COMPETITIONS FOR DESIGNERS

A NEW IMAGE FOR PINOCCHIO

26 MAR 2018 > 20 JUN 2018
CASH PRIZE 10.000 € + OFFICIAL LOGO

JURY
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INTRODUCTION

CODE (competitions for designers) is a platform for the promotion of design competitions. Its purpose is to foster the culture of design and creativity, by turning the constant demand for innovation from many stakeholders into contests that give designers the opportunity to show their talent.

Such a virtuous circle can safeguard the value of design projects and offer answers that perfectly meet the creative needs of companies.

So CODE aims at becoming a prestigious meeting point for talented designers and teams of experts, where the importance of creative work and the potential of design in today’s society can be stressed.
Smiling face, wooden nose and a pointed hat. They are a few traits, yet they manage to evoke the image of the most renowned puppet in the world. Without any doubt, Pinocchio, the wooden marionette destined to become a “real boy” is one of the fictional characters that has been mostly influencing culture and international imaginary over the last two centuries.

The wooden marionette Pinocchio has been represented in vintage sketches, Disney’s classics and various visual representations. For sure, he is one of the most popular and represented characters of the literary international heritage.

There are many and extraordinary “Pinocchios” which have been drawn by the hand of artists over the centuries. However, one of them can boast an official status primacy. This is the representation adopted by the Foundation Fondazione Nazionale Carlo Collodi. It is the Italian Institute aiming at guarding and nurturing in the world the beauty of a story, which has been fascinating adults and children of all generations.

Red jacked, white soft bread hat, short and green trousers and a long pointed nose: this is the interpretation by Attilio Mussino. For more than 50 years, Fondazione Nazionale Carlo Collodi has been using it. This representation is consistent with the version proposed by Enrico Mazzanti. He was the illustrator of the first volume edition of Pinocchio in 1883. Such image has not changed over the years, despite time has passed and trends and visual languages have evolved.

Today’s children are not yesterday’s children. For this reason, in conjunction with the project “Collodi Capitale Europea dell’Infanzia (Collodi European Childhood Capital), the Foundation Carlo Collodi is pleased to present to the world “A New Image for Pinocchio”. This is a momentous competition aimed at creating a new visual interpretation of the magical puppet, redefining the official logo of the Foundation that represents the wooden marionette.

Thanks to this competition, graphic designers and creative talents will have the unique opportunity to create what will be the official image of Pinocchio- actual world heritage- over the next years. By doing so, they will enter into the dreams and imagination of millions of children. They will update this character according to young generations’ sensitivity while conserving the unique traits, which have always made him one of the most beloved and popular characters of all times.
The challenge of “A new Image for Pinocchio” is incre- dibly gripping. However, it will not exclusively concern the creation of a new visual representation for the pro- tagonist of one of the most popular fairy tales in the world. It will also aim at recreating the image and re- presentation languages of the whole system of initia- tives and activities carried out by Foundation Collodi. In 55 years, Fondazione Nazionale Carlo Collodi has created a complex net of cultural offers in the small village Collodi. Collodi is the birthplace of Pinocchio’s author and the setting of its adventures. This net com- prises:

• The Park of Pinocchio; through the languages of art and game, in this educational park children can live the adventures of the wooden marionette;
• The Park of Villa Garzoni + Butterfly House; this is the huge garden of the 18th-century villa where Carlo Lorenzin’s parents met. Carlo Lorenzin is the author of “The Adventures of Pinocchio”, later internationally known with the pseudonym Collo- dì. Now it is a stunning garden open to the public, which boasts monumental plants and colorful butterflies;
• The School of Fondazione Nazionale Carlo Collo- dì; this is an Education Body aiming to carry out different activities regarding the education of new generations.

Through this competition, the Foundation will be pro- vided with a new logo. Its language will have to be con- sistent with all the logos of the different places and activities concerning the Foundation in order to achie- ve a uniform visual communication. Consequently, the new image of Pinocchio will generate both the logo of Fondazione Nazionale Carlo Collodi and the logo of all the different places and activities around it. Therefore, “A New Image for Pinocchio” requires:

