Rhetorical Imagery between Word and Sign. Olivetti Advertising and Communication

Michela Rossi, Sara Conte, Greta Millino

Abstract

Technological evolution has always diversified communication tools by introducing new media and languages. Digitalization demands an adaptation of codes to the immediacy required by contemporary channels, focusing attention on the word–image relationship. The acceleration of the digital transition requires a revision of communication modes, as multimedia channels interact synergistically with the sensory system, making it necessary to reconsider how words and images work together.
The rhetorical principles codified for verbal language also apply to visual communication, as demonstrated by advertising, considered the "soul of commerce" due to its effectiveness in engaging the audience. The verbo-visual rhetoric of modern advertising renews the art of communication by creatively combining ethos, pathos, and logos in a narrative that appeals to emotion.
In particular, Olivetti's commercial communication channels went beyond mere product promotion. They created a syntactic–semantic ecosystem that remains relevant even in the digital era. Alongside other forms of commercial communication, advertising in general, and Olivetti's communication in particular, serve as a reference point for updating languages in the digital age. This is especially valuable for activities operating in the virtual space as a privileged place of communication, especially in the commercial domain.

Keywords: visual rhetoric, rhetorical figures, advertising graphics, Olivetti

Introduction

Communication is a fundamental activity in relationships between individuals. Each sensory channel corresponds to specific languages, with different modes of reception, purposes, and content, which can generally be grouped into three main types: information (content), expression (feelings), and reasoning (ideas). These are linked respectively to *ethos*, *pathos*, and *logos*, the rhetorical categories of classical verbal communication, developed long before the theorization of visual communication.
Art stimulates the senses, often in a synesthetic way, but the transmission of complex messages primarily engages the dominant human senses: hearing and sight, which correspond to speech and drawing. Verbal and visual language are the main tools of intellectual, scientific, and technical communication because they support reasoning within the domain of logos. The Latin term means 'word' or 'discourse', but the Greek word λόγος also implied 'relation', 'proportion', and 'measure' concepts we associate with formal reasoning in geometry [1]. This etymological connection highlights the semantic proximity between graphic and verbal languages, the latter being considered 'natural' as it is the primary form of human communication [Barthes 1964].

Words and images, language codes and verbo-visual rhetoric

The relationship between verbal and visual language integrates opposing components. The former employs expressions that require lexical knowledge; the latter consists of intuitive, immediate iconic elements that impact the emotional sphere. Images trigger direct reactions of acceptance or rejection, while words engage the rational part of the intellect. Yet discourse can generate mental imagery that acts on emotion, making it more effective.
Visual communication takes advantage of mechanisms that combine the completeness of language with the immediacy of drawing, conveying messages through compositions of words and images that often follow the structure of rhetorical figures, originally theorized as ornaments that enhance the persuasiveness of discourse by stimulating imagination, the capacity to produce mental images. The interaction between verbal and (mental) image thus blends two antithetical yet complementary languages, enhancing communicative effectiveness.
The form–word relationship marks the origins of phonetic writing, which developed from ideograms, then iconic and/or onomatopoeic signs linked to spoken words like *m*, reminiscent of sea waves, or *s*, which mimics both the form and the hiss of a snake. The graphic quality of language finds its peak in calligraphy (i.e., beautiful writing) and calligrams, which emphasize the visual beauty of writing shaped into recognizable forms. The *carmina figurata* of the Hellenistic and Latin worlds were used in Islam to sidestep the iconoclastic prohibition through surahs shaped like animals, before becoming a disruptive element in the graphic-literary compositions of Marinetti and the drawings of Apollinaire (fig. 1).
The link between these two codes is intrinsic to Futurismo, which left a lasting mark on visual communication by revolutionizing advertising, celebrated as a poetic form fully aligned with modernity: "Noi futuristi siamo stati i primi nel mondo a glorificare il canto dei motori, le lucentezze metalliche, le vertigini della velocita, la macchina, il grattacielo, il sole elettrico e con la poesia e con la pittura... … Alla luna, che nessuno ha poi mai avvicinato (chissà come dev'essere cattiva!) io preferisco la lampadina elettrica della mia camera da letto e, ad un tramonto, il falò di un mucchio di libri passatisti." [Depero 1933] (fig. 2).
While advertising already existed, it took the discreet form of printed ads, decorative signs, and commercial logos. The Futuristi revolutionized it: they were among the first to recognize the effectiveness of visual communication and the persuasive power of images, elevating it to an art form: "l'arte dell'avvenire sarà prepotentemente pubblicitaria" [Depero 1931].
The use of visual language for commercial graphics highlights a strong awareness of the rhetorical potential of images in emotional engagement and in promoting industrial products: "Esaltare un prodotto industriale o commerciale con lo stesso stato d'animo con cui si esaltano gli occhi di una donna (che sono poi meno dolci…. delle caramelle Venchi) vuol dire raggiungere un lirismo d'alta potenzialità. E perché la mia Beatrice non debba essere una Isotta Fraschini?" [Depero 1931].
The *Numero Unico futurista Campari* [Depero 1931] combines playful text –co-created with poet G. Gerbino and musician F. Casavola– and striking graphic inventions with a provocative manifesto defining the advertising artist: "vi sono celebrità passatiste che scrivono, compongono e dipingono opere per esaltare ditte ed industrie con un senso di palese opportunismo e assoluta mancanza di sincerità artistica. Difatti le loro immagini mitologiche, il lirismo medioevale, lo stile pregno di tradizione è di urtante dissonanza con i nuovi prodotti che intendono esaltare. Le vittorie alate, i volatili pennuti, gli allori funebri, i centauri antidiluviani e tutti i soggetti settecenteschi, sono inutili e goffamente ridicoli per glorificare velocità, macchine e prodotti moderni […]. Benché io dipinga giornalmente quadri di libera ispirazione, con eguale armonia di stile, con lo stesso amore, con non minore entusiasmo e cura, esalto con la mia fantasia prodotti industriali nostri" [Villari 2009, p. 11].
By exploiting the emotional force of images, the *cartelli lanciatori*, a phrase coined by Farfa (Vittorio Osvaldo Tommasini), emerged as street posters the Futuristi claimed to have revived as a new art form, experimenting with the fusion of the arts. By transforming advertising into art, Futurismo elevated visual communication to graphic art, laying the foundations for verbo-visual rhetoric, later theorized by the Bauhaus and the Ulm School, which underlined its psychological roots in direct relation to commercial communication [Bistagnino 2018]. A shared aim unites advertising and rhetoric: where there is choice, persuasion is needed [Bonsiepe 1966]. The market renews rhetorical tools [Groupe Mu 1970]. Advertising adopts rhetorical principles to strengthen persuasive power; the fusion of words and images confirms the rhetorical essence of

