

Creative path for fighting the monotony of a modern city: ingenuity of handcraft material

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The thesis evidences the author's creativity, by presenting a few works of the last years.

Luisa Benedetta Rosatelli was selected by the Biennale Off, which formed part of the activity of the Biennale Giovani Artisti 1997. She has produced for several years art objects which have often been chosen for Public Relations or Industrial Communication activities.

INGENUITY OF HANDICRAFT MATERIAL



TANGO FRIZZANTE, brooch

To combat perfect design and to avoid the industrial trend to lose any personal imprint, dissolved in clean CAD style, a strong contact with the working material is necessary, a keen interpretation of re-cycled object, steel thread, solder, surreal colours, plastic shreds, pieces of bark, texture of obsolete electronic devices. Design evolves where only a Darwinian process leads to the optimised form; only then do you realize that when an idea is initiated from a vision, transformed into a drawing, taking shape in your hands without input from the rational mind: only such design has true progression and your enjoyment increases.



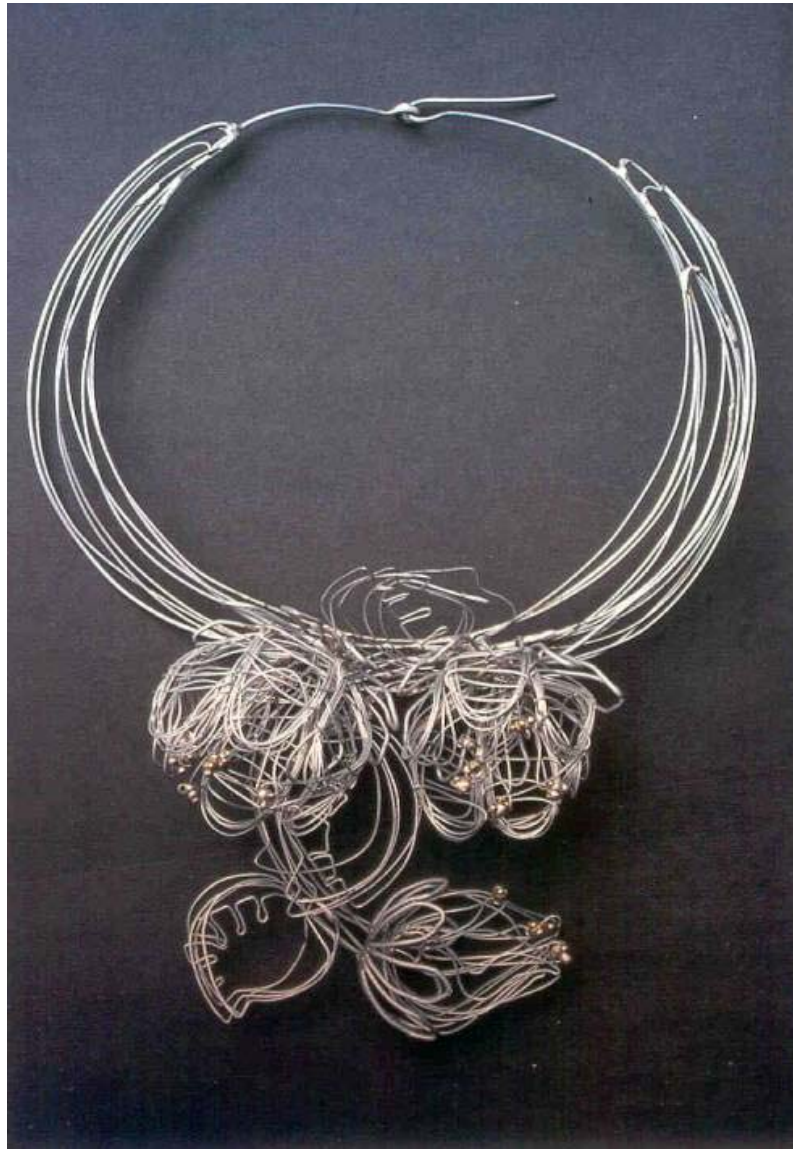
ANTENNE FLOREALI, necklace

Even speaking of applied art, the enjoyment aspect should never be neglected. Let us not pretend intellectual superiority and let us still be interested in art through study and practice, a method which may be described as doing, doing, doing. I hope I have defined my own style of form and craft, which some of my friends have named "**Ingenuity for Handicraft Material**", a concept which, I believe, synthesizes the most significant aspect of my activity.

The **Materials**: objects which hold a particular significance and are transformed into other object with other significance.

The **Handicraft**: trying to derive objects from one's brain, from one's eyes, but especially by using one's hands.

The **Ingenuity**: because no other word, I believe, describes this concept: ingenuity is the willingness not to accept the polished technicalities, the spotless and perfect design, the silicon-born shape, with the belief that in any creative action the humorous standpoint should not be neglected.



ANTENNE FLOREALI, necklace

Somebody will judge these works, the engagement, the imagination, the formal following of academic procedures, the ingenuity (not the genius!) that neglects them.

Somebody, navigating to this site, will see, will judge, and will be satisfied, or surprised, or bored, or – I hope – amazed by the deliberate imprint of my handicrafts. Anyway, after completing my studies, I realized that, fortunately, material is always a source of fatigue and dirtiness; the handicraft is always a source of pain and impatience, and ingenuity of childish creativity should always be present as on a Christmas morning.

Art in the year 2000 is not only industrial design! Every architect should be allowed to touch a drawing board only after an extended training with pastel colours and Pongo, to manufacture toys, to invent dreams for depressed people, to colour forgotten walls.

DIRECTIONS FOR CREATIVITY

I desire that the use of re-cycled material is evident as the source for making the objects that I visualize. Material taken from nature, barks, seeds, woods, bones, stones, either has a formal life of its own, or is forced by a particular vision of mine into a final form suggested by my conceptual insight. On the contrary, materials originated by industrial activities, electronic components, plastic bottles and the like, have a more flexible arrangement. In other words: for natural material I feel that very few details should be added for reaching the desired significance: the creative act is lighter and more respectful, less materialistic and less alienating. The bark or seeds shouldn't be processed and often are left as found.

Industrial material, instead, hasn't lived a natural life of its own, unless connected with other objects or with some kind of human activity. So, it is possible for it (in an ethic, intimate and creative sense) to be re-cycled by hands less respectful than those of its original creators. That's why electronic components may become leaves or galaxies; bottle shreds may become flowers; metal sheets and threads, rubber parts and electric connectors may turn into original objects and are likely to create phantasies for a receptive and imaginative observer.

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