• a new representation of Pinocchio; whatever the image of the puppet, it will have to be consistent with what is written in chapter VIII of “The Adven- tures of Pinocchio”. For convenience, it is indicated below: “a little suit of flowered paper, a pair of shoes from the bark of a tree, and a tiny cap from a bit of dough”, as well as with the chromatic choice that has been characterizing Pinocchio’s clothes since the early years. It is linked to the Italian flag: white for the pointed hat, mostly red for the shirt and green for trousers.
• the design of the logos of the Foundation: the new image of Pinocchio – or its specific representation or detail – shall be linked to the names of the 4 bodies listed below:
  1. “Fondazione Nazionale Carlo Collodi”
  2. “Scuola della Fondazione Nazionale Carlo Colloudi” (School of Fondazione Nazionale Carlo Collodi)
  3. “Parco degli Amici di Pinocchio” (Park of Pi- nocchio’s Friends)
  4. “Giardino di Villa Garzoni” (Garden of Villa Garzoni)

Designers can use any technique, style, (font or lette- ring for the texts) or representation modality. It is also admitted to use any character of the fairy tale, as long as consistency among the 4 logos is guaranteed.
In addition, for a better understanding of the features of the logo and its possible use, in the presentation panel, at least two renderings regarding the testing merchandising are required (for example bags, T-shirts, block notes, pens or different types of objects) at the designer’s full discretion.
**CALENAR**

26/03/2018
“early bird” registration – start

22/04/2018 (h 11.59 p.m. GMT)
“early bird” registration – end

23/04/2018
“standard” registration – start

20/05/2018 (h 11.59 p.m. GMT)
“standard” registration – end

21/05/2018
“late” registration – start

17/06/2018 (h 11.59 p.m. – midday – GMT)
“late” registration – end

20/06/2018 (h. 12.00 p.m. – midday – GMT)
material submission deadline

25/06/2018
jury summoning

03/09/2018
results announcement

**PRIZES**

1° PRIZE
5.000 € + OFFICIAL LOGO

2° PRIZE
2.000 €

3° PRIZE
1.000 €

HONORABLE MENTIONS “GOLD”
500 €

HONORABLE MENTIONS “GOLD”
500 €

HONORABLE MENTIONS “GOLD”
500 €

HONORABLE MENTIONS “GOLD”
500 €

10 HONORABLE MENTIONS

30 FINALISTS

**SUBSCRIPTION**

The whole procedure is computerized:

- open: www.competitionsfordesigners.com;
- enter registration area;
- fill required fields;
- at the end of the procedure the first member of the team will be notified with a validation mail containing the team ID number (“teamID” is randomly and automatically assigned); if no mail arrives check “spam”;
- a username, a password and a link will be received; open the link to confirm the preregistration;
- once confirmed the pre-registration, enter personal area and fulfill fee payment;
- once fulfilled pre-registration and fee payment, uploading will be enabled;
- open personal area, insert username and password; upload the material; the first member of the team will be notified with a validation mail; if no mail arrives check “spam”.

It’s highly recommended to be early on deadlines with subscriptions and payments.

Fulfilling an “early bird”, “standard” or “late” registration does not affect submission deadline. The submission deadline is uniquely set on 20/06/2018.
**FAQ**

During the whole contest, until 20/06/2018 – submission deadline competitors can address any question to code@competitionsfordesigners.com. The staff of the promoter will individually answer the competitors by e-mail and will weekly publish updates in the “FAQ” section of the competition website. Answers will be published in English and updated on Facebook and Twitter. Surely, the staff of the promoter will be providing technical support in case of technical and functional problems during the upload procedure.

**INELIGIBILITY**

1. Layouts showing texts bodies not written in English will be banned;
2. layouts showing names or referrals to their own team/their identity will be banned; TeamID can appear on the file name only, since jurors will not be allowed to see it;
3. files named not by following the prescriptions of the chapter “MATERIALS” will be banned;
4. material which is considered incomplete, partial, or non congruent to the criteria set in the chapter “MATERIALS” will be banned;
5. material which is submitted not by following calendar, deadlines and correct uploading procedures will be banned;
6. team members trying to ask a juror about the competition will disqualify their own team;
7. team members who have or had business collaboration or blood-relations with jurors will be disqualified;
8. team members who publicizes their own proposal material before the conclusion of the competition will be disqualified.

