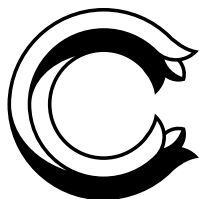


**Nationality****Date of Birth**

Alessandro Costariol is an ED-awards winning art director, graphic designer and illustrator. He is mainly focused on the development and design of visual identities. He graduated in Industrial Design at "La Sapienza" University of Rome and started his activity in Milan in 2001. Thanks to the experience acquired working in Milan and New York with the most important branding agencies and architecture studios, Alessandro Costariol developed a planning method that combines, brand strategies and a unique creativity. His work has been published worldwide including Wallpaper\*, Abitare, New Graphic (China), Kak (Russia) and the 2008 ADI Design Index (Italy). Winner in 2010 at the European Design Awards, recently held a conference at Bern University Arts as part of a series of meetings on type design. He has attended as a teacher a "Visual Communication" workshop at "La Sapienza" University of Rome and currently he teaches as visiting professor at the Philadelphia University in Rome.

**Work Experience**

- 2015**
- Teaching as visiting professor at the Philadelphia University in Rome
  - Graphics and layout design for the italian artist Antonio Rovaldi's book *Orizzonte in Italia* (Humboldt Books/MAN publishing)
  - Fenix NTM® CI system and brand book for Arpa Industriale (italian company leader manufacturing decorative high pressure laminates, HPL, for interior design)
- 2014**
- Conference held at BUA (Bern University of Arts) included in a program of lectures on graphic designers from southern Europe.
  - Graphic design, lettering for 'Call to action' exhibition held during Milan design week at Scuola Politecnica del Design.
  - Art direction for Varigrafica (italian company leader in graphic arts and commercial printing market)
  - Naming, signature, exhibition catalog, graphic installation for the exhibition held in Milan for Republic of Fritz Hansen (Danish furniture design company)
- 2013**
- Concept and design of Type-32 catalog (a new brand for Lea ceramiche )
  - Graphic design and lettering for 'Call to action' exhibition held during Milan design week at Scuola Politecnica del Design.
  - Concept, CI system, communication program of Fenix NTM for Arpa Industriale (italian company leader manufacturing decorative high pressure laminates, HPL, for interior design)
  - Communication program for Trespa International BV (company leader manufacturing decorative high pressure laminates, HPL based in Weert, the Netherlands)
  - Concept, CI system, communication program for Varigrafica (Italian company leader operating in the graphic arts and commercial printing markets)
  - Concept, CI system, communication program of Press up for Varigrafica (brand operating in on-demand printing)
- 2012**
- Full-time senior designer at GB65 (Giovanni Bianco), New York City working at publishing and branding projects for Versace, Ermenegildo Zegna, Madonna

