subject Territorial Marketing in the Civil Service. His publications include *Cento anni di attività economica e bancaria in provincia di Parma* [One hundred years of economic and banking activities in the province of Parma, 1993], *La Cassa di Risparmio di Parma negli anni della prima trasformazione dell'economia e della società 1896-1929* [The Cassa di Risparmio di Parma in the years before the transformation of the economy and society, 1989], with C. Venturi; *Il deposito dei bilanci presso il registro delle Imprese*, (*Il Sole 24 Ore*, no. 6/1999).

Michelangelo Salpietro

Born in Senise (PZ) in 1954, he is in charge of the search for, ordering and conservation of documentation in the *Archivio Storico dei Cavalieri del Lavoro*. He has published several works as part of this job; some of the most recent are the introduction to the *History of the Order and the Federation of Cavalieri del Lavoro* to mark the centenary of the order, an essay on the archive he is responsible for, published in the *Rivista di Storia Finanziaria* (2000), and a study on businessmen in the south of Italy during the era of Giolitti for the magazine *Élite e Storia* (2002) (Department of Political Studies in the Università ‘La Sapienza’ in Rome).

Andrea Semprini

The director of Arkema, an international consultancy on brand policies and communications. He was born in 1958 and currently teaches Brand Theory at the American University in Paris and at the IULM in Milan. His publications include *Marche e mondi possibili* [Brands and possible worlds, 1993], *La marca* [Brands, 1995], *Analizzare la comunicazione* [Analysis of communications, 1997].

Mario Soldati

Born in Turin in 1906, Soldati is a journalist, writer, and a cinema and television film director. After studying with the Jesuits and graduating in Literature, he moved to Rome where he studied at the Istituto superiore di Storia dell’Arte [Higher Institute of Art History]. In 1929 he won a scholarship and went to the USA where he stayed until 1931. He began publishing stories and novels, and worked in the cinema, filming several works from the late 19th century such as *Piccolo mondo antico*, *Malombra*, and *Eugénie Grandet*. He worked on the production of television programmes, including *Viaggio nella valle del Po* (1958), which searched out local traditions and customs, and also worked as a journalist and interviewer. He lived for many years in Rome and Milan but spent the last years of his life by the sea in Tellaro in the province of La Spezia, where he died in 1999.

Roberto Spocci

Born in Parma in 1948, he is an archivist in the city of Parma's historic archive; he is also *Ispettore Archivistico Onorario* for Emilia Romagna. A photographer, he has also written on the history of photography and local history. He has curated numerous exhibitions of historic photography.

Mariagrazia Villa

Born in Parma in 1965, she studied Architecture at the Politecnico in Milan and a study course dealing with advertising communications. She is a journalist and has written the cultural page of the *Gazzetta di Parma* since 1996. Since 1998 she has been a consultant to the Archivio Giovani Artisti [Young Artists' Archive] of the Parma Commune.

Gianfranco Virginio

Born in Florence in 1939, he graduated in Economics from Harvard Business School. He was sales director of Maggiora – Venchi Unica (1966-1976), then moved to Barilla to be Marketing Manager for Mulino Bianco and later Sales Director for Barilla. He was closely involved with the “*Rigatoni*” advertisement by Fellini and the “*Dove c'è Barilla c'è casa*” campaign in 1985. He later became Food Area Manager for Rinascente (1988-1995) and Director General for Standa from 1995 to 1998. He is currently Vice President of Finiper and a member of the Board for Unes.

Wim Wenders

Born in Düsseldorf in Germany in 1945. He interrupted his studies in medicine and philosophy in 1976 to register at the Higher Institute for Television and Cinema in Munich. He wrote film criticism and made some short-length films before moving onto full-length features. In 1982 he won the *Golden Lion* at the Venice Film Festival for *The way things are*. Two years later he won the *Golden Palm* at Cannes for *Paris, Texas*. Although he directs advertisements in Germany and Italy, he is continuing his cinematic work.

Uli Wiesendanger

Former Creative Vice President and co-founder of the TBWA advertising agency. He is an agent of great experience and worked with Barilla from 1983 to 1985 on the Italian market and from 1979 to 1993 on the international market. Today he is a director of Strawberryfrog.