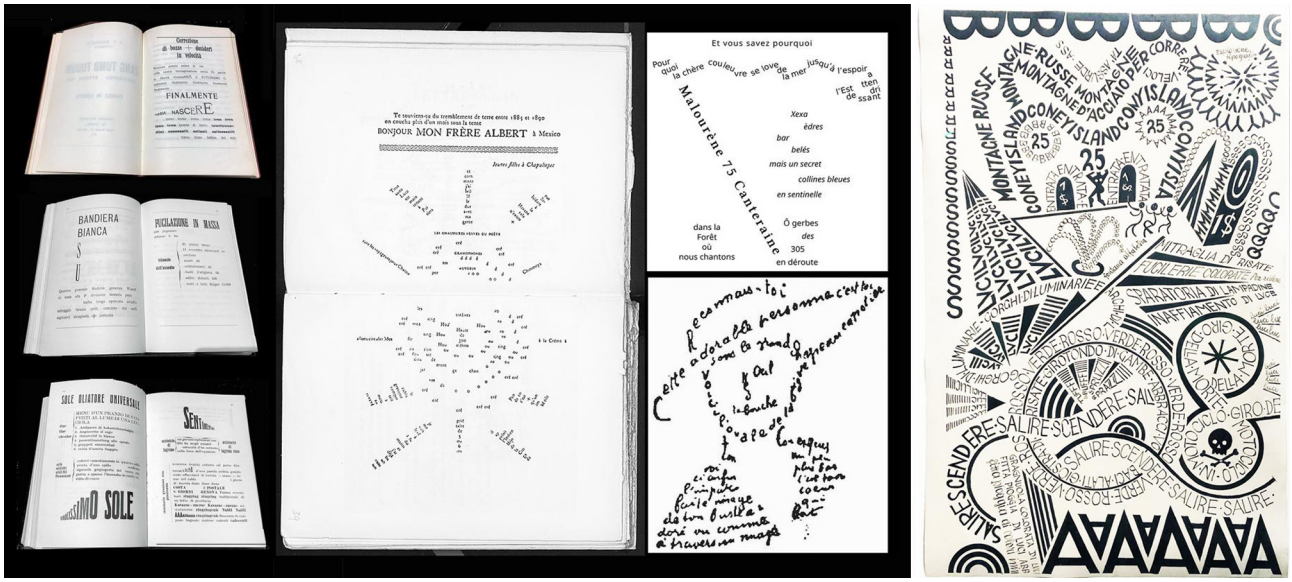

Fig. 1. Pages from Zum Tang Bum Bum *(Filippo Tommaso Marinetti 2010) and calligrammi (Apollinaire); Fortunato Depero,* Lunapark, *drawing exhibited at Mart (2021, photo by the authors).*

