TUSCANY
ON TRACK
RESEARCH BOOK

by
Hanano Ando
Hrishika Dugar
Maya Ramirez


Due mondi/Sognando e risognando/Le allettanti promesse/La compagnia
1978 LUCIO BATTISTI
STEREO
distribuito dalla RCA S.p.A.
PROGRAMMA 1
ZNKN 33052
IL MEGLIO DI LUCIO BATTISTI, Vol. 3
PROGRAMMA 1
DUE MONDI (*) (Battisti-Mogol)
SOGNANDO E RISOGNANDO (Battisti-Mogol)
LE ALLETTANTI PROMESSE (Battisti-Mogol)
LA COMPAGNIA * (Donida-Mogol) &
PROGRAMMA 2
ANCORA TU (Battisti-Mogol) *
LA LUCE DELL'EST ** (Battisti-Mogol)
ANIMA LATINA (*) (Battisti-Mogol)
DOVE ARRIVA QUEL CESPUGLIO (Battisti-Mogol) *
(*) Mara Cubeddu (Bea) voce femminile/ Mario e Alberto voci maschili
* Prod. Battisti-Mogol
** Prod. L. Battisti
& Ed. Acqua Azzurra/Sugar Music
℗ 1978 SIAE
Grafiche Boccadoro Roma - tel. 5313286
PINK FLOYD — "The Wall"
FREDDIE MERCURY — "Freddie Mercury remixed"
1. LIVING ON MY OWN (NO MORE BROTHERS 12")
2. TIME (NILE RODGERS 1992 REMIX)
3. LOVE KILLS (WOLF EURO MIX)
SIDE 1
The Great Escape
REMIXES
BLUR
THE GREAT ESCAPE
SEE INLAY CARD FOR DETAILS
Stereo
DOLBY SYSTEM
LINEA TRE

CONCEPT

06

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Creative Directors
Hanano Ando, Hrishika Dugar, Maya Ramirez

On Track

Concept.

What's it about?

Have you ever gone on a trip that has changed your life? A trip of the unexpected, the uncertain, or the one that answered your lingering questions? What songs did you play during your time there? Maybe there's a certain artist, album, or genre that is attached to those memories. Music can trigger senses. Clothes can trigger senses. In the same way a scent can bring you back to a certain moment in time, music and fashion can do the same. Each issue of our magazine follows a trip that does just that. How we move, connect, and travel through the sites we see, the clothes we wear, and the sounds around us to shape the memories we hold onto.

Each issue will be told like a story, following a protagonist on their journey. Within each editorial and place, we will give a fashion packaging list, along with a travel guide, and local interviews. The music chosen for each location will be tied into the graphics and elements of the editorials themselves, and be presented through the form of a cassette tape. The character will use the cassette as a prop throughout shoots, but song recommendations within the cassette will be shown with the shoots and editorials. The song choices and mood of the music change as the story progresses. The overall atmosphere and environment will be witty, feel good, whilst still feeling chic.

What does it mean to travel? For some it may be a luxurious vacation, for others a backpacking adventure, and for some it's about the memories that come out of it. We want to showcase the emotional journey of our protagonist and highlight the moments that make the trip what it is. The good, the bad, the flat tire on the side of the road, etc. We hope to show the way these experiences connect to music and even heighten the experiences themselves.

1st Issue

In our first issue, we want to highlight a girl who is rushing away from her home after heartbreak. Instead of going on this planned trip with her partner, she goes by herself. Through the places she goes, the people she meets, and the time she spends with herself, she learns that traveling is not one specific thing, but rather something that moves you and shifts your mindset through the experience itself.

RESEARCH

Emotional, Photographic, Styling, Aesthetic
Music, Graphic, Packaging, Cinema/Video


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Mood Board


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Mood Board



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ALEC SOTH



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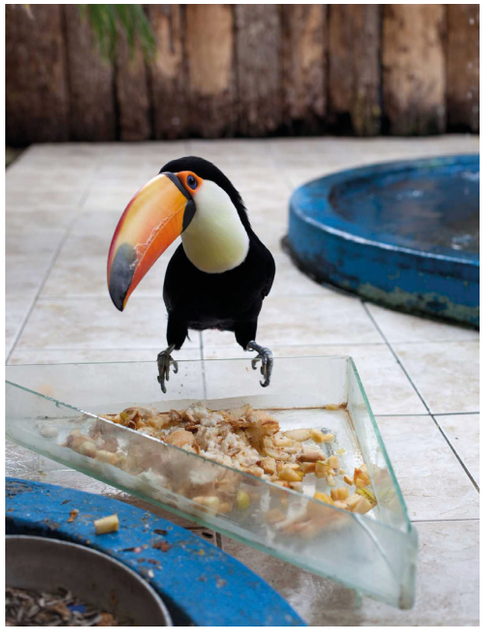
Photographers



