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SPEECH BY LUCIANO BENETTON

Beijing, 5 March 2007

Ladies and gentlemen - good day.

I would like first of all to thank you for your kind and warm welcome. I'm pleased to be a part of the presentation of the Colors issue dedicated to Beijing, taking advantage of a trip I was making to Asia.

Today in China, much more so than in the West, the future is tangible. Everywhere we feel the faith in progress, the confidence in tomorrow and the courage to accept the challenge of innovation.

These are important values, values which have also guided the international development of the Benetton Group and which, like the seeds of our business culture, have been transplanted in Fabrica, the research and experimentation centre which for more than 10 years has created opportunities for young artists from all over the world.

In Fabrica we try to look far ahead and in depth with the eyes and the work of young people, expressed in various artistic genres such as design, photography, film, music, publishing projects, and new media.

Fabrica is the forefront of Benetton communication. At the same time it powers ideas and gathers together creative resources by fostering collective and multidisciplinary research.

This research has produced significant results, such as the exhibition *Les Yeux Ouverts*, commissioned and hosted by the celebrated Centre Pompidou in Paris in the autumn of 2006, illustrating the many facets of Fabrica.

In actual fact, young people and their ideas are the real lead players at Fabrica. I am very close to this project and follow it with interest and attention as I know from personal experience – I also started to work at an early age – that young people need support and assurance in order to find new roads towards creativity and innovation.

Moreover, this exchange is reciprocal. I in turn am affected by their visions, their energy, and their enthusiasm.

In our opinion, looking to the future in this way, to overcome visible and often invisible obstacles such as those of superficiality and prejudice, is fresh, stimulating and necessary.

The Benetton Group has been a presence in China for several years now. The results achieved have been founded on our dedication to understand and to work to bring together cultures with prominent differences.

It is with this philosophy of listening and dialogue that Colors was created in 1991. The magazine has always covered different cultures in the belief that diversity is an essential value – also for growth.

In order to show a portrait of modern Beijing, Colors chose two young Chinese photographers as too often our Western eyes see only what they want to see, focusing above all on what is already known and can therefore be recognised without effort or difficulty.

I hope you enjoy the results as much as I do.

Thank you all for your attention and goodbye.

COLORS A MAGAZINE ABOUT THE REST OF THE WORLD

Monograph on the Chinese capital presented today in the city. COLORS 70: BEIJING CHRONICLES

Beijing, March 5th, 2007. In the run up to the 2008 Olympic Games, Beijing is undergoing a rapid transformation -as is the whole of China- from a city of ancient culture to a capitalism-driven megalopolis. The city is seen through the everyday stories of its inhabitants narrated by two of Fabrica's young Chinese artists. Beijing is the protagonist of **COLORS 70**, the new issue presented today in the Chinese capital at a roundtable with Luciano Benetton; Marco Mueller, head of Fabrica Cinema and China expert; Chinese film director Zhang Yuan; the magazine's two young writers, Chen Jiaojiao and Peng Yangjun; two Fabrica artists, Amélie Marciasini and Diego Hurtado; Paolo Landi, Benetton advertising director and *Colors's* editor-in-chief.

Starting from a long-held axiom -the West's limited knowledge of China, apart from a few stereotypes- *Colors* chose two young Chinese photographers who combed Beijing high and low in search of pictures and stories about ordinary people to give us a clearer idea of the social shifts and relationship changes in a country speeding towards the future. This is something more than just a photo shoot or press report. It's a fully-fledged monograph issue by Chen Jiaojiao and Peng Yangjun, who developed the project, took the photos and created the graphics and articles. In other words, an issue of *Colors* entirely Made in China, that imports Chinese creativity to Italy to belie the common belief that sees the *dragon rampant* as simply a place of industrial and manufacturing delocalisation.