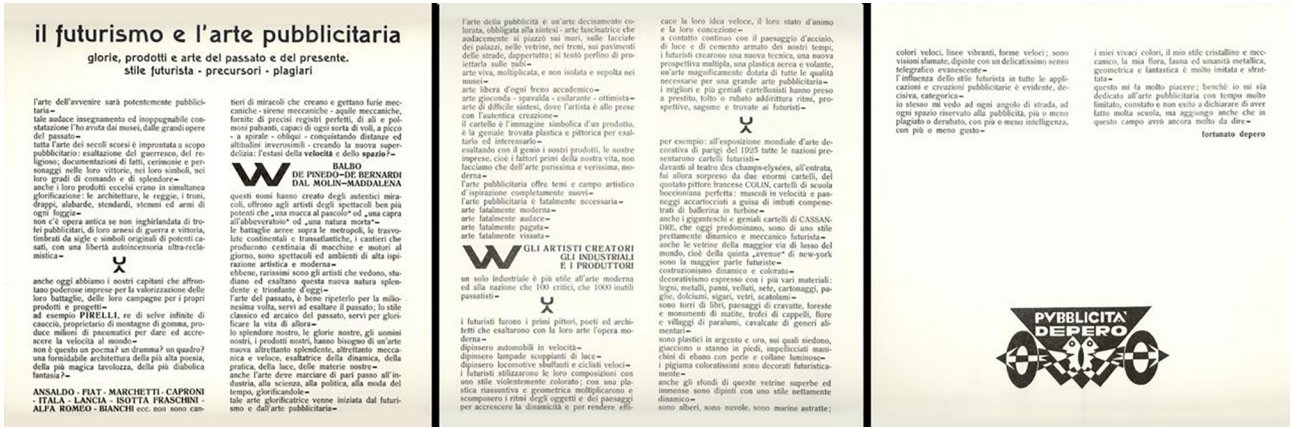

Fig. 2. Futurist advertising manifesto.

visual communication: images carry and fix the message, while words direct and limit its interpretation. The cognitive effort required to decode visual ambiguity creates a sense of satisfaction that makes the content more memorable [Kjeldsen 2012].
Rhetorical figures, effective in enriching prose and poetry, disarm skepticism toward commercial content. Their graphic transposition preserves recognizable forms even in the absence of verbal text, although the latter helps reduce interpretative ambiguity. The visual version distills both the immediacy of the image and the reasoning behind it. Rhetorical devices invite non-canonical connections, sparking playful engagement and adding interest to the message or product [Rossi et al. 2022]. Commercial rhetoric merges creativity and technique into effective formulas that integrate word and image through the sensory channels activated by 20th century media. Drawing was soon accompanied by photography, and then by sound and cinematic motion. The 20th century witnessed the rise of advertising graphics through the diversification of visual communication tools and techniques. The current century, marked by digital acceleration, demands faster and more intuitive communication, which requires a reconsideration of the word-image relationship. Digitalization is altering the codes of language through a synesthetic fusion of stimuli conveyed by images, and advertising, the soul of commerce [2], demonstrates the persuasive power of visual communication.

Olivetti communication: among aesthetics, innovation, and culture

In the early decades of the twentieth century, Olivetti's advertising anticipated communication strategies that are still relevant today. Using visual rhetorical figures constructed from geometric shapes, abstract compositions, or bold photographic images accompanied by incisive slogans, its posters conveyed complex messages that went beyond simple product promotion, they synthesized a cultural, aesthetic, and philosophical vision in an emotional message, situating Olivetti within contemporary cultural movements. The communication campaigns developed over a fairly long period [3] can be read as episodes in a broader narrative reflecting the factory and its values (*ethos*): responsibility for socio-cultural transformation, the relationship between production and territory, the valorisation of history as a cultural foundation for the future, an awareness of art and culture in their many forms, trust in technological progress, and the quality of industrial production are just some of the messages that intellectuals, artists, and designers [4] conveyed through images of products, projects, and buildings.
As early as the 1912 poster commissioned by Camillo Olivetti for the first *M1* typewriter, there is a clear intent to present innovation not as a break with the past, but, through metonymy, to affirm the possibility of realizing

Fig. 3. Manifesto M1 *by Teodoro Wolf Ferrari, 1912 (Polano, Santerno, p.12); 1929 advertisements by Dalmonte Acme for the M20 from* L'Illustrazione italiana.

Fig. 4. 1923 manifesto for the M20 *by Manlio and Erminio Pirovano (<http://www.san.beniculturali.it/web/san/dettaglio-oggetto-digitale?pid=san.dl.SAN:IMG-00002911>); advertisement by F. Gibelli published in* L'Illustrazione Italiana *in 1929, curated by the Olivetti Advertising Office; advertisements in* L'Illustrazione Italiana*, 1929 (AASO).*