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WOLFGANG TILLMANS



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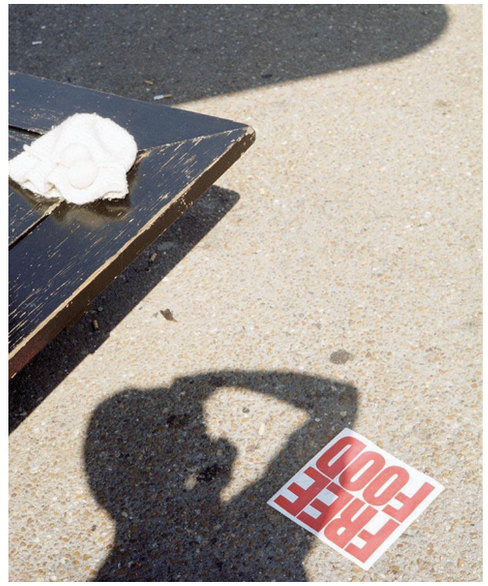


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Photographers



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VIVIAN MAIER



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Photographers





1

FRED HERZOG



2

Photographers



3



2

NAN GOLDIN



3

Photographers



1



1

STEPHAN SHORE



2

Photographers



3



1



2

JOEL MEYEROWITZ



3

Photographers



Left: "The Royal Tenenbaum" Wes Anderson



Right: "Amélie" Jean-Pierre Jeunet



Left: "Call Me By Your Name" Luca Guadagnino

Right: "Ruby Sparks" Jonathan Dayto & Valerie Faris



VIDEO STORYBOARD


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Storyboard

MUSIC REFERENCES



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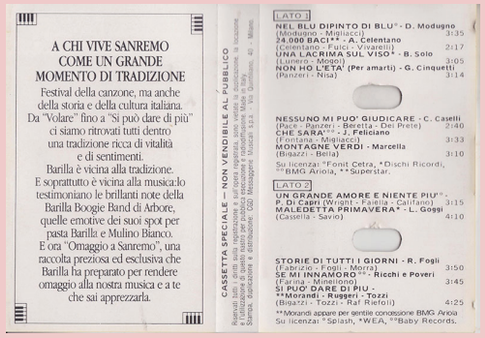
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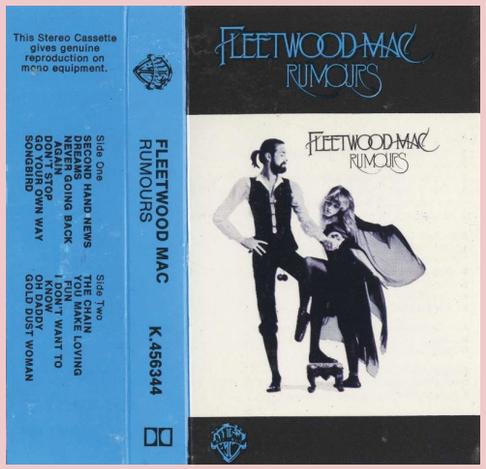
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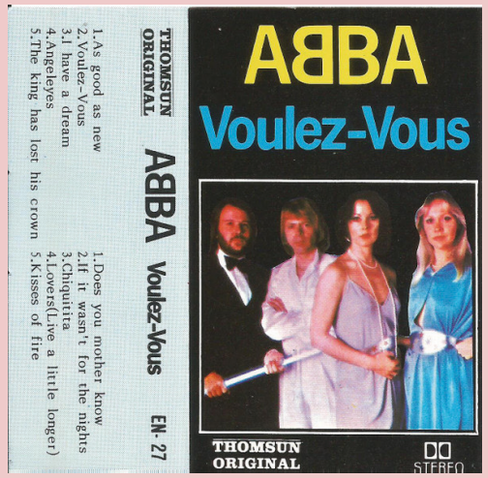
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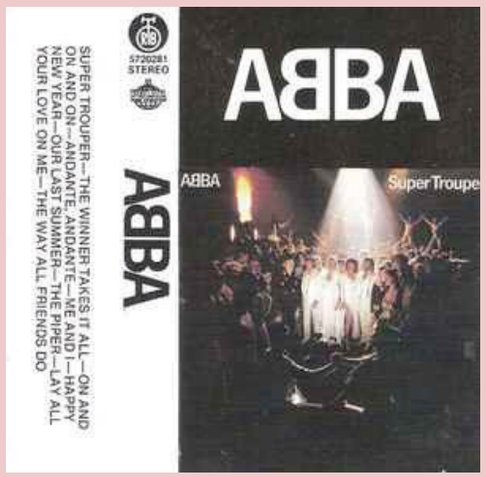
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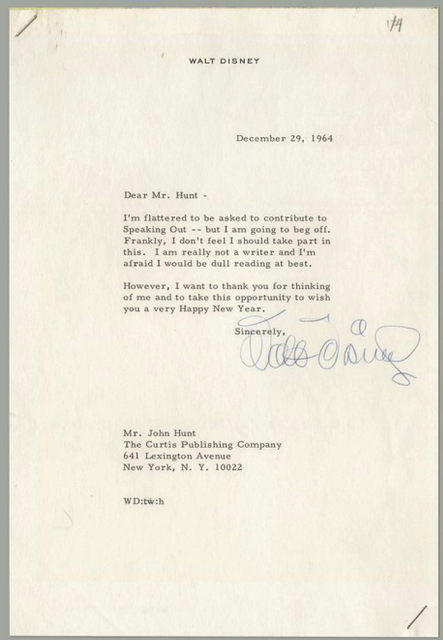
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Music References - Fiesole