Colors 70 talks of a city where building sites are floodlit and in full swing at two o'clock in the morning, where the inhabitants are busy learning English in record time, and where street signposting changes from one day to the next, as do the regulations governing the city's much-discussed apartment dogs.

There are, above all, the stories of many people eager to express their feelings about the city, the country and life itself. And so we discover that, for example, if you buy a betrothal gift and you want to respect tradition you must spend RMB 50,000 [US\$6,250], the equivalent of about 13 years' savings for a normal family. Or we learn from Mao's personal seamstress how she created the president's outfit, the one immortalised in his famous portrait. And we relive the epoch-changing events that transformed Chinese society through the story of a 90-year-old princess of the Qing dynasty -which ruled the country before the Communist regime- who was directly involved in the events as first a princess, then a prisoner and, lastly, an ordinary citizen.

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Cap. Soc. € 4.128.000 i.v.
Società Coordinata e Diretta
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n° 01926330265
R.E.A. n° 177353
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Distributed in over 40 countries, published in three editions and four languages and with one of the most-visited and critically acclaimed websites, **Colors** is a quarterly magazine read by young people around the world. Founded in 1991, from an idea of Luciano Benetton and Oliviero Toscani, under the editorship of Tibor Kalman, and based on the conviction that diversity is positive and all cultures have the same value, today *Colors* is part of the publishing activities of **Fabrica**, Benetton's communication research centre. Fabrica's new architectural complex, restored and enlarged by Japanese architect Tadao Ando, houses *Colors's* editorial office, which also benefits from the contributions of a network of external consultants across the globe.

For further information:

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www.benetton.com/colorspress70

www.colorsmagazine.com

www.fabrica.it

COLORS A MAGAZINE ABOUT THE REST OF THE WORLD

COLORS: what it is

A magazine, a series of CDs, documentaries, books and exhibitions

Established in 1991, from an idea of Luciano Benetton and Oliviero Toscani, under the direction of Tibor Kalman, with the premise that diversity is positive but that all cultures have equal value, today COLORS is part of the publishing activity in Fabbrica, Benetton's communication research centre. COLORS' editorial offices are situated in Fabbrica's architectural complex, restored and enlarged by Japanese architect Tadao Ando, and it has a network of external collaborators in the four corners of the earth.

Pictures are, above all else, COLORS' expressive medium: a method that is universal and reaches the greatest number of people with a strong, immediate impact. Using this visual language, COLORS' themes alternate between the challengingly serious, such as ecology, wars around the world, the fight against aids, and the frankly frivolous such as shopping, fashion, toys, but each is seen from an unconventional, irreverent perspective.

From issues 41 to 60 COLORS had transferred its attention to the theme of different "communities" inhabiting the planet, using photographic images and interviews, to recount with simplicity and immediacy, the intimate beauty of all human beings. After a year in New York, during which the magazine, thanks to its distinctive personality, has enhanced its vitality and visibility among the American media, COLORS now continues its research and documentation at Fabbrica.

On sale in 40 countries, 3 editions, published in 4 languages, an Internet site that has won a record number of hits and critical acclaim: COLORS is a quarterly magazine that talks to young people all around the world.

COLORS PROJECTS

Today COLORS is not only a magazine, it's a way of communicating and of using diverse media languages to interpret the world. COLORS' experience and cultural background have engendered numerous editorial projects.

COLORS Music: a music collection based on the idea that music, like images, is a universal medium, transcending barriers and reaching the greatest number of people with a strong, immediate impact. COLORS Music selects music from various geographic areas and presents it in a novel contemporary context. *Nordic, Cumbia, Ottomanic, Rio Funk* have already been produced in co-operation with Irma Records, a Sony Music international label.

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COLORS Books: from the best-seller *1000 Extra/ordinary Objects* or to *1000 SIGNS*, published with Taschen, to the recent series with Skira Editore, the first of which is *Hunger* followed by *Pagine Gialle*. A complex publishing agenda made possible by, amongst other things, COLORS' network of correspondents and photographers in over 50 nations across the world.