Mario Zannoni

Born in Parma in 1953, he studied Animal Production Sciences at Bologna University, then worked at the Applied Technology Laboratory at the *Consorzio del Formaggio Parmigiano-Reggiano* from 1978 to 1998. His position was analyst in the Sensorial Analysis Quality Assurance in the Q.C. department. In 1998 he was promoted to manager of the same unit. He teaches Sensorial Analysis of Foods on the degree course of Food Technology at the Università Cattolica del Sacro Cuore in Piacenza and Cremona. He is a member of the *Deputazione di Storia Patria per le Province Parmensi* and has published *A tavola con Maria Luigia* [At table with Maria Luigia, 1991] and *Il Parmigiano Reggiano nella storia* [Parmigiano Reggiano in History, 1999].

Maria Luisa Zanzucchi Castelli

Born in Varano Melegari in 1921, she is a teacher and a member of the *Deputazione di Storia Patria delle Province Parmensi*. As *Ispettore Onorario per i Beni Archeologici*, she won the 1987 *Gabbiano d'Oro* [Golden seagull] award for environmental education. She founded the *Museo del Pane* [Museum of bread] in Varano Melegari and has written on themes linked to food and popular traditions.

Gianluigi Zenti

Born in 1962 in Riva di Solto (BG), he studied Agronomy in Milan, then an MBA in Agribusiness, and did a specialized course in Agro-Industrial Economics in Canada. He joined Barilla in 1991 as Export Area Manager and was promoted to President of Barilla America Inc. three years later. In 1999 he was President of the Global Business Unit Foodservice. Since 2002, was made Director and Managing Director of *Accademia Barilla*, a company created as the groups' worldwide reference point for typical Italian cookery products.

The Roll of Honour of the Barilla Group

In the course of its long life, Barilla has always tried to combine product quality with quality of communications, often been rewarded by prizes, medals and awards, now stored in the Barilla Historic Archive.