Music References - Castiglioncello

GRAPHIC REFERENCES



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Graphic References - Annie Atkins

TUSCANY
ON
TRACK

FUTURA BOLD

AKIMOTO
AKIMOTO

1. ITC Galliard Pro Bold

KEY FONT

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z
1 2 3 ! ?

2. ITC Galliard Pro Roman

BODY FONT

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z
1 2 3 ! ?

3. Futura Medium

BODY FONT

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z
1 2 3 ! ?

RED
R:215 G:47 B:39
C:10 M:96 Y:100 K:2

PINK
R:239 G:202 B:201
C:4 M:23 Y:13 K:0

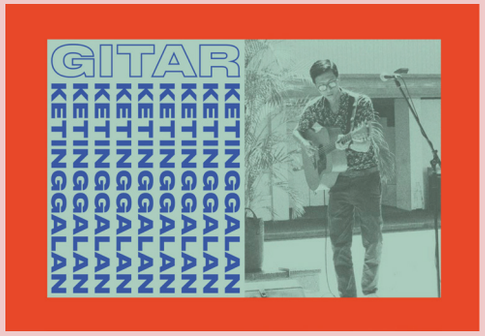
YELLOW
R:241 G:199 B:53
C:6 M:20 Y:91 K:0

MINT
R:159 G:191 B:173
C:39 M:13 Y:35 K:0

BLUE
R:37 G:64 B:143
C:100 M:90 Y:10 K:0

Graphic References - Color

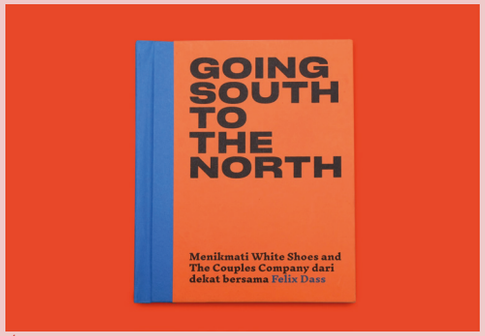




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Graphic References - Color

tended for academia and the professional system; it's closer to art than discipline.

Which scientific invention has most revolutionised your life, even in the professional domain?
It might be Albert Einstein's theory of relativity, which has changed our sense of historical certainty and our philosophical foundations.

Can you tell us about your prestigious career in three different stages? A few crucial moments or anecdotes.
In my career, I've received many awards, like the Compassi d'Oro, an honorary degree from the Sapienza Università in Rome, and the Rolf Schock Prize for Visual Arts from the Swedish Academy, but my love for my wife Nicoletta has been more interesting than the atomic bomb.

What do you imagine the designer's work will be like over the next century?
The figure of the professional designer has never interested me; I'm interested in relationships with emotions and friendships. This was also the basis of my long teaching career at the Politecnico di Milano and with Domus Academy, where I was cultural director for 20 years.

What is your relationship with the younger generation? What do you think you've taught the many students you've had the chance to meet?
More than teaching something, I've always tried to learn from the many students I've known. In addition, I've always tried to train autodidacts, people who can learn the canon but also adapt to the unpredictable reality of society and the market.

What did you want to do as a child?
I wanted to have even more fun with my friends.

And as a child, what did you want to be when you grew up?
At that age, I didn't ask myself the question or look for a role model; I really liked art, art history, and all of its constant surprises.



Andrea Branzi with his children Lorenza and Orsola, Milan, 1974.

Are you working on any projects right now?
At the moment, I'm working on something that I've always been interested in, which is to say, the continual expansion of knowledge and the surprise produced by the very act of drawing and designing.

Among the many books you have written and the many exhibitions you've curated, the many projects you've undertaken for various galleries, museums, and private collectors—always with a complex, well-structured idea at their foundation, like the 'Neo-Prehistory' exhibition you did with Kenya Hara—is there anyone you're especially attached to?
I'm especially attached to all those architecture, design, and art projects that have managed to traverse the various periods of my work, as the fruit of theoretical and practical thinking, without ever ending in a definitive scenario.