COLORS Exhibitions: COLORS has organised exhibitions in prestigious venues in locations including Florence, Rome, London, Istanbul, Madrid, Barcelona, Maastricht and Budapest.

COLORS Documentaries: A new generation of documentaries to bring attention to major, diversity-based themes and to give voice to the stories of ordinary people: from Hong Kong to Patagonia to the Rocinha slum, to the Aral Sea, which was awarded the first prize at the Torino Film Festival 2004, in the documentary section.

www.colors magazine.com

www.fabrica.it

COLORS A MAGAZINE ABOUT THE REST OF THE WORLD

THE MAGAZINE 15 years in 70 covers

1991. 1. It's a baby! (Editor: Tibor Kalman)

The birth of a baby girl represented the launching of the new magazine on the editorial panorama. The image, taken by Oliviero Toscani, had already been used for a Benetton advertising campaign and in this sense it also defined the novelty of the experiment: a magazine that, as it describes itself in the first editorial, is founded on a simple idea – diversity is good – “borrowed” from the Benetton advertising campaigns.

1993. 4. Race (Editor: Tibor Kalman)

The fourth issue of COLORS was also the first monothematic issue, a formula that continues today. And the theme could be no other than Race, in the singular of course. Because there is only one race, the human race. An issue that faces the theme of racism in a different, ironic way. But the British, despite their proverbial sense of humor, were angered to see a black Queen Elizabeth.

1994. 7. AIDS (Editor: Tibor Kalman)

For the first time the problem of AIDS was tackled clearly and directly, discrediting prejudices and spreading accurate information on prevention, without being alarmist and with a little irony (like the article about latex fashion). The issue ends with an editorial in which the image of US President Ronald Reagan, victim of the virus, is accompanied by a eulogy for the man he could have been if he had acted differently towards AIDS.

1996. 13. No Words (Editor: Tibor Kalman)

Tibor Kalman's last issue, a magazine without words and a tribute to the visual vocation of COLORS.

1997. 21. Smoking (Editor: Oliviero Toscani)

An issue all about smoking, in its different aspects: economic, social and religious. And inside a pitiful Playboy-style pin-up showing all the damage that smoking can do to the human body. A document that the World Health Organization still uses for its anti-smoking campaigns.

1998. 28. Touch (Editor: Oliviero Toscani)

The image of a gay kiss introduces the issue on Touch, the most direct way in which people relate to one another. The issue shows that there are cultural differences and taboos relating to touch.

1999. 31. Water (Editor: Oliviero Toscani)

The cover image shows a little boy urinating to celebrate the vitality of water. It was considered pornographic in Switzerland. The commission in charge of inspecting editorial products ordered that all copies of COLORS be removed from newsstands or wrapped in plastic like pornographic material.

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2000. 36. Monoculture (Editor: Oliviero Toscani)

A cover that almost made itself. A reject from a series of photos taken years before by Oliviero Toscani for a campaign promoting the UNHCR (United Nations High Commission for Refugees), representing a bloodstain and that had unexpectedly taken on the shape of Mickey Mouse. What other image could so powerfully have represented the threat of widespread monoculture that *COLORS* attempts to counteract?

2000. 38/39. Extra/Ordinary fashion (Editor: Oliviero Toscani)

An unusual cover. A fashion photo taken by Patrick Demarchelier for a double issue about fashion. It was also Oliviero Toscani's last issue. But it wasn't a contradiction of the magazine's core values (no news, no fashion, no famous people) rather an anthropological and visual trip through different ways people dress around the world.

2001. 41. Refugees (Creative Director: Fernando Gutierrez)

The issue that launched the new course of *COLORS*, entirely dedicated to a refugee camp in Tanzania, and produced with the support of the UNHCR. Every photo was taken especially for the issue by the *COLORS* editorial team and Fernando Gutiérrez gave the magazine a new look. It was the beginning of a series on "communities". The cover is an original illustration by a refugee who was asked to draw the typical traits of the two peoples at war, Hutu and Tutsi.