- 2011**
- Communication campaign for Twirl: a Zaha Hadid Architects installation with Lea ceramiche and Artemide at Milan Design Week 2011.
  - Partecipazione at 'La mano del grafico' (The hand of graphic design), an exhibition organised by FAI - Fondo Ambiente Italiano (the Italian National Trust) held at Villa Necchi Campiglio in Milan.
  - CI system and brand book for Arpa Industriale.
  - Catalogue, lettering and identity system for the exhibition 'On the road. Bob Noorda, travelling with a graphic designer.
  - Free-lance for Landor Associates (Milan office).
- 2010**
- Concept, CI system, communication program for Arpa Industriale (italian company leader manufacturing decorative high pressure laminates, HPL, for interior design)
  - Free-lance Senior Designer for CB'a design solutions working at both consumer and corporate branding projects.  
Creative exploration for Winston cigarettes (R. J. Reynolds Tobacco Company)  
Concept, Logotype and development line-up for the brand 'Ferrero Rocher' Ferrero s.p.a. (Italian manufacturer of chocolate and other confectionery products)
- 2009**
- Concept, Logo, CI system and packaging design of 'Caffè Fresko' a Gran Caffè Santos' brand, produced in Rome.
  - Free-lance Senior Designer for CB'a design solutions working at both consumer and corporate branding projects.  
Concept, Logotype and sleeve design for the brand 'Aquafresh Junior' (Sara Lee Corporation), italian market.  
Concept, Logotype and development line-up for the brand 'Badedas for Man' (Sara Lee Corporation)  
Concept, Logotype and development line-up for the brand 'Antica Gelateria Del Corso' (Sara Lee Corporation).
- 2008**
- Free-lance Senior Designer for Robilant Associati Milano (leader design agency in Italy) working at CI projects.  
Concept and house style system for Telecom Italia (largest Italian telecommunications company)  
Concept and house style system for Sisal (national lottery and lotto).
  - Video installation for Fay (Tod's Group) spring/summer presentation 2009.
  - Invitation design for the 'Club Campari' event held by Campari (Italian-based multinational producer of alcoholic and non-alcoholic beverages) to present the 2009 Campari Calendar.
- 2007**
- Senior Designer full-time, between february and september, at Angelini Design, agency in Rome. He managed BTL projects for several clients, including Peugeot (Paris headquarter), Honda (london headquarter).
  - Concept, Naming, Logo, CI system, Advertising and Illustrations for the brand 'Massa 29' (multi-brand, fashion store in Martina Franca). Project selected by ADI (Associazione Disegno Industriale) for the XXIIth Compasso d'Oro Award.
  - Copywriting and Illustration for Tod's Fall/Winter collection 2008
- 2006**
- Free-lance Senior Designer for Landor Associates (Milan office) working at both consumer and corporate branding projects.  
Concept, brand repositioning, logotype, development of CI system and brand environmental design for 'Ciao - Ristorante' (Part of Autogrill, an Italian-based, multinational catering and retail company, the world's largest in the travel dining sector).  
Concept, brand repositioning, logotype, packaging line-up of the brand 'Alixir' for Barilla (a major Italian food company).  
Brand architecture and house style for Azimuth|Benetti (italian yacht-manufacturing company)  
Concept, logo, custom lettering and packaging design of the brand 'Muratti&Co' for Philip Morris International  
Concept and brand repositioning of Marlboro Classics (Valentino Fashion Group)
  - Media Kit (teaser, invitation, folder ect...) for the event 'Hotel Campari' a party to celebrate the 2007 Campari Calendar).
- 2005**
- Designer full-time between May and December at 19novanta (a Rome based advertising agency) working at BTL projects for Banca Intesa (the largest bank in Italy) and Wind (italian telecommunication company).
  - Proposal design for 'Medaglia d'oro all'Architettura Italiana 2nd edition' Identity. Event promoted by Triennale di Milano.
  - Concept, naming, logotype, CI system, Signage of 'Desuite' (a design hotel in Milan)
  - Graphic contribution at 'Vuoto x Pieno Temporary Italian architecture' exhibition held in Triennale di Milano. Exhibition design Ico Migliore, Mara Servetto, Italo Lupi).

2001/2004

- Designer full-time at Migliore+Servetto Architetti Associati working at exhibition design projects.  
Production Coordination, graphic design for 'Hogan Riders' event (Tod's Group)  
Graphics, exhibition design, production coordination, for Intel 2003 BTicino stand (Italian metalworking company)  
Graphic design, production coordination, for 'About Boffi' event for Boffi s.p.a. (Forniture company) during Salone del Mobile 2003  
Graphics, exhibition design, production coordination, for 'New Wave' event for Wallpaper\* (Design Magazine) during Salone del Mobile 2003  
Graphics, exhibition design and production coordination, for 'Drawing Dreams' exhibition, held at the Academy of Motion Picture Arts and Sciences, Los Angeles. The exhibition showed original sketches of the Italian Academy Award-winning production designer, Dante Ferretti.
- Logo and CI system for Migliore+Servetto Architetti Associati.

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## Selected clients

Republic of Fritz Hansen	as freelance
Campari	Ermenegildo Zegna
Lea Ceramiche	Versace
Triennale di Milano	Madonna Louise Ciccone
Tod's	Hogan
Fay	Tod's
Arpa Industriale	
Aiap	

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## Agencies

GB65 — Giovanni Bianco, New York  
Patricia Urquiola, Milan  
Landor Associates, Milan  
Robilant Associati, Milan  
Migliore+Servetto, Milan  
Cb'a Design Solutions, Milan  
Angelini Design, Rome

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## Software

Adobe Creative suite (Mac)  
Office (Microsoft)

## Mother tongue

Italian

## Other Languages

English

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## Personal skills and competences:

Alessandro Costariol has a great knowledge in graphic, exhibition and product design, from concept to implementation, great skills in typography and printing processes. He is a creative visionary, but with a pragmatic attitude in problem solving.

## Alessandro Costariol, remote future visual designer.

Cinzia Ferrara  
(vice-president Aiap)

–  
Associazione Italiana Progettazione  
per la Comunicazione Visiva

–  
July, 2010

Were it possible to sum up a person with a single term that provides a concise, clear, definitive portrait, the word I would choose for Alessandro Costariol would be “atemporal”. A rather recent term, first used in the late 1800s, an expression of the contemporary condition that recurs in the fields of philosophy and linguistics, marking a sort of seam between the object and time, bestowing on the former a privileged condition that enables it to range across the latter, ignoring its sequence and rhythm and thus gaining an advantageous, detached, suspended position.