You often have to answer interviewers' questions, but is there a question we haven't asked that you would like to answer? Is there a subject particularly close to your heart at the moment?
I'm not interested in definitive questions, but in satisfying my curiosity about myself and about others. I believe that culture traverses history like a very wide river that never reaches the sea.







I just wanted to paint, that was the only thing I wanted to do at that moment.

You never had the idea of giving up?
No, I never did. Once I decided it was painting, it was for life. I never had the slightest doubt that I wanted to do something else. I have always made a living with my paintings, all my life. I moved to Bogota when I was 19 and did a first exhibition where a few of my paintings were sold; it was enough to keep going. One year later I won the national prize for painting and was able to move to Europe with that money. Fortunately I was always making a living with my work, and I never had to do anything else. I want to paint until the end of my life without having to worry about being sick or whatever.

Do you often think about death?
When you are in your 80s, you think about it often. Even when someone proposes an exhibition or something, I am thinking, 'Well, I hope I can see it or do it'. It's the same when I leave Colombia now; I say goodbye to everyone and I say that I hope I'll be able to see them next year. I'm in good health, but you can be very sick from one moment to another. You know what they say: don't stop, because you will die if you stop.





Are you sometimes nostalgic about your childhood?
No, because I didn't have much. Without money it's difficult. But now I have a great life. Every moment in life is great, even at 85! The worst moment in life is when you're young, before 20, because you don't know what is going to happen; you don't know what you're walking towards, you're not certain about anything. But once you start working everything becomes clear. And it's wonderful!

And you are still working like a mad man!
I am still working like crazy. I hope I keep working like this until the end. That's what I want. My aspiration is not to have to do anything else.

You are a workaholic?
Yes, I work every single day, Saturdays, Sundays, New Year's Eve, my birthday. I work every day; I love to work. That's what I do. If I move to another place, I stay at least a month, and I just come in and start working. I arrive in New York, I put my suitcases down, and I start working. I've never had time for the weekend-getaway thing; I always move to another place to stay for at least a month.

How many houses do you have?
I have five houses. I go from one house to another, but I live most of the time in Monaco—let's say five months of the year.



On a day in March this year, a jury member of the Pritzker Architecture Prize made a telephone call to the home of BV Doshi, in Ahmedabad, India. She asked, first, if he still travels—he is 90—and then went on to invite him to the Aga Khan Museum in Toronto, for he had been awarded the 45th Pritzker Prize, architecture's highest honour. 'I called my granddaughter, Khushnu, and as I told her the news, we both cried', says Doshi as we sat down on the floor of his living room in Kamala House, the home that he named after his wife.
As a youngster in the late '40s, Doshi left India for London on a ship and a year later found himself 'as a matter of chance' working in the atelier of Le Corbusier, whom he calls his guru. When he returned, he began working in Chandigarh, the modern city in the north of India that Corbusier was designing. In the 60 years that followed, his architectural practice shaped and reflected the making of newly independent, modern India. But Doshi isn't

BV DOSHI

INTERVIEW BY KOMAL SHARMA
PHOTOGRAPHY BY BIKRAMJIT BOSE

a man of grand strokes or monumental architectural statements. From public projects to educational institutes, villas to low-income housing, his work reflects the quality of humility and a sensitivity to the site and its people, as if emerging organically from the ground to provide shelter and a perspective on the outside world.
He recalls his time with Corbusier as a kind of 'theatre' that he was witnessing, his childlike curiosity—which is refreshingly evident still—absorbing the current of the times. His buildings in turn are like street plays: a commentary on the culture and politics of a time and people. Perhaps that is why, as we talk this day—while Kamala practises Hindustani classical music in another room—his home feels like home. It has a sense of warmth and familiarity, as if one had been here before. It is a representation of who Doshi is himself; wise, funny, and full of stories that live between reality and mythology, past and present, architecture and life.

