

Starting from a research on the progressive activities of the Italian company Olivetti – materialized after World War II through the design of products, sociocultural services, architecture and urban planning – Beto Shwafaty investigates certain episodes of this modern techno-industrial enterprise in which cultural languages supported a socio-political project for progress.

This art project, under development through several stages since 2011, takes the historical Olivettian postwar episode as a field of fruitful reflection on the implications of social, corporate, political and cultural practices related to a specific legacy of European modernism. And this legacy becomes interesting both for the diversity and extent of its formalization as by the ideology informing it. Acknowledging this episode as part of a sociocultural agenda with political goals, provides clues about how social development could be stimulated through technical-aesthetic productions, whose operational responsibility would fit not only the spheres of power, but to everyone involved in the material, subjective and infrastructural productions that allow life in society, including art.

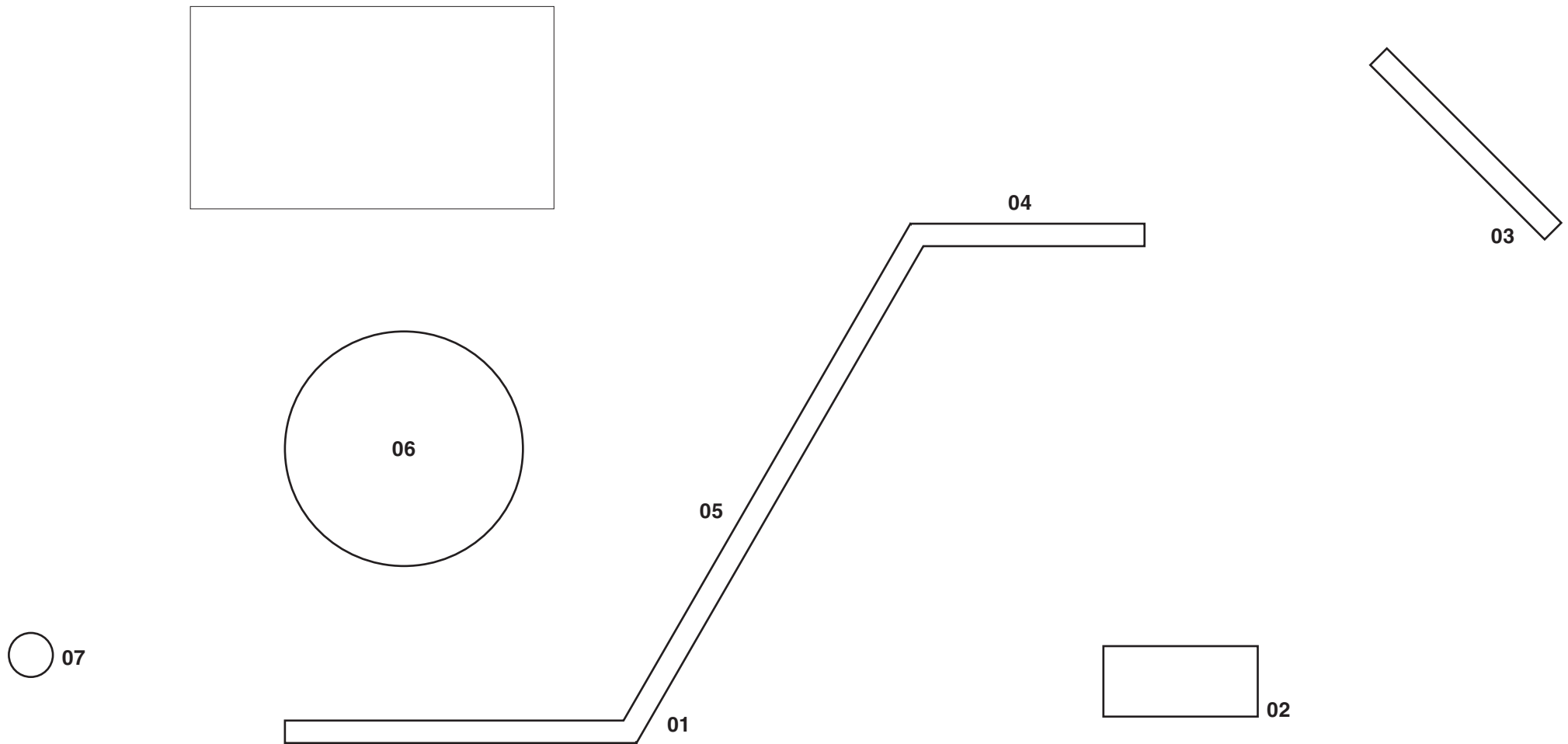
The project involves, therefore, the production of a series of works (installation, video, sculpture and graphic materials) that reflect on some interdisciplinary and philosophical aspects of the company in its moments of public communication, which are, when developing exhibition displays,

office structures, urban environments and industrial devices. Informed by archival material, the project seeks to speculate productively on the possibilities and compromises between aesthetics, design, economy and technology with cultural practices; taking the example of a historical episode located at the turn of a mechanical age toward a new techno-industrial period.

Foundations of the substance of the design: cultural metaphors to design a new future had its initial stage developed within an art residency at Eco e Narciso project (RESO - CRT Foundation for Modern and Contemporary Art, Torino, 2012) and in partnership with Capacete Entretenimentos (Brazil). The first formalization of the project was presented at the 9th Mercosul Biennial (Porto Alegre, 2013) and also had the generous support of the Graham Foundation for Advanced Studies in the Fine Arts (Chicago, 2013). The current iteration of the project has the support of achievement of the Museum of the City of São Paulo (2014).

BETO SHWAFATY
FOUNDATIONS OF THE DESIGN SUBSTANCE
CULTURAL METAPHORS TO DESIGN A NEW FUTURE





01 The promise of a new transparency, between the inside and the outside – a facade transformed into time-line (after the factory facade of ICO IVREA – 1939) 2013. Structures in metallic profile, automotive paint, galvanized steel tiles (trapezoidal), plexiglass sheets and UV printing. 4 panels with a total measure of 2.75 x 9 m linear.

02 Design, art and industry (display from the Spazio work-table designed by studio BBPR for Olivetti , 1959) 2014. Metallic structure, led, wood, glass and printed material. 1,6 x 1 x 2,16 m.

03 Visit to a factory, 2014 (in development). Full HD video projection (sound, colour, 7 min aprox) screened over panel (metallic structures, high contrast projection screen, wood. 2,75 x 0,4 x 4,2 m).

04 Study for the transformation of architecture into a communication structure – Centro direzionale (after Palazzo Uffici, Olivetti IVREA), 2013. C-print on archive-type paper in aluminium frame with passpatour. Edition of 3 + 1 AP. 29x21cm / 69x61cm (framed).

05 Critical Design: reinterpretations of graphic and promotional material from Olivetti, 2013/2014. C-print on archive-type paper in aluminium frame with passpatour. Edition of 3 + 1 AP. 29x21cm / 69x61cm (framed), each.

06 Operational structure for a conceptual field: Centro direzionale (diagram transformed into structure), 2013. Metallic structure, mdf plates with CNC engraving (bas relief), automotive paint, sand blasted tempered glass and engraved granite. 12 m² (three modules measuring 2,05 x 2,4 x 0,05 m each).

07 Transitional object (from mechanical to electronic), 2014. Metallic structure, automotive painting, Olivetti typewriter machine (lettera 85 with changed keys) and machined granite base. 1,42 x 0,5 m (diameter).