2002. 47. Madness (Creative Directors: Adam Broomberg and Oliver Chanarin)

A self-portrait by a patient from the Camaguey Psychiatric Hospital in Cuba is the cover for an issue about Madness. Includes reports from different countries about the living conditions of people with a mental illness. From Belgium where psychiatric patients are housed with regular families, to the Ivory Coast where they're chained to trees like animals and abandoned outside villages.

2002. 49. Tours (Creative Directors: Adam Broomberg and Oliver Chanarin)

A special format for an issue that wants to be an alternative guidebook complete with addresses and information. Includes the Elf School in Iceland, the Butter Museum in the Czech Republic and a *favela* tour in Brazil.

2002. 52. Trujillo (Creative Directors: Adam Broomberg and Oliver Chanarin)

A portrait of Rolando Trujillo opens an issue about just one person. Trujillo lives by himself in remote Patagonia. This issue closes the series on communities showing an extreme one made up of only one person. The issue also confirms that *COLORS* gives a voice to those who don't have one.

2003. 53. Slavery (Creative Directors: Adam Broomberg and Oliver Chanarin)

A photo of modern slaves in a mine in India opens the issue, made in collaboration with Anti-Slavery International. It dramatically brings to light a problem that many people think is no longer relevant and shows that slaves still exist and are often closer to home than we think (for example a beautiful mansion in Los Angeles, USA).

2004. 61. Fans (Editor: Kurt Andersen)

This issue opens the new American era, with a new editorial team based in New York. It is dedicated to fans of sports, politics, religion and music.

2005. 65. Freedom of Speech (Editor: Renzo Di Renzo)

The calligraphy graffiti of Tsang Tsou-Choi is featured on the cover. He believes he's the king or emperor of China. The issue celebrates freedom of expression and words, helping to mark the 20th anniversary of the organization Reporters Sans Frontiers.

2007. 70. Beijing. Stories from a city (Creative Directors: Peng Yangjun and Cheng Jiaojiao)

A special issue on Beijing, realize by two young Chinese Fabrica photographers, to tell, through stories of common people, the transformations that China is going through today.

www.colorsmagazine.com

www.fabrica.it

FABRICA

Fabrica is Benetton's communication research centre, instituted in 1994 on the foundations of the Group's cultural heritage. After the completion of its headquarters near Treviso, a vast complex which Japanese architect Tadao Ando restored and enlarged, Fabrica has established itself as an international multicultural centre.

Fabrica's challenge is both an innovative and international one, combining culture and industry through a communication approach which no longer relies merely on traditional advertising but conveys *industrial culture* and *corporate intelligence* through other mediums: design, music, cinema, photography, publishing, the Internet. Fabrica has chosen to back the hidden creativity of young artist-researchers from around the world. After careful selection, they are invited to work on tangible communication projects under the direction of leading figures in the various areas.

F A B R I C A

As an applied creativity laboratory (its name derives from the Latin for *workshop*), Fabrica explores these new communication forms while following two parallel guidelines: a hands-on approach to training (the young grant holders are invited to "learn by doing"); cross-fertilisation and interaction in terms of both the projects - which are developed through teamwork, bringing different roles and disciplines to work on a central idea - and cultural identity, whose plurality is guaranteed by the creative group's mixture of young people from countries with different languages, cultures and attitudes.

2006 was characterized by a major international achievement. Centre Pompidou expressed its appreciation and respect for Fabrica's work with a dedicated exhibition *Fabrica: les yeux ouverts*, from 6 October to 13 November 2006. This recognition from one of the world's foremost cultural centres was reflected in the international press's keen interest and the huge public response with over 100,000 visitors in five weeks. The exhibition was divided into themed areas and accompanied by a programme of films, concerts and conferences. It showcased Fabrica's many different facets, such as its documentative side, seen in *Colors* and photo reportages, or its artistic, visionary and conceptual vein, seen in films and installations.