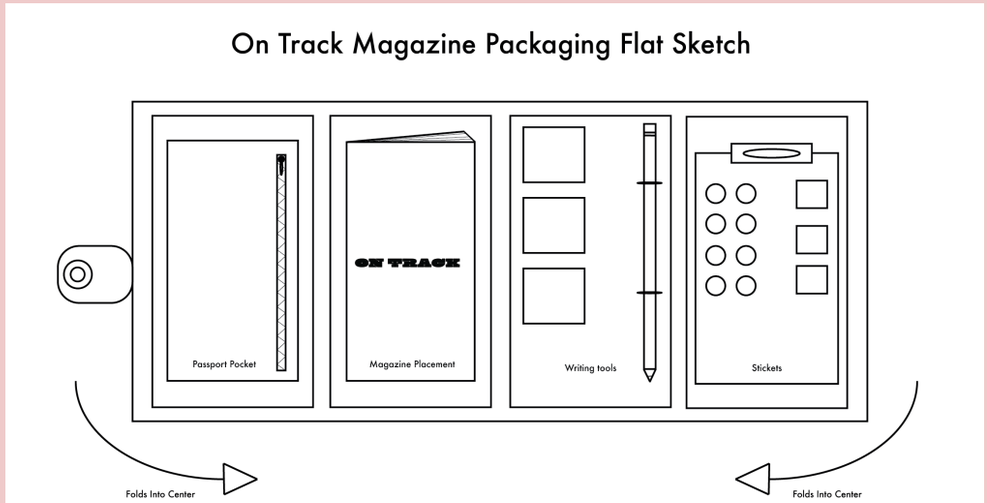
PACKAGING PROCESS



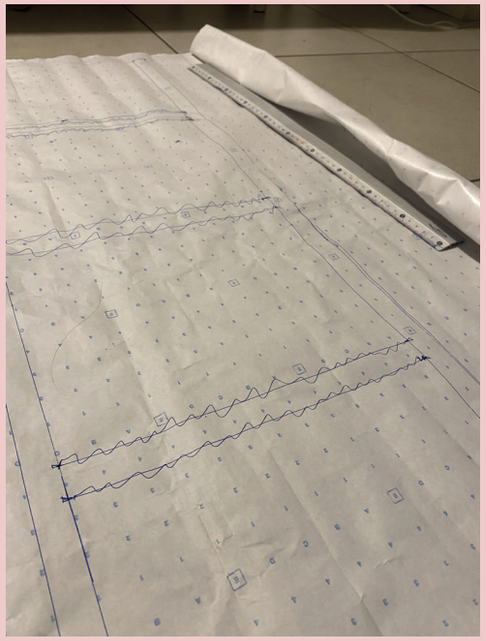
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Packaging Process

CONTENT

REFERENCES & RESEARCH



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Opening Scence - Wedding



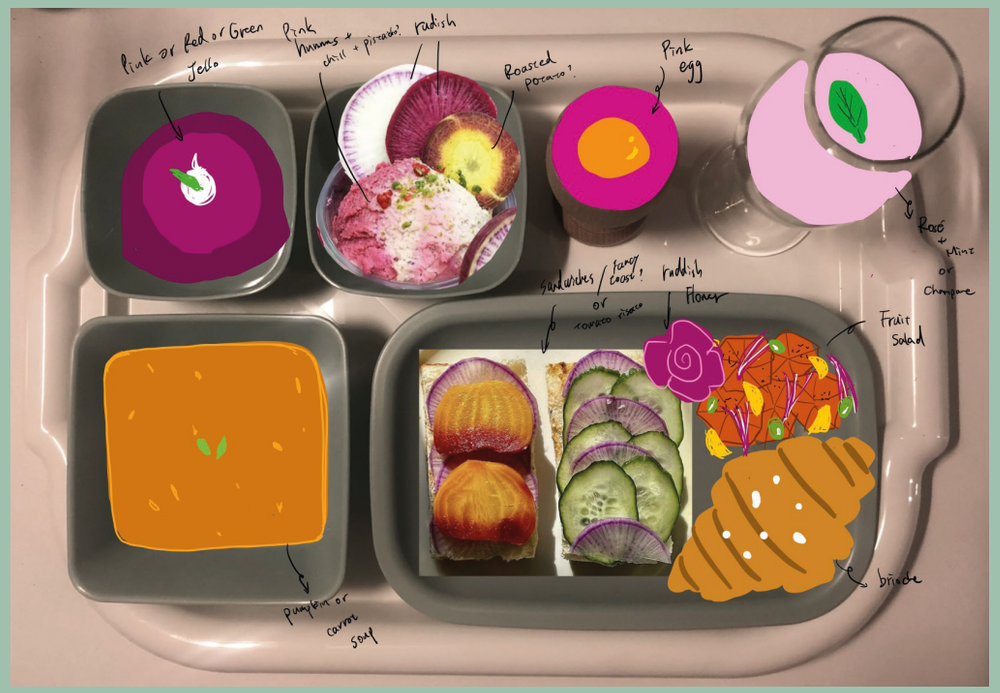
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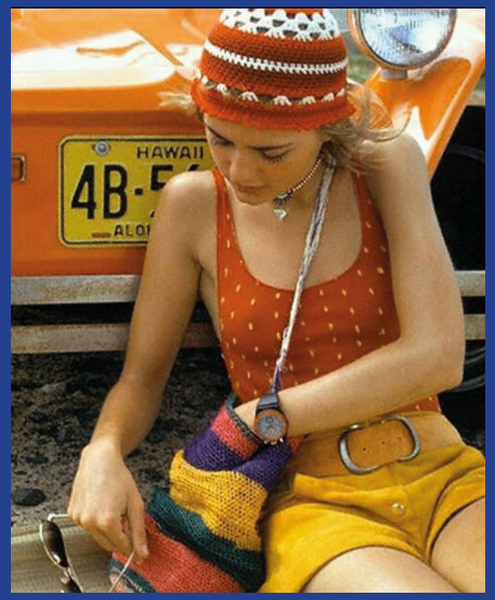
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Opening Scence - Packing

