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## ABSTRACT

*Art and design: from the image to the object*

The ability to imagine something that does not exist, and the actions we adopt to realize it, are at the heart of every "project" approach to reality; this planning tension, as it is commonly understood today in institutional settings, is called *design*. The complex figure who implements this process is the *designer* who tries to preserve and improve the qualitative value of the individual's life within their complex network of inherent relationships, as well as nurturing the "catalogue of images" related to this endeavour.

The present, with its weight of complexity, sends us a multiplicity of signals and contradictory situations, referable to different possible scenarios; traceable signals in richly evocative and concrete works, where the values of art and those of a specific *design* are simultaneously present.

More often than not we can observe how a certain *design* is partly disconnected from the logic of industrial production. Developing the idea of a prototype and unique object means that we are approaching the idea of an exclusive piece akin to a work of art and, therefore, a passage, a crossing of borders, towards a purer concept of artistic expression.

The relationship between art and *design* is now evident, where only some circumstantial references are different.

Having thus defined the field where *art-design* and a certain experimental craftsmanship move, this paper intends to clarify how this specific creative activity is wholly aimed at realizing a fusion between art and life, emphasising an experiential threshold between the conventionality of the everyday and the exemplarity of the creative act, that is by giving substance to the act of living by infusing it with an artistic vision.

Understanding art - design and the way it becomes an object has at its basis the idea of thinking through images, the interpretative key that makes those creative spaces that lie between thought and action accessible; spaces in which a profound communication of knowledge occurs, given that the pure reality of the images brought to life expresses an awareness of the existential reality in which the present that gave it life is inexhaustibly reactivated.

This reality, which is implemented through a cluster of images and projects that flow in an ungovernable and autonomous manner, creates a colloquial connection from object to the individual and vice versa. In the incompleteness of the dialogue with the concrete and finished forms, the images constitute themselves as a significant and poetic filter that overlaps with the use and daily gaze of the object.

This sensitive world is thus partly revealed generating the possibility of an enhanced engagement in life.