The work done for Centre Pompidou's major exhibition was also the symbolic crowning achievement of Fabrica's first decade, laying the foundations for further developments in line with the research centre's mission as an outpost on the frontiers of communication.

Its new objective is not only to bring young people to the Centre, but to take Fabrica to the world while respecting contexts, conditions, characters. Over the past ten years, hundreds of young artists from the five continents have given

and received enthusiasm, thoughts, ideas. They have enriched their experience and now, thanks to an IT network Fabrica is currently building, they can be part of a cosmopolitan workgroup. A workgroup that will give young talents in even the most unlikely places a chance to be involved in ambitious projects or develop their own ideas. The vision of the scientists, artists and philosophers who are gradually joining the great Stock Exchange of Vision project (launched at the Centre Pompidou) will be Fabrica's starting point for understanding, interpreting and elucidating the great changes happening around us.

From March 3 through April 20, 2007, Fabrica has been invited by the MoCA (Museum of Contemporary Art of Shanghai) to participate with the *Fabrica, Nice to Meet You* installation at the interactive and multimedia art REMOTE/CONTROL exhibition. A way for Fabrica to open up to new collaborations through an international network of creative resources.

www.fabrica.it

LUCIANO BENETTON

Born in 1935 in Treviso (Italy), Luciano Benetton, together with his siblings Giuliana, Gilberto and Carlo, contributed in 1965 to the launch of the activities of the Benetton Group. Today, the company is present in about 120 countries around the world with 5,000 stores.

He is Chairman of the Benetton Group, listed on the stock exchanges of Milan, Frankfurt and New York. He is also on the Board of Directors of Edizione Holding, the family-owned financial holding company and was a Senator of the Italian Republic from 1992 to 1994.

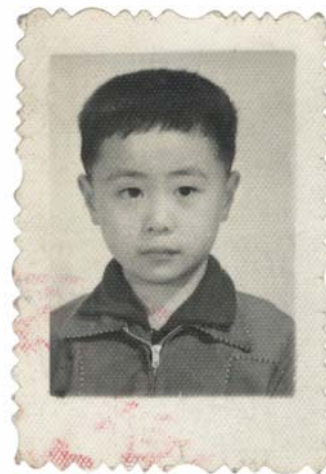
He is the father of four children.

MARCO MÜLLER

Born in Rome in 1953, Marco Müller was educated as anthropologist and orientalist (in Italy and in China) and, since 1997, is director of Fabrica Cinema.

Since 1977 he works as cinema critic and historian (books and lectures on Asian cinema) and is author of several documentaries. After he created the mammoth festival "Electric Shadows" in Turin (1981), he directed the Pesaro (1982-1989), Rotterdam (1989-2001) and Locarno (1991-2000) film festivals. Inventor of film funds (Hubert Bals Fund in the Netherlands, Fondazione Montecinemaverità in Switzerland, Fondazione Officina Cinema Sud Est in Italy), since 1997 he has been a producer for the new production units he created (Fabrica Cinema for Benetton in Treviso, Downtown Pictures in Bologna and Riforma Film in Lugano) with a filmography of 14 features (among which an Oscar, five awards in Cannes, three in Venice and two in Berlin) and several documentaries, shorts and videos. Since 2001 he has begun teaching again (at the Faculty of Architecture in Mendrisio, Switzerland) and he is currently dean of the Conservatory for Audio Visual Sciences in Lugano. Since 2004 he is the director of the Venice Film Festival.