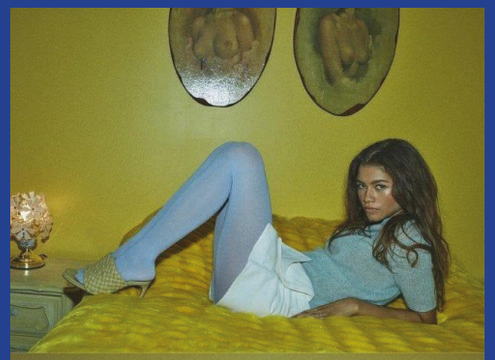
Opening Scence - Airplane Food, Map



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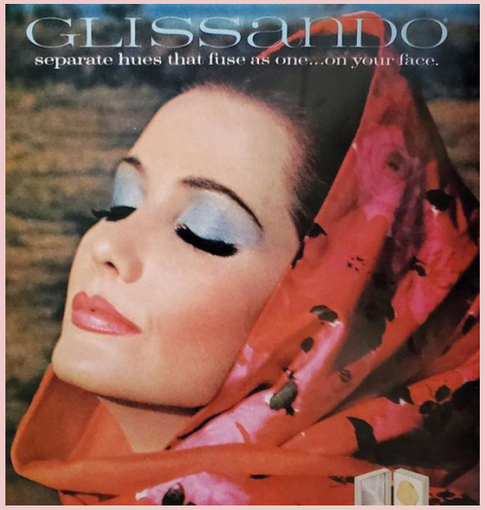
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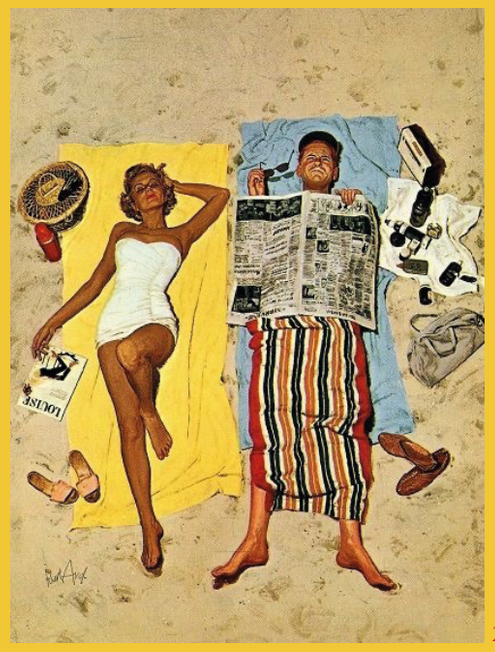
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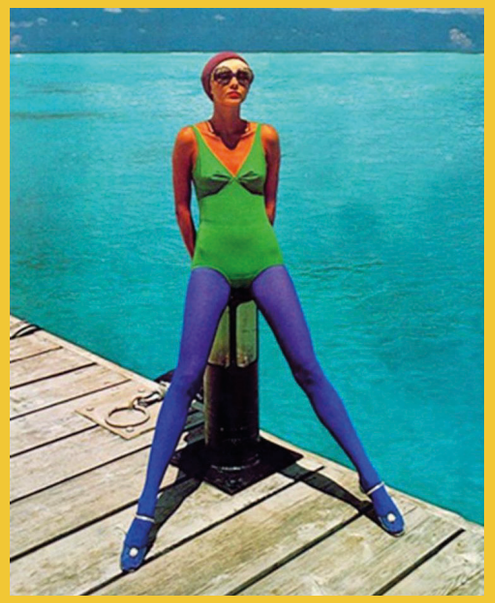
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TARGET PERSONA



Mackie Arbaugh

Age: 25
Nationality: American
Based: Originially from south carolina but has lived in Spain before beginning pursuing van life.
Place you are living: Bend, Oregon/ Todos Santos, Mexico
Ocupation: Traveller, Photographer

Breathing an adventurous lifestyle, exploring solo travel in her van, Pearl, and documenting her experiences visually, she dives into film photography- capturing raw and natural takes on landscapes, people she meets along the way and food. She has also written material for a few vlogs on such a personal embark that acts as a discourse displaying her identikit.