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|------|---|--|
| 1908 | Rome, <i>Esposizione internazionale dell'Industria Moderna</i> , <i>Gran Targa d'Oro</i> | <i>Pasta Barilla campaign</i>
Art Director's Club, <i>1 Silver</i> , graphic design section, <i>Pasta Barilla campaign</i> |
| 1913 | Massa, <i>Mostra Campionaria Internazionale</i> , Gold medal | Art Director's Club, <i>1 Silver</i> , TV/cinema section, <i>Pasta Barilla campaign</i> |
| 1921 | Mantua, <i>Esposizione agricola industriale</i> , 1 st prize and gold medal | ANIPA Festival Italiano film Pubblicitario, <i>1st prize overall for the film "Train"</i> |
| 1922 | Vittorio Emanuele III, <i>Riccardo Barilla Cavaliere dell'Ordine della Corona</i> | ANIPA Festival Italiano film Pubblicitario, <i>1st prize in product category for the film "Train"</i> |
| 1925 | Pius XI, <i>Riccardo Barilla Equitem Ordinis Sancti Silvestri</i> | ANIPA Festival Italiano film Pubblicitario, <i>1st prize for the direction of the film "Train"</i> |
| 1926 | Pius XI bestows on Pastificio Barilla the title of Fornitore Pontificio Vittorio Emanuele III; <i>Riccardo Barilla Ufficiale dell'Ordine della Corona</i> | ANIPA Festival Italiano film Pubblicitario, <i>1st prize for the soundtrack of the film "Train"</i> |
| 1927 | Rome, <i>Prima Mostra Nazionale del Grano</i> , 2 Gold medals | AAP I Manifesto Italiano, <i>1st prize overall for Pasta Barilla posters</i> |
| 1928 | Milan, <i>Fiera Campionaria</i> , Gold medal; Turin, <i>Esposizione Nazionale e Internazionale</i> , first prize, silver medal | CLIO AWARDS, <i>diploma for the film "Train"</i> |
| 1929 | Verona, <i>Mostra Campionaria</i> , Gold medal; Parma, <i>Terza gara di prodotti nazionali – Panificio</i> , gold medal | Gran Premio Internazionale della TV, Best Advertisement, <i>1 Telegatto d'Oro for the film "Train"</i> |
| 1932 | Tripoli, <i>Fiera Campionaria</i> , 1 st prize plate | Pubblicità & Successo, <i>Pasta Barilla campaign</i> |
| | Rome, <i>Mostre Agricole del Decennale</i> , Gold medal | 'Alcide de Gasperi' Prize for constant commitment to quality |
| 1934 | Vittorio Emanuele III, <i>Riccardo Barilla Grande Ufficiale dell'Ordine della Corona</i> | Premio S.C.I.V.A.C. (Società Italiana Veterani per Animali da Compagnia) |
| 1939 | Vittorio Emanuele III, <i>Riccardo Barilla Cavaliere del Lavoro</i> | 1987 Cannes International Advertising film Festival, <i>Gold Lion for the film "Rome"</i> |
| 1952 | <i>Premio Nazionale della Pubblicità</i> , Gold Palm to Barilla and Erberto Carboni | Cannes International Advertising film Festival, <i>Bronze Lion for the film "Kitten"</i> |
| 1965 | <i>Premio Nazionale Mercurio d'Oro</i> , Oscar del Commercio | Premio Internazionale Trento for journalism and communications, <i>1st prize for the Barilla campaign</i> |
| 1966 | Il Presidente della Repubblica, <i>Pietro Barilla Cavaliere del Lavoro</i> | Target Parade, <i>Honorable Mention for the film "Train"</i> |
| 1967 | Il Presidente della Repubblica, <i>Gianni Barilla Grande Ufficiale al merito della Repubblica</i> | Art Directors Club, <i>Bronze prize, photographic section, Pasta Barilla campaign</i> |
| 1970 | <i>Ercole d'Oro</i> | Art Directors Club, <i>Bronze prize, TV section for the film "Rome"</i> |
| 1984 | <i>XI Congresso Nazionale Stampa Agricola</i> , Company Prize | Pubblicità & Successo, <i>4th prize for the film "Train"</i> |
| 1985 | Università degli Studi Bologna, <i>Honorary Degree in Economics and Commerce</i> to Pietro Barilla | ANIPA Festival Italiano film Pubblicitario, <i>2nd prize overall for the films "Kitten" and "Rome"</i> |
| | AISL (Associazione Italiana studio del lavoro), <i>Premio Nazionale per lo sviluppo dell'organizzazione</i> | ANIPA Festival Italiano film Pubblicitario, <i>2nd prize for the product category for the films "Kitten" and "Rome"</i> |
| 1986 | Cannes International Advertising Film Festival, <i>Bronze Lion for the film "Train"</i> | International Advertising Festival of New York, <i>Gold medal Barilla Brochure</i> |
| | Art Director's Club, <i>1 Silver</i> , printed press section, | Spot Italia, <i>Special prize for the Barilla TV campaign</i> |
| | | Premio S.C.I.V.A.C. (Società Italiana Veterani per Animali da Compagnia) |
| | | Comune di Parma, <i>Gold Medal awarded to Pietro Barilla</i> |
| | | Target Parade, <i>Campaign Prize for Mulino Bianco 'Fette Biscottate'</i> |
| | | 1988 Istituto Italiano Imballaggio, <i>Packaging Oscar for the packs of 'D'ora in poi' sauces</i> |

Pietro Barilla is awarded the Mercurio d'Oro award for Commerce 1965 in the Campidoglio [ASB, BAR I A 1965/2].