Fig. 5. Advertisement for the M20 *published in* L'Illustrazione Italiana *(1920s); advertising posters designed in 1926 and 1928 by Marcello Dudovich (source: AASO). Poster for the* MP1 *from 1935 by Xanti and advertisements published in* L'Illustrazione Italiana *in the 1930s (source: AASO).*

what has already happened: the foundation of a new language [Conte 2016]. The advertising testimonial, Dante Alighieri, father of the Italian language, stands as a guarantor of the typewriter's quality.
Through this improbable meeting, the artist Teodoro Wolf Ferrari narrates the emergence of an event: just as the poet wrote in the vernacular, Olivetti, with a typewriter that combines mechanical clarity, beauty, and practicality, seeks to free the object and its communication from the ornamentation that had prevailed until then [Fiorentino 2014].
Similar in intent and structure are the posters for the *M20* which, consistent with the historical context, emphasize Italian identity and product solidity with figures of past literary icons positioned behind the image of the product and texts that exalt nationalism (fig. 3). During this period, advertising also emphasized technical qualities such as reliability, efficiency, ease of use, and technological superiority through synesthetic and hyperbolic visual and literary devices. Manlio Pirovano's 1923 advertisement references the historical avant-garde with the slogan "la Rapidissima" and an image of the typewriter on train tracks, outrunning the train, emphasizing through visual parallelism the speed and modernity of its technology. The composition of the elements, the perspective used, and the diagonal cut of the tracks all accentuate and convey movement and speed as a value (fig. 4).
Beyond technological innovation, Olivetti imagery addressed the social issue of women's emancipation and presence in the workplace. The relevance of the message is reflected in the M20 posters depicting typists at work [5]. The machine is part of their daily lives; the message of efficiency is entrusted to the joyful expressions of the women using it, or to the visual metaphor that elevates it to an almost divine object, admired by a secretary dreaming of a better future (fig. 5).
From the 1930s onward [6], the very concept of the typewriter shifted with the launch of the world's first portable model, offering a product that conveyed meanings of modernity, simplicity, and functionality to a broader and more diverse audience. Olivetti's communication evolved in both technique and message, becoming a means to tell stories, influence and reflect socio-cultural change, and shape how people perceive the world through the dynamism and modernity of technology at the service of humanity.
Images and graphic compositions built from objects belonging to shared culture began to replace slogans, which gradually disappeared, leaving only the product or company name.

Fig. 6. From top: "Una campagna pubblicitaria" collection of posters for Studio 42 artboard no. 16 and 6; "La rosa nel calamaio" (1939) by Nivola and Pintori from an idea by Sinisgalli; ad for the Lexicon 80 E *by Pintori from* Graphis *1954–55; poster by Nizzoli for the* Lexicon *(1953); flyer for the* Lettera 22 *by E. Bonfante (1953); magazine ads for the* Lettera 22 *from May and September 1954, and a 1950 poster, all by Pintori.*

At the same time, the graphics and advertising department expanded its scope beyond posters and brochures to include typefaces, urban planning diagrams, showroom design, and all elements contributing to the construction of the company's image and success [Labò 1957].
Products like the *MP1* and, later, the *Lettera 22* were aimed at a new kind of clientele, designed for domestic spaces or alternative workplaces, reflecting rapid societal changes. The launch of the *MP1* returned to the theme of the female figure, no longer through the surprise and gratitude expressed by secretaries, but through the image of a sophisticated, modern woman wearing a hat, a metaphor for the object's portability. Promotional brochures emphasized its elegance, its compatibility with modern living rooms, or its lightness, making it usable during holidays, on trips, or even at the edge of tennis courts, where a woman is engaged in a live radio broadcast (fig. 5).
Elegance is often emphasised by the juxtaposition of industrial products with works of art or objects, which, emptied of their function, such as the inkwell that becomes a flower stand (fig. 6), convey the message that innovation and beauty have their roots in the past, but are at the service of today's man's needs because "la pubblicità dev'essere diversamente da quella americana, arte" [Vittorini 1939, p. V].
Lightness, portability, and technological simplification were the technical hallmarks of Olivetti products in the 1950s, supported by a graphic style based on the use of flat primary colors. The design of posters expressed motion, sound, and lightness through stylized and immediate imagery: a blue paper airplane carrying a *Lettera 22*, colored lines jumping from key to key simulating the tap of fingers, or a typewriter fitting in a jacket pocket.
The bird designed by Nizzoli for the Lexicon 80, recalling a drawing by Paul Klee with thick black lines echoing the hammers striking the page, seems to fly out of the machine, heralding something new. It symbolizes a colourful machine with innovative forms, emphasized by the three-quarter framing used in the poster, lightweight and easy to use. High technical performance paired with lightness is also the focus of another famous 1955 Pintori poster: in this case, it is a ball bouncing on the keys that visually conveys the idea of a nimble, fast machine with customizable typing, so delicate that even a small ball can activate it (fig. 7).
The relationship with the past and with history returns cyclically in Olivetti advertising, particularly when new technological innovations are introduced. Visual rhetoric aims to convey a positive image of progress, representing it as a tool to improve human life and validating its origins through concrete references. The Rosetta Stone, the Phaistos Disc, and symbolic-numeric inscriptions from ancient texts are key milestones in the history of human communication. Used by Pintori as an extended metaphor, they elevate Olivetti products to objects of cultural and historical significance, not mere office tools. Just as writing has always marked the progress of civilization, Olivetti represents the avant-garde of modern communication (fig. 8).
Olivetti's commercial strategy extended well beyond advertising into the design of monobrand retail spaces, which became essential environments for expressing the company's identity. These points of sale were not merely commercial spaces but places capable of conveying the company's philosophy, blending technology, functionality, beauty, and culture [Persico 1935; Fornari, Turrini 2022]. Each store, rigorously designed with attention to the socio-cultural context, became an integral part of brand storytelling, highlighting the innovative character of its products through architecture and design. The adopted solutions, though very different, shared a focus on the interface between customer and product: the shop window. The integration of industrial products and works of art, the periodic transformation of displays anticipated as cultural events, the emphasis on user–product relationships, and the involvement of internationally renowned designers constituted a revolution in marketing. This was a new way of perceiving a brand, associating it with values that went beyond the product itself or its use.
The Olivetti experience embodies a holistic conception of corporate communication, documenting the role of imagery in visual language and underscoring the centrality of advertising in the subtle relationship between evolving languages and the media that convey them.