Sayaka Sugita

Age: 22
Nationality: Japanese
Based: Originally from Japan but has lived in Austin, Texas and England
Place you are living: Japan
Ocupation: Junior High English Teacher

She preaches a sweet and bubbly lifestyle. Sayaka grew up internationally, originally from Japan, she moved to Austin, Texas after the second year of high school. She then moved to England for a year where she pursued learning English in-depth to become an English teacher at a Junior High School located in Japan. She displays great interest in film, vintage fashion and is an enthusiast for classic music, with a slick collection of vinal records and cassettes. She considers herself a collector, and pays attention to detail.

Adrián Patrón Espá

Age: 23
Nationality: Peruvian
Based: Originally from peru but has lived in Spain and Florence
Place you are living: Barcelona
Occupation: Law student

Internationally based, Adrián is from Peru but moved to Barcelona as a child, and growing up he decided to study abroad at University in Florence. Due to his family in Spain, he pursued a course in Law which lead him to his ongoing career performing in the legal sector of a travel Vespa company. Vibrant and energetic, he is interested in art, sports, travelling and film photography. Moreover, he highly admires the auteurism in films directed by Wes Anderson and Quentin Tarantino.

3D BUSINESS MODEL

CLIENT :
ON A JOURNEY

PECULIARITIES:
ON THE GO

REACTION:
ON BOARD

ON A JOURNEY



- Open Minded
- Adventurous Spirit
- Passionate Towards Creativity

ON THE GO



- Travel
- Point Of View
- Informative

ON BOARD



- Motivated
- Enthusiastic
- Nostalgic

POSITIONING MAP

LOUD

SUBTLE

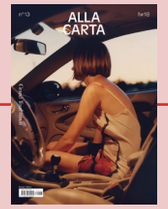
FANZINE ORIENTED

MAINSTREAM ORIENTED













Positioning Map

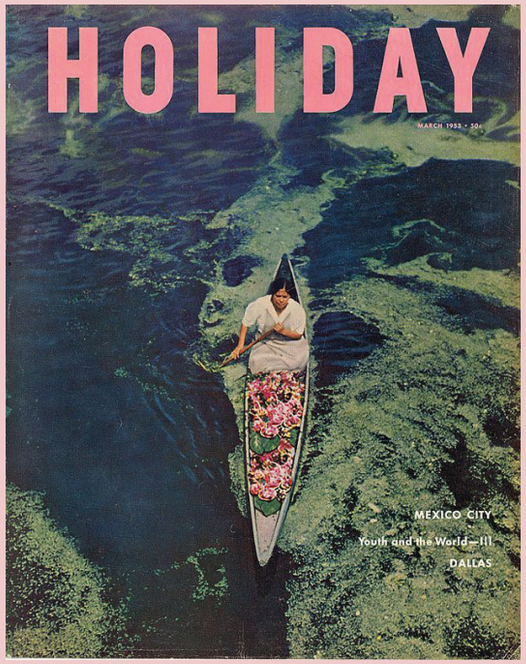
BELLISSIMO

is an editorial project created by Ivan Roberto and Paolo Zerbini. It communicates fashion, food, culture, music and simply everything you need to know about a place per issue. Interestingly, they are also known for their choice of bold quip humour by playing with the stereotypes of the dedicated place.

Target audience:
People in the mid-20s/30s interested in learning about new places, fashion and art.

Why is it a comparative magazine?
Not only does it have a similar content layout inclusive of tips and guides toward each location, we also add a slight sense of witty humour to our style of writing.





HOLIDAY MAGAZINE

is a travel bi-annual magazine based in Paris, 1946. It centres on the idea of showcasing fashion, art, lifestyle, and places in a form of a wishbone bringing you on a journey. It is known for its ecstatic and bold layout along with beautiful photography, making the magazine seem like fiction.

Target audience:
People in their early/mid-20s who are interested in learning about new places, fashion and art.

Why is it a comparative magazine?
Having a similar style to photography and having a content complex similar to a travel guide, the general idea makes it a comparative magazine.

Competitor Analysis



ALLA CARTA

is a bi-annual international publication that foresees high-end fashion, art and design "in a unique Italian way". At a time when the web may appear to be the only valid avenue of communication, Alla Carta is an ode to the most precious of mediums and moments of the day that celebrate one of the oldest Italian habits, conviviality.

Target audience:
People in their mid-20s/30s interested in learning about new places, fashion and art.