**RULES**

1. Competitors must respect calendar dates and procedures, registrations and fees.
2. Competitors must respect all the instructions regarding the required project work.
3. Competitors can be students, graduated, freelancers; it is not compulsory to be experts in design disciplines or to be affiliated to professional associations.
4. Competitors can join the competition in teams.
5. Teams can be composed by any number of team members.
6. Every team will have to include at least one member over the age of 18.
7. Team’s members can belong to different countries, cities and universities.
8. One registration fee only allows to upload one project.
9. It is possible to upload more than one project paying more than one registration fee – the fee depends on the calendar of the competition.
10. Prizes are established regardless of the number of members that a team is made up of.
11. The suitability of the projects will be assessed by a technical staff nominated by “Fondazione Nazionale Carlo Collodi”.
12. The jury’s verdict cannot be questioned.
13. It is forbidden to competitors to contact a juror about the competition.
14. It is forbidden to competitors to spread their own proposal material before the winner of the competition is chosen.
15. It is forbidden to competitors to join the competition in case they have or had business collaborations or blood-relations with jurors.
16. By violating the rules of the competition, the competitor and his/her team will be disqualified from the competition without getting a refund.
17. The authorship of each project is equally attributed to each member of the team.
18. Joining the competition implies accepting the rules and terms and conditions of the competition.

**MATERIALS**

1. 1 A2 layout (420 mm x 594 mm) in .pdf format, maximum size 10 mb, horizontal or vertical layout, to be uploaded on the personal login area. Such layout must contain:
   1. design concept / conceptual idea;
   2. graphic framework aimed to illustrate the project choosing what to display and the relative scale is up to competitor’s choice;
   3. renderings or simulations regarding the objects chosen for the application of the logo.
   
   File name: A2_<TeamID>_NIP.pdf (es. if “TeamID” is 123, file must be named A2_123_NIP.pdf)

2. n. 1 cover .jpeg or .png format 1920x1080 pixel size. It should be a relevant image showing the project that will become its avatar icon.
   
   File name: Cover_<TeamID>_NIP.jpg (es. if “TeamID” is 123, file must be named Cover_123_NIP.jpg)

Text shall be synthetic and written in English. Layout cannot contain any name or reference to designers. Layouts cannot have nor group’s “TeamID” on it. Such code is meant to appear on the filename only, since jury will not be to see it during the voting procedure.
a. All the projects that will win a money prize and any available intellectual property right and/or industrial right on the projects are definitively acquired by CODE. The latter acquires the exclusive right of economic exploitation of the project and the right to reproduce the project in any way or form, including the right to use, realize, adapt, modify, publish in every media, display, reproduce and distribute the project also for marketing and advertising purposes, review the editorial, create works based on the project or giving the project or parts of it to third parties in any means, way or through any technology also including the right of panorama without any limitation in time or place.

b. The winners of the competition oblige themselves to support “Fondazione Nazionale Carlo Collodi”, as well as possible suppliers thereof, in the executional drafting of the graphic project by submitting, if necessary, additional documents or information in order to better implement the projects.

c. The project can be reviewed by “Fondazione Nazionale Carlo Collodi” – upon consultation with the designers – in order to enhance its performance and economic feasibility.

d. The promoter and “Fondazione Nazionale Carlo Collodi” have the rights to publish and exhibit all the uploaded projects.

e. Graphic projects must be new and original and the result of the intellectual activity of the candidates who cannot present works that do not comply with these aspects. For this reason, CODE and “Fondazione Nazionale Carlo Collodi” will not be responsible in case the uploaded projects are not the result of the candidate’s or teams’ creativity or if the candidate or teams are not the owner of the right of exploitation including the right to take part in this competition.

f. The promoter has the right to change dates or other details in order to improve or fix aspects of the competition, a notice will be given within a reasonable time through all the promoter’s media channels.

g. The promoter is not responsible for any malfunctioning or technical difficulties related to material upload. Candidates are invited to complete registration and uploading procedures before the deadlines; please report technical difficulties via e-mail.

h. The processing of the personal data of the candidates is carried out by automated and manual means by confine art and the promoter, strictly for the purposes of the contest and under Legislative Decree No. 196/03 and subsequent amendments. “Fondazione Nazionale Carlo Collodi” and the promoter will act as independent holders of such data. Providing personal data is optional; failure to provide them will however prevent access to the competition.

i. This competition is not an event in accordance with Article 6 of the Italian D.P.R. 430/2001.

j. Candidates will be held accountable for the personal data they provide and the promoter does not assume any responsibility for wrong data provided. The promoter, according to privacy policies, has the right to verify candidates’ data by requesting a copy of an identity document regarding the data of the registration.

k. The promoter and Fondazione Nazionale Carlo Collodi are not responsible for false data provision by candidates.

l. By entering the competition, the candidates accept the competition’s terms and conditions.

m. Italian law regulates this regulation. Controversy arising shall be of exclusive competence of the Court of Bologna.
Thanks to Art Spiegelmann, comics stopped being toys and became literature. Spiegelmann started to professionally draw when he was 16. From 1979 to 1986, he has taught “History and the esthetics of comics” at the School for Visual Arts of New York. In 1980, he founded RAW with his wife. This is a refined and innovative comic magazine. In 1992, he won the Pulitzer Prize with Maus, his masterpiece about the Holocaust. In 2005, Spiegelmann was included in the list of the 100 most influential people by Time Magazine. In 2015, he was appointed member of the American Academy of Arts and Letters. His comics are notorious all over the world for their iridescent graphic styles, formal complexity and controversial content. Spiegelmann often focuses on the increasing importance of comics in a post-literate society. According to him: “Comics echo the way the brain works. People think in iconographic images, not in holograms, and people think in bursts of language, not in paragraphs”.

