

CARA \ DAVIDE x Park Associati

In collaboration with Fantini Mosaici

Estetiche Sommerse — Unveiling hidden beauty

Discarded printed circuit boards stacked in the back of a shed, a series of risers that have ended up in the waste basket of an atelier. These objects go unnoticed because they cannot be attributed to any predefined aesthetic canon, they are hidden or lost, their existence reduced to a mere technical and functional value.

An Electronic Terrazzo

Since the times of Magna Graecia, potsherds and broken vases were used to create a type of flooring we would now define Venetian-style flooring, often used for terraces. By mixing two components, a binder and an aggregate, infinite aesthetic possibilities can be created.

In modern society, the most commonly discarded items — besides pots, plates or jugs — are the things that increasingly surround our existence: electronic products. CARA \ DAVIDE imagined a contemporary *terrazzo* where the flooring aggregates are replaced by discarded microchips and printed circuit boards.

A Materozza Collection

Traditionally used in foundry processes, the *materozza* (riser) is a liquid metal reservoir that is subsequently discarded in the casting's finishing phase. While the casting is cooling, the metal shrinks and the *materozza* gradually compensates for all the piece's naturally-occurring shrinkage. Once the solidification process is complete, the *materozza* is sawn and reused for other fusions.

CARA \ DAVIDE's fascination with the *materozza*'s funnel shape led them to reflect on the aesthetic potential that this waste product could take on today. This change in perspective generated a collection of side tables and stools.

Some shapes are endowed with particular magnetism, so much so that a single look is enough to imprint them in the mind. Salvaged by CARA \ DAVIDE, the printed circuit boards and the risers are turned into archaeological finds that tell the story of craftsmanship that so far seemed to have only one single functional point of view, well distinct from the aesthetic one. The products resulting from processes that according to some technical standards are considered faulty — such as the boards used for the electronic *terrazzo* — or those that are considered merely functional to a process aimed at the realisation of other products — such as the *materozze* — are commonly deemed to be industrial or artisanal production waste. Putting aside this categorisation dictated by a single point of view, CARA \ DAVIDE's purpose was to bring to the surface an impartial view of the submerged aesthetics of our time.

Estetiche Sommerse is a set of two experimental works originating from the research of the multidisciplinary design studio CARA \ DAVIDE, designed and realised by invitation and with the productive supervision of Park Associati, thanks to the collaboration of Fantini Mosaici. In the Park Hub exhibition space, flat surfaces (flooring) and sculptural elements (side tables and stools) are evidence of the designers' interest in the details that are the result of technical requirements and are observed with no aesthetic prejudices.

The jetty at the start of the exhibition invites visitors to walk freely on the paving work and to turn their gaze to their own steps. The white flooring surface at the main hall's entrance is interrupted by a dark rib

that extends the entire length of the space, giving visitors the sensation of being inside one of the printed circuit boards used as aggregates for the floor area. The very same tiles seem to reflect a fragmented aesthetic marked by pixels and micro-bits. The light-coloured tiles are made with fragments of electronic waste using the traditional *terrazzo* technique; the dark ones, on the other hand, are unique pieces where each circuit board is hand-placed.

By raising their gaze slightly, visitors can see three sculptural structures arising from the floor's surface. The three-dimensionality of the stacked tiles draws the attention to the flat surfaces, enabling visitors to discern their details and the various execution techniques. The arrangement of aggregates in the red earth column is dictated by the duos' free creativity, the light grey pyramid features a Scarpa-style composition, while the green sculpture reveals a classic Palladian style. The latter extends to the cornice overlooking the foyer, thus establishing a visual connection with the entrance.

Standing out between the red column and the green structure, a composition of three sculptural elements of different shape and size completes the room. The Materozza Collection fits within the exhibition complex by transforming the funnel-shaped aluminium waste (*materozze*) into the legs of the side tables and the stools. The funnel's circular detail seems to propagate to the round circuit boards engraved in the underlying flooring, thus grounding the aluminium composition to the flooring itself.

The exhibition's story is completed by fragments of the research and other curiosities collected and displayed in the exhibition space's foyer, ranging from salvaged electronic waste to the original prototypes, many of which were made during a short period of residence within the Park Associati practice. Used to interpret shapes and graphic details of the project, old projectors provide a new lens through which its peculiarities can be seen.