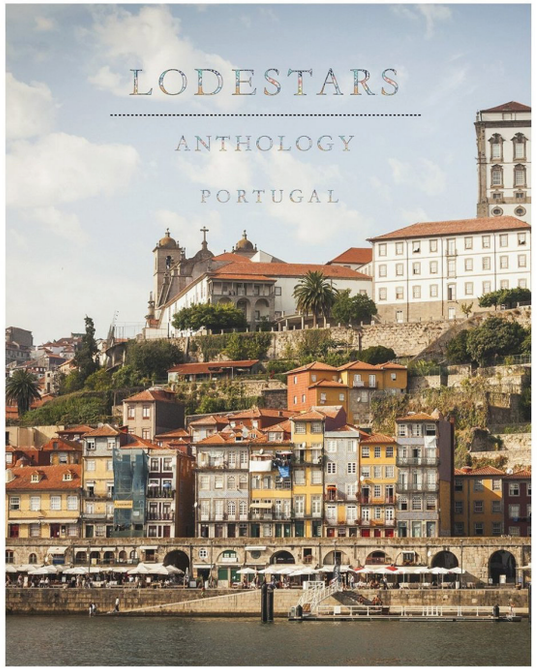
Why is it a comparative magazine?
The concept and graphic elements are in a similar direction to that of our publication. The photography and the playful yet preen layout are also similar to what is present in our magazine.

LODESTARS

is an independent magazine that sparks curiosity amongst viewers to explore more about each individual place. Focusing on one country per issue, its eye for detail in photography and art illustrations is exhilarating. It also speaks more about the people met along the way and the little details about their lives.

Target Audience:
People in their early/mid-20s who are interested in learning about new places, photography, fashion and art.

Why is it a comparative magazine?
The element of travel, photography and the journalistic point is inclusive of the people's personal adventures that is parallel to the style of our magazine.



THE WRONG JOURNAL

is an independent travel magazine that highlights places and people are specifically expressing the personal stories of those who live and are from that area. Bringing a humble approach to each story, it also teaches us how to look at the world from various perspectives, allowing us to feel more inspired. The magazine equips soundtracks and a Spotify playlists dedicated to each particular issue.

Target Audience:
People in their mid-20s/30s interested in learning about new places, art and appreciating photography are the main target. Musically inclined beings are also part of the audience they direct towards.

Why is it a comparative magazine?
The concept, journal/diary style of writing alongside with the music dedicated to each issue is very similar to what we we have achieved with our magazine.



Page 10-11:
Vivian Maier
Untitled, August 1975

Page 12:
1: Fred Herzog "Red Stocking" 1961
2: Alec Soth "The Coachlight. Mitchell, South Dakota, 2020
3: Vivian Maier, Undated, Untitled
4: Joel Meyerowitz "Roseville Cottages Truro, Massachusetts" from the series "Cape Light", 1976
5: The Famous World of Amélie" 2001
Director: Jean-Pierre Jeunet
6: "Little Miss Sunshine" 2006
Directors: Jonathan Dayton, Valerie Faris

Page 13:
7: Nan Goldin "Kim and Mark in the Red Car Newton, MA" 1978
8: Vivian Maier Untitled, May 1958
9: "Call Me By Your Name" 2017
Director: Luca Guadagnino
10: From "Battle of the Sexes" 2017
Directors: Jonathan Dayton, Valerie Faris

Page 14-15:
1: Jimmie's Apartment, Memphis, TN, 2002
2: Alec Soth, 'I KNOW HOW FURIOUSLY YOUR HEART IS BEATING'
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FREDDIE MERCURY
REMIXES
PINK FLOYD — "The Wall"
IL MEGLIO DI
LUCIO BATTISTI, Vol. 3
PROGRAMMA 1
DUE MONDI (*)
(Battisti-Mogol)
SOGNANDO E RISOGNANDO
(Battisti-Mogol)
LE ALLETTANTI PROMESSE
(Battisti-Mogol)
LA COMPAGNIA *
(Donida-Mogol)
PROGRAMMA 2
ANCORA TU
(Battisti-Mogol) *
LA LUCE DELL'EST **
(Battisti-Mogol)
ANIMA LATINA (*)
(Battisti-Mogol)
DOVE ARRIVA QUEL CESPUGLIO
(Battisti-Mogol)
(*) Mara Cubeddu (Bea) voce femminile/
Mario e Alberto voci maschili
* Prod. Battisti-Mogol
** Prod. L. Battisti
Ed. Acqua Azzurra
& Ed. Acqua Azzurra/Sugar Music
1978
SIAE
Due mondi/Sognando e risognando/Le allettanti promesse/La compagnia
LUCIO BATTISTI
STEREO
distribuito dalla RCA S.p.A.
Stereo
DOLBY SYSTEM
LINEA TRE
Pink Floyd The Wall
The Great Escape
BLUR
SEE INLAY CARD FOR DETAILS
FREDDIE MERCURY — "Freddie Mercury remixes"
1. LIVING ON MY OWN (NO MORE BROTHERS 12")
2 TIME (NILE RODGERS 1992 REMIX)
3. LOVE KILLS (WOLF EURO MIX)