Seymour Chwast was born in New York. He graduated at the Cooper Union where he specialized in illustration and graphic design. He is founding partner and director of the renowned group The Pushpin. He has worked in numerous advertising agencies and international publishing groups. His works and illustrations have been used for advertisements, animations, graphics, publications, posters, packages and CD covers. He has drawn more than thirty children’s books and created different characters. Chwast deals with different styles and communication channels. His works have been exhibited in renowned galleries and international museums. His posters have been part of permanent collections: MoMA of New York, Museum Gutenberg e Israel Museum in Jerusalem among others.

Jean Jullien is a French graphic artist. He has studied at the Royal College of Art and at the London’s Central Saint Martin’s. His creations deal with illustrations, photography, videos, costumes, installations, books, clothing and posters. All of them aim at creating a consistent but eclectic production. His works have been exhibited at the Tate of London, at the HWW (Los Angeles and Berlin), at the Whyte Hotel of Brooklyn, the National Museum of Singapore, at the Kemistry Gallery of London. He has drawn for Colette, The New Yorker, National Geographic, MuseumsQuartier Vienna, Phaidon Press, UNICEF, Eurostar, Majestic Wines, The Wall Street Journal, Transport for London and many others. Currently, he is living and working in London.
Ale Giorgini started to draw when he was a child and never stopped. He is currently working as illustrator. He has collaborated with Armani, Jeep, Puma, Warner Bros, Opinel, Lavazza, Kinder Ferrero, Disney Entertainment, Foot Locker, Faber-Castell, Emirates and MTV. Moreover, his illustrations have been published in The Hollywood Reporter, The Boston Globe, Chicago Magazine, L’Espresso, Il Sole 24 Ore, Il Corriere della Sera. He has participated in exhibitions and events all over the world: Tokyo, New York, Zurich, Wien, Paris, San Francisco, Los Angeles, Melbourne, Annecy, Manchester even if he loves staying in his city Vicenza. He has won the Good Design Award of the Chicago Museum of Design (2017). The Society of Illustrators of New York selected him (2015, 2017). He also was a Premio Boscarato’s Nominee (2016). He is the chairman and the artistic director of Illustri Festival. He teaches illustration at the IED of Turin, at the Scuola Internazionale di Comics (Padua) and at the Idea Academy (Rome).

Monica Nannini
AIAP

Visual designer, she founded in 1998 SPA! visual design, a Bologna-based studio which identifies communication solutions and coordinates editorial material, designs visual identities and relative applicative systems for companies, cultural and social organizations, institutions. Among her works as art director, the independent journal “Arte, cultura e politica delle arti sceniche” (2002/2013). Since 2015 she is member of the Aiap’s [Italian visual communication’s design association] national board. She has published articles on graphic design, comics, and animation in magazines, newspapers and web-magazines. With Francesco Galli she co-authored Web Design in Italy 0.1 (Happy Books, Modena 2004). In 2015 she designed and curated, together with Cinzia Ferrara and Carla Palladino, the exhibition “Millennials. The new scene of Italian graphic design”, within Aiap DX International Graphic Design Week held in Milan.

Pierfrancesco Bernacchi
Fondazione Nazionale Carlo Collodi

He was born in 1940. He graduated in Political Sciences at the Affieri Institution in Florence. At 24, he became director of Pescia Civil Hospital. Afterwards, he held a position of influence in the Health sector of the Italian region Tuscany. He is very active in the planning and management of accommodation-spa facilities. He has also been working in the education sector: He is member of the National Culture Committee of Confindustria. Since 1982, he has been working in the Carlo Collodi National Foundation. He is currently its Chairman. He promotes the Foundation’s activities to make it the international epicenter of important activities aimed at supporting a culture of children and for children. He was nominated Commander of the Republic. The Italian Ministry of Cultural Heritage and Activities awarded to him a Silver Medal of cultural merit.