Advertising and rhetoric: evolution in the digital age – new forms and future perspectives

With the rise of contemporary advertising and the emergence of mass media, the landscape and methods of communication have undergone a significant evolution toward an increasingly visual dimension. Within this context, the interaction between images and words has given rise to an integrated mode of communication, where images, thanks to their immediacy and evocative power, are paired

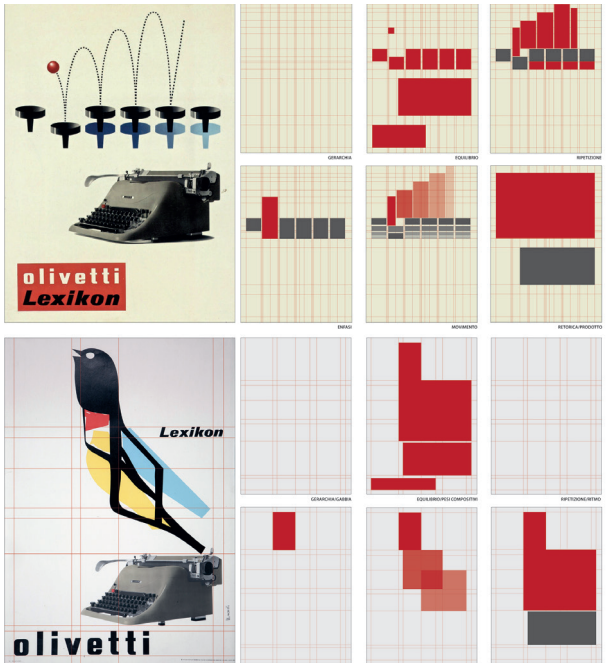

Fig. 7. Analysis of the graphic and verbal/visual structure of the advertisements: Lexicon 80 E *by Pintori (1954–55), and the* Lexicon *poster by Nizzoli (1953) (designed by the author).*

Fig. 8. Posters by G. Pintori for the Lexicon 80 *(1953),* Studio 44 *(1952), and* Summa15*, a negative-balance calculator (1949–50) (Polano, Santerno 2022, pp. 131, 123, 92); poster for electric machines (1953) (Fiorentino 2014, p. 292). Graphic analysis by the author.*