Atemporal takes on a meaning that suits him like a finely tailored garment, as it does his works, which conserve a simultaneously ancient and modern savor, at times mixing contrasting aspects, as happens in cuisine when salty flavors unexpectedly harmonize with sweetness.

Alessandro Costariol stands out for his very refined use of illustration, reminding us of the rigor and obsessive precision of liberty graphics and the works of Kolo Moser; the visionary quality and full forms and colors of Futurist graphics and the works of Fortunato Depero; the continuous contaminations between text and image of Giovanni Pintori and the capacity for expressive synthesis of Paul Rand. But beyond any possible references, his style is hard to define, very personal and – precisely – atemporal, suspended over an entire century of history of graphic design from which to borrow at will, inspired by the works of the great masters who made use of illustration, deriving elements that are grafted and crossed, in turn, to generate a system of mysterious proportions and composition.

His illustrations enliven different graphic projects, where together with the use of lettering (usually designed by him for the occasion) they establish a single but open system, triggering a dynamic balance among the parts in a highly expressive result that achieves hypnotic power in the best works.

The works in which lettering alone plays the leading role are less forceful, as if it had been left to its own devices on the pale stage of the paper, hesitating to launch into a long monologue in front of a demanding audience. But when the relationship between text and image – more graphic than photographic — is restored, everything starts to work perfectly again, in a continuous play of dense, ongoing dialogue between the two.

While photography is seldom the project material in his graphic works, it has a major role in his video installations, where it is always cropped in an unusual way, bringing out the detail separated from its context, in a composition where form and color take on an absolute value, a syncopated rhythm. Straight and curved lines ranging from thin strokes whose impalpable quality is a reminder of nibs dipped in India ink, rigorously black or in other pure colors like cyan, used with its viscosity for subtle line drawings, to lines so robust they seem to become two—dimensional forms in their own right, brimming with color, relentlessly and almost completely colonizing the whiteness below, are also extremely important.

Of equal importance are his colors, primary, secondary and composite,

chosen and combined in an unusual, irreverent way, with that arrogance that comes from a confident grasp of what one wants to achieve, creating a chromatic rhythm that is not obtained by means of reassuring, harmonious sequences of color, but by courageously seeking balance precisely by investigating the themes of contrast and cacophony.

Alessandro Costariol undoubtedly stands out for his inborn ability to design and manage the space of a project, combined with a capacity to gather references and to draw on spheres that may also be distant from that of visual design, such as cinema and literature, not only contemporary but also historical, through those examples that due to their intrinsic, innovative value have been released from a specific time, and travel undisturbed throughout time’s fullest breadth.

Then there are other aspects that could be assessed in his work, like the interesting surreal vein seen in the bestiary created for Massa 29, but I would like to see other examples in his future works to understand if this can represent a dominant note or whether it is simply a random encounter.

For the multibrand clothing store made in Martina Franca, in Apulia, he designs specimens of monkeys and birds whose natural colors are accentuated and exaggerated, with stunned, enigmatic gazes, big heads grafted onto geometric collars, like displayed trophies hung on the whiteness of the typographic wall.

In his latest work “Oltredove, Oltre il tempo dove guardare le stelle” (Wherebeyond, beyond the time where one looks at the stars), he displays a maturity that allows his illustrations – an elegant, enigmatic reinterpretation of the fourteen plates of the Apocalypse by Albert Dürer – to take on a life of their own with respect to the entire metaphysical, visionary project. This work conceived and made for the Salone del Mobile of Milan in 2010 by DWA Interior Architecture (Alberto Artesani, Frederik De Wachter) and Alessandro Costariol, presents us with a collection of enigmatic, timeless objects from a place where technology has never existed or has become completely obsolete.

The installation is evocative, suspended in time between a distant past and a future to come, composed of a few element whose use is unknown to us or has been forgotten, a carpet woven by hand, certain “useless” objects, two large sieves, fourteen illustrations, two pairs of eyeglasses, a video shown on a small monitor in which we also see images from “La cagna”, the film by Marco Ferreri in which Marcello Mastroianni protects himself from the dazzling light of the Mediterranean with the glasses faithfully reproduced for the Oltredove project. Precisely the glasses, a device of defense and selection, that seem to have been donned by Alessandro Costariol, who looks at reality through two long, thin openings that allow him to crop the gaze according to unconventional proportions, framing small portions of space to offer us visions, through his work as a visual designer, that have the sensation of a remote future.