COLORS A MAGAZINE ABOUT THE REST OF THE WORLD



Chen Jiaojiao

I was born in Beijing and grew up there. I lived there until I was 22. To a little girl, the city meant home, school and all the familiar narrow streets. For the past four years, as a traveler, I began to miss Beijing badly and wanted to know more about the city. And now, through COLORS, I have finally had the chance to pass again and again through the city, to explore its corners and secrets, and to chat with people whom I only passed by before, by chance. Maybe only when you leave a place can you feel its true essence.

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Peng Yangjun

I was born in a small city in the southern part of China. The first song I learned as a child was about Beijing's Tian An Men Square. Like other kids I longed to see the capital and had endless fantasies about it based on textbooks, radio and TV. I never had an actual relationship with the city until 1996, when I went to Beijing for the first time. I thought it was the greatest experience I had ever had! Now, to me Beijing is just the city of my girlfriend's family.

DIEGO HURTADO DE MENDOZA / FABRICA RESEARCHER/ARTIST

Born in Spain in 1980, graphic designer Diego Hurtado de Mendoza moves easily across the border of Art and graphic design. Before coming to Fabrica, where he is exploring the field of video-dance art, he worked as graphic designer and Art Director for a number of international brands like MTV, J&B whisky, Tanqueray Gin, Smirnoff Vodka and the bank Caja Madrid. In 2006 he was reviewed in that year's edition of 'Select E', the Annuary of the Best Spanish Graphic Design. At Fabrica Diego is currently working on the creation of the corporate identity of esMadrid TV, the television channel of the City Council of Madrid. He is also involved in the script and co-direction of a series of commercials for UN's World Health Organization Road Safety Campaign.

AMELIE MARCIASINI / FABRICA RESEARCHER/ARTIST

25 years old, Amélie Marciasini was born in Gothenburg, Sweden, and has lived in Stockholm since 2004. From 2002 to 2003 she attended the Malmö Tillskärarakademi in Sweden, where she learned patternmaking and basic skills in fashion making. From 2003 to 2004 she studied at the Lunds Konst och designskola in Sweden where she developed her visualisation and realisation of art and design related projects. Currently working in the Fabrica design department, in February 2007 Amélie participated with the menswear collection *Bricolage Couture* in +46, a fashion competition taking place in Stockholm which allowed her to stage a full-scale catwalk show.

ZHANG YUAN

Zhang Yuan, a trail-blazer in Chinese cinema at the forefront of its important recent developments, is one of the movie directors co-produced by Fabrica Cinema. In the 1990s he was one of the leading members of what has been called the 'sixth generation' of Chinese filmmakers, whose works, produced after 1989, challenged the system with a critical, uncompromising vision of urban life under pressure. From 1999 on, Zhang has been at the forefront of exploring the commercial possibilities of China's film market, where he has created a space that appeals to local audiences while continuing to explore his own creative vision.

Filmography:

1990	Mama (Mama)
1992	Beijing Bastards (Beijing zazhong)
1994	The Square (Guangchang)
1995	Erzi (Sons)
1996	East Palace, West Palace (Dong gong, xi gong)
1998	Demolition and Relocation (Ding zi hu)
1999	Crazy English (Fengkuang yingyu)
1999	Seventeen Years (Guonian huijia)
2000	Miss Jin Xing (Jin Xing xiaojie)
2000	Hainan Hainan (Hainan Hainan)
2002	I Love You (Wo ai ni)
2002	Jiang Jie (Jiang Jie)
2002	Green Tea (Lu cha)
2006	Little Red Flowers (Kan shang qu hen mei)

PAOLO LANDI

Paolo Landi is advertising director of the Benetton Group since 1991. He was born in Florence (Italy) May 7th 1953 and is married with three children. He started his career as a journalist, press office and advertising specialist in different companies. He is responsible for all strategic and decisional processes (from creativity to planning) related to the communication of the Group's brands (United Colors of Benetton, Sisley, Playlife and Killer Loop) worldwide. He teaches marketing and communication at the "Politecnico di Milano" University and has published several books about marketing and consumerism.