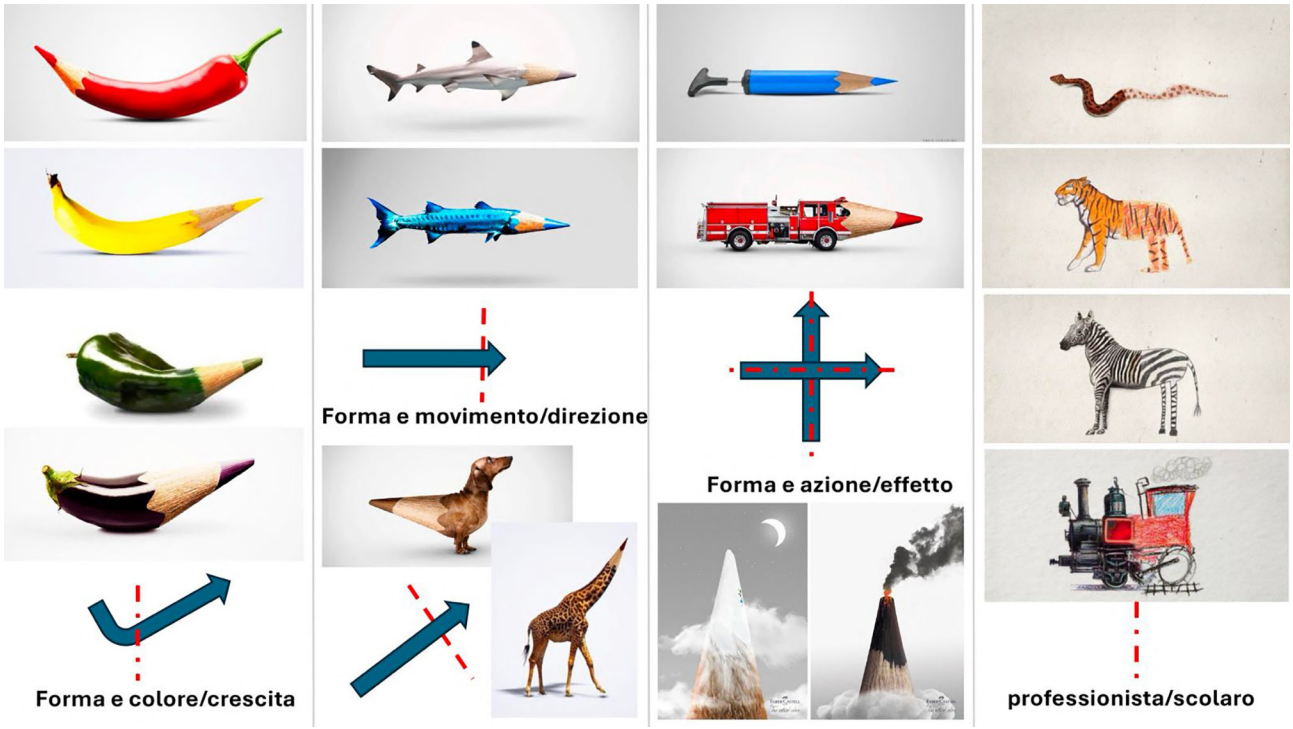

Fig. 9. True Color *campaign by Faber Castell (Serviceplan 2010), rhetorical figures associated through color with different semantic spheres.*

with verbal language, which provides precision and clarity. This balance between the suggestive force of imagery and the structured nature of language has led to the development of a particularly persuasive form of communication, which has found widespread application in advertising. Within these dynamics, rhetorical figures inherited from classical tradition are reinterpreted to give life to a verbo-visual rhetoric, a form of persuasive communication based on the interplay between words and images. This approach enhances the distinctive strengths of both expressive tools, combining linguistic clarity with the evocative potential of the visual. The verbo-visual rhetoric thus emerges as a complex communicative strategy, in which the synergistic interaction of text and image produces a message more powerful and persuasive than either mode could achieve on its own (fig. 9).

In advertising, visual rhetorical figures play a central role in the construction of meaning. Using such figures, complex concepts can be translated into easily recognizable images, thereby facilitating the audience's understanding of the message. Originally the use of images in communication aimed to overcome illiteracy, serving as distinctive signs for shops or as tools for both sacred and secular storytelling. However, the complexity of contemporary communication has radically transformed the role of images, elevating them to central instruments in a context marked by information saturation. Today's communicators face two interconnected challenges: capturing the attention of an audience overwhelmed by visual stimuli and achieving both emotional and cognitive engagement. Psychological studies have shown that human attention is a limited resource [Kahneman 1973], and in a media environment

saturated with information, competition for this resource has become increasingly intense.
Cognitive load theory [Sweller 1988] posits that the human mind can only process a limited amount of information at once. In this context, the image becomes a powerful tool for reducing cognitive load and optimizing message transmission. Visual content, processed in parallel with text and drawing on established mental schemas, facilitates understanding and memory retention, enabling faster and more intuitive information processing. Thanks to their immediacy and their ability to evoke emotional responses, visual elements are especially suited to meet the demands of a society immersed in an overstimulating informational environment. Within this scenario, advertising has adapted by employing visual rhetorical strategies to attract interest and increase the likelihood that a product will be remembered.
Rhetorical figures, whether verbal or visual, require active participation from the viewer, who must invest time and cognitive effort to decode the message. This process contains a playful element: the consumer, in solving the 'puzzle' of the advertisement, experiences personal satisfaction, which further reinforces memory of both the product and its message. This mechanism is rooted in a cognitive dynamic whereby a greater investment of mental resources in the decoding process increases the probability that the content will be retained in memory.
For these reasons, images continue to serve as essential tools in persuasive communication today, capable of conveying information quickly and recognizably.
Verbo-visual rhetoric thus stands as a key paradigm in the study of contemporary communicative dynamics–particularly in the field of advertising, where the effectiveness of a message increasingly depends on the strategic, coherent, and above all innovative balance between visual and verbal elements.
The advent of the digital age has marked a crucial evolutionary phase for rhetorical figures, particularly evident in social media environments, where the need for concise and impactful messaging has fostered the emergence of new expressive forms. The brevity imposed by social platforms, combined with the speed at which messages are consumed, has led to a deep transformation in rhetorical techniques, now finding new incarnations in visual tools such as emojis and memes. These forms of condensed visual communication, though structurally simple, are capable of conveying complex and often emotional

Fig. 10. Esselunga *campaign (Armando Testa, 2017); following the structure of earlier campaigns, the personification of food products paraphrases emojis, independent of the copy.*

meanings. Rooted in the cultural and social context of the present, they represent an evolution of traditional visual rhetorical figures, reinterpreted for a global, fast-paced consumption environment. *Emojis*, for instance, can be considered true rhetorical figures in visual form, used to express emotions and nuances of meaning with a speed that verbal language cannot always achieve (figs. 10, 11). The analysed campaigns further demonstrate that *emojis* often function as complete communication tools, rendering textual elements unnecessary to deliver the message. *Memes* represent an even more complex form of visual rhetoric, as they combine images, text, and cultural context into a play of intertextual references – offering social or satirical commentary in a format that is both synthetic and impactful (fig. 12). However, *memes* carry an inherent constraint: to decode the message effectively and fully grasp its meaning, one must recognize the cultural reference or origin from which the meme derives.