- International Advertising Festival of New York, *Finalist Certificate for the goods category, Barilla campaign*
 Art Directors Club, *Merit Award Barilla Brochure*
 ANIPA, *3rd prize in goods category, Barilla Gnocchetti campaign*
 Pubblicità & Successo, *9th Ex Aequo film "Rome"*
 Clio Awards, *Gold award for the Barilla press campaign*
 Euro Best '88, *Certificate for the film 'Fusillo'*
 A.I.D.A. Italia - *Cibus '88 – Oscar AIDA*
 New International Media, *Premio Pubblicità & Successo per Pasta Barilla*
- 1989 Euro Best '88, *Certificate for the film "Moscow"*
 Spot Italia, *1st prize in goods category for the film "Moscow"*
 Spot Italia, *Special prize for the direction of the film "Moscow"*
 Concorso Nazionale Industria Ambiente, *Premio Tecnologia Pulita, Special Mention*
- 1990 Associazione Italiana Studi Marketing, *Premio Tagliacarne 1989 to Pietro Barilla*
 Grand Prix Pubblicità Italia, *3rd prize, consumers' panel for the film "Adoption"*
 Pubblicità & Successo, *1st prize, First Course Category for the film "Adoption"*
 Clio Awards, *Gold prize for the film 'Moscow'*
 Premio comunicazione pubblicitaria 'Mario Bellavista', *Golden Plate for the egg pasta campaign*
 Pubblicità Italia, *Gran Prix for the best marketing strategies, Prize for the Mulino Bianco campaign*
 4th Promotion Global Award, *Special Award Co-Marketing Calvé/Michetti 'Insieme a tavola'*
- 1991 Targa d'Oro della Comunicazione Pubblicitaria, *Honorable Mention for egg pasta and durum wheat pasta*
- 1992 Campione d'Italia nel Mondo, *Sezione Industria to Pietro Barilla*
 Filmselezione '92, *Selection for the film "Stefan Edberg and the blue box"*
 Art Directors Club, *Sezione Cinema e Tv, Nomination, Pasta Barilla "Christmas"*
 A.I.D.A. *Trophy International Merchandising Fabricant to Barilla Italia*
- 1993 Vassoio d'Argento, *1st prize for the best new sweet product: 'Cuor di mela'*
 International Advertising Festival of New York, *Finalist Certificate in the 'Sauces' category*
 Manifestal, *Premio Italiano manifesto pubblicitario, 3rd prize for 'Sauces'*
- 1994 Premio comunicazione pubblicitaria 'Mario Bellavista', *Gold plate for the Mulino Bianco campaign 'Nature in the city'*
- 1995 Cannes International Advertising Festival, *Film Finalist, 'The mill in the city: Florence'*
 Cannes International Advertising Festival, *Bronze Lion, 'The mill in the city: Venice'*
 Spot Italia, *Food Category, 1st prize*
- 1997 Pubblicità Italia, *Trade Grand Prix, prize for the 'Selezione Oro' campaign*
 I Magnifici Sette, *Premio per il ricordo della pubblicità, Grand Prix to Pasta Barilla*
 U.N.V.S. (Unione Nazionale Veterani dello Sport), *Premio Internazionale giornalistico Sport Civiltà to Guido Barilla*
- 1998 Packaging Award, *Silver tray for the packaging of Mulino Bianco 'Flauti'*
- 1999 Customer Satisfaction Award
 INC, The International Tree Nut Council, *Golden Tree Nut*
 Walt Disney, *Disney Media Award for the press campaign on Mickey Mouse Mulino Bianco 'Flauti'*
 Ministero per i Beni e le Attività Culturali, *L'Archivio Storico Barilla is declared to be 'of remarkable historic interest'*
- 2000 Quality System Certification, *ISO 9001: 2000*
 Food Engineering Award for filled dried pasta
 A.I.D.I. Vassoio d'Argento, *Prize for the packaging of Mulino Bianco 'Grancereale croccante'*
 BICSI, *Barometro italiano dei Customer Satisfaction Index, Premio Largo Consumo Mulino Bianco 'Flauti'*
 Cahiers Europe, *International food processor Prize of the Year*
 Pubblicità Italia, *Grand Prix Design e Packaging, 1st prize Pro Carton for Mulino Bianco 'Cakes' – food category*
 Mediastars, *Graphic Designer section, Prize for the packs of the Mulino Bianco cakes line*
 Mobius Award (USA), *Advertising Prize for Mulino Bianco Grancereale with 'Cinderella'*
- 2001 Ente Fiera di Foggia, *Fiera Internazionale dell'Agricoltura, Premio Mediterraneo*
 Asso Comunicazione, *Grand Prix Promozioni, Premio Stella d'Argento 'Giocalitutti' Mulino Bianco*
- 2002 *Recognised Taste of the year 2002*
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Archivio e Biblioteca Cassa di Risparmio	Parma	Archivio di Stato	Piacenza
Archivio Camera di Commercio	Milan	Archivio Storico Barilla	Parma
Archivio Camera di Commercio	Parma	Archivio Storico Comunale	Parma
Archivio Carboni	Milan	Archivio Ufficio Tecnico Comunale	Salsomaggiore
Archivio Comunale	San Pancrazio	Archivio Vescovile	Parma
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Archivio Parrocchiale	Noceto	Emeroteca Comunale	Parma
Archivio Parrocchia di Sant'Egidio	Eia	Raccolta Busi	Bologna
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Archivio Parrocchia San Terenziano	Fraore		

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(published on p. 101 of this book)

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Baptisms: 1757-1811.

Marriages: 1712-1837.

Deaths: 1701-1717-1718-1770-1855-1856-1914.

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Baptisms: 1721-1757-1811.

Marriages: 1712-1837.

Deaths: 1856-1914.

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