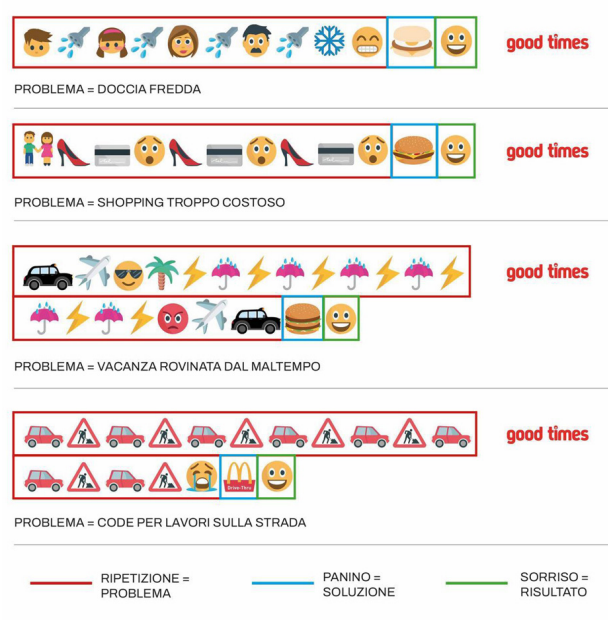

Fig. 11. McDonald's *campaign (Leo Burnett, 2015); sequences of ideograms/emojis convey a message whose meaning is decodable independently of the copy.*

Fig. 12. Barilla *campaign for lemon pesto (Milan metro in 2023); the image references a meme from a viral video set in a market in Barletta (2020).*

The speed at which these contents must communicate is crucial in an environment defined by a continuous and fragmented flow of information. For this reason, modern rhetoric in digital contexts relies on highly condensed language and strongly symbolic images to maximize persuasive impact in minimal time.
This strategic use of rhetoric across digital platforms not only echoes classical persuasive techniques but also adapts them to the new cognitive and behavioural dynamics of the digital audience. Rhetorical figures, though rooted in classical tradition, demonstrate an extraordinary capacity to evolve and renew themselves in response to the shifting communicative needs of contemporary society.
In the digital age –and beyond– their role will not only persist but expand, integrating new technologies and expressive forms to continuously strengthen and enrich persuasive language in all its manifestations.

Conclusions

Technological evolution has transformed communication tools, introducing new media that have accelerated the transformation and hybridization of languages. Visual languages, better suited to the speed demanded by new media, which shift primary attention from words to images, have begun to adopt elements typical of digital communication (such as *emoji*) and/or rework social rhetorical forms (like *memes*) within 'metropolitan' advertising formats such as billboards and posters.
Visual codes adapt to the platforms and rhythms of digital communication, requiring verbo-visual message structures to be reconfigured in response to accelerated and increasingly 'private' image consumption. Commercial communication, which originally codified visual language, now enhances the expressiveness of everyday visual practices

through new rhetorical forms. These offer valuable insights for other domains, such as technical communication and scientific dissemination, which can borrow and adapt advertising's engagement strategies.
The same codes can also be used to develop new languages for digital shop windows, potentially integrating multimodal sensory platforms. The commercial communication of the last century, particularly the visual rhetoric seen in the design of Olivetti's store displays around the world, remains a meaningful reference point in understanding the relationship between visual language and contemporary culture.
This research acknowledges the continuing relevance of the static image in print advertising as a foundational model for today's communication channels. These channels can transfer the efficacy of verbo-visual synthesis to other contexts, beginning with the semantic and syntactic 'structure' of the image. The focus is on the visual transposition of classical rhetorical figures, taking cues from advertising's verbo-visual strategies, which were among the first to apply a scientific approach to the rhetorical use of imagery.
The static image of the printed ad serves as a reference for identifying effective communicative formulas that may be applied in cultural, educational, and entertainment contexts, as well as in adapting project representation to the formats of new digital media.
More recent and still-unpublished research into prompt-to-image generative applications underscores the rhetorical weight carried by visual structures in the communicative power of advertising imagery. These experiments suggest a valuable foundation for developing new rhetorical formulas across cultural, didactic, and ludic domains. *Mutatis mutandis*, the gradual adaptation of rhetorical codes, first across different commercial media, and then into digital environments, draws attention to the growing importance of engaging with artificial intelligence tools, which are increasingly shaped by the structures and rules of natural language.

Credits

Although the paper was jointly conceived, Michela Rossi is the author of the section 'Words and Images, Language Codes and Verbo-Visual Rhetoric' and the related images; Sara Conte is the author of the section 'Olivetti Communication: Between Aesthetics, Innovation, and Culture' and the related images; Greta Millino authored the section 'Advertising and Rhetoric: Evolution in the Digital Age – New Forms and Future Perspectives' and the related images. 'Introduction' and 'Conclusions' were written jointly.

Notes

[1] Enciclopedia Garzanti di Filosofia, 1981, under the corresponding entry.

[2] The statement is attributed to Henry Ford, a major innovator of the twentieth-century industrial production system.

[3] The company's activity spanned from 1908 to 1999, the year in which Olivetti's profile changed significantly in terms of operations, organization, and corporate structure.

[4] In 1928, Servizio Pubblicità (Advertising Department) was introduced, initially directed by Adriano Olivetti and formally established in 1931. This office replaced external agencies and freelance artists who had previously created posters and advertisements. It was initially headed by Renato Zveteremich, and included designers and intellectuals such as Xanti Schawinsky, Edoardo Persico, Marcello Nizzoli, Luigi Figini, Gino Pollini, Bruno Munari, Luigi Veronesi, Giovanni Pintori, et al.

[5] In the early twentieth century, thanks in part to the introduction of typewriters, the typist profession became one of the few viable paths to economic emancipation for Italian women. In 1923, a Royal Decree introduced typing as a subject in technical schools, and in 1931, it was extended to schools with a commercial focus.

[6] The production shift coincided with Adriano Olivetti's increasing role within the family company, becoming general manager in 1932 and assuming the position of president in 1938.

Authors

Michela Rossi, Department of Design, Politecnico di Milano, michela.rossi@polimi.it
Sara Conte, Department of Design, Politecnico di Milano, sara.conte@polimi.it
Greta Millino, independent researcher, greta.milino@gmail.com

Reference List

Aristotele (1994). *Poetica*. Milano: RCS Rizzoli Libri.

AA.VV. (1958). *Olivetti: 1908-1958*. Ivrea: Olivetti & C.

Barthes, R. (1964). Rhétorique de l'image. In *Communications*, 4, 1964. Recherches sémiologiques.

Bistagnino, E. (2018). *Il disegno nella Scuola di Ulm*. Milano: Franco Angeli.

Bonsiepe, G. (1966). *Visuell/verbale Rethorik*. ULM 14/1966. Trad. it. Rettorica visivo/verbale. Marcatrè IV-22. p. 217-232. Milano: Lerici.

Conte, S. (2016). Dalla macchina da scrivere all'icona. Il colore, identità delle Olivetti. In V. Marchiafava (a cura di) *Colore* e *Colorimetria. Contributi Multidisciplinari Vol. XII A*, pp. 239-248. Milano: Gruppo del Colore - Associazione Italiana Colore.

Depero, F. (1931). *Numero unico futurista Campari*. Rovereto: Edizione D. Campari & C (Tip. Mercurio) Ristampa anastatica: L. Caruso (1980) (a cura di) *Il futurismo* e *l'arte della pubblicità. Numero unico Futurista Campari*. Firenze: Spes-Salimbeni.

Depero, F. (1933). Manifesto futurista della poesia pubblicitaria. In *Dinamo Futurista* n. 2 - Marzo 1933.

Fornari D., Turrini D. (a cura di) (2022). *Identità Olivetti. Spazi* e *linguaggi 1933-1983*. Zürich: Triest Verlag

Fiorentino, C. (2014). *Millesimo di millimetro. I segni del codice visivo Olivetti 1908-1978*. Bologna: Il Mulino.

Gruppo Mu (1970). *Rhétorique générale*. Trad. it. *Retorica generale. Le figure della comunicazione*. Milano: Bompiani, 1980.

Kahneman, D. (1973) *Attention and Effort*. Hoboken (US): Prentice Hall.

Kjeldsen, A.M. (2012). Pictorial Argumentation in Advertising: Visual Tropes and Figures as a Way of Creating Visual Argumentation. Topical Themes. In *Argumentation Theory: Twenty Exploratory Studies*, Argumentation Library 22, Springer Science+Business Media, 239-255.

Labò, M. (1957). *L'aspetto estetico dell'opera sociale di Adriano Olivetti*. Milano: Gorlich.

Persico, E. (1935). Un negozio a Torino. In *Domus, n. 92,* pp. 47-48.

Rossi, M., Buratti G., Millino G. (2022). Sinergie di linguaggi, figure e pattern per la retorica del Metaverso. Dialoghi, visioni e visualità. In E. Bistagnino, C. Battini (a cura di). *Dialoghi/dialogues. Visioni* e *visuali/Visions and visuality*, pp. 1893-1908. Milano: Franco Angeli.

Sweller, J. (1988). Cognitive Load During Problem Solving: Effects on Learning. In *Cognitive Science*, 12, 257-285. http://dx.doi.org/10.1207/s15516709cog1202_4.

Villari, A. (a cura di) (2009). *Manifesti. Pubblicità* e *vita italiana 1895-1945*. Silvana Editoriale

Vittorini, E. (1939). *Raccolta di 16 tavole pubblicitarie per la Studio 42*, a cura dell'Ufficio Tecnico Pubblicità. Milano: Ed. Olivetti.