



ALESSIO BOSCHI NATURE & STONES

SEE PAGE 58

Since he graduated in 1994 at the Accademia Costume & Moda in Rome, Alessio Boschi has been collecting a long series of awards and acknowledgements, a tribute to an impeccable quality, a taste and a style evident from his early beginning. After working with several brands both in Italy and abroad, he is now the owner of his own Bangkok-based brand and he keeps on surprising with multi-function jewels, or items full of small doors and drawers hiding surprises and small secrets: very colourful creations, even exaggerated, though always lively and passionate.

«I do not come from a family of jewellers and I have a much freer, little structured approach to the creation of my jewels as I never have in mind a result to achieve. I can decide to develop a whole collection to widen a sign, a concept, or something that I saw and that struck me. Or, on the contrary, I can start from one of the many particular stones that I always have at my disposal to build a jewel around it. I firmly believe in the energy of stones, in their inner power: often I am not the one who chooses the gems, they «call me» and from here a challenge starts always to surprise and to try to create something different, feminine and new».

Looking at the variety and richness of your jewels, it seems that your sources of inspiration are the most diverse.

«They are, in a sense. Just look around with a minimum of curiosity and you will find inspiration. Since I was a child

nature has always been a safe shelter to me, a source of serenity that has always allowed me to turn difficult moments into positive occasions. It still fascinates me in all its manifestations; I'm thinking about animals and plants, as well as volcanic phenomena, ice, stars, living organisms, biology... My Naturalia collection stems from all this, while Historica develops from a cultural, architectural, historic and artistic background: for a series of rings that aroused a great interest, for example, I took inspiration from the story of Casanova and the Ducale Palace in Venice. My other collection, Thalassa, is directly connected to the incredible beauty of sea depths I was completely charmed by during a diving course».

At Baselworld your jewels caught attention for their opulence, imagination, the matching of wonderful gems... Is there any gem you love more than all the others?

«Given that my favourite colour is violet, as a rule I prefer all unusual and peculiar materials. Therefore, I am fond of black opal, a «difficult» stone, never equal to itself that fascinates me as it changes its aspect at each slight variation of angle and exposure to light; may be it fascinates me as it represents me! Then I love tanzanite, with its deep cobalt blue with violet touches in whose hues you get lost, paraiba that reminds the waters of tropical seas, labradorite, moonstone, pearls...»

Do you have in mind an «ideal buyer» when you start designing a new jewel?

«I hope you will excuse me for the joke that does not mean to be arrogant: I have no target, I have a style, a style grown with me and that now belongs to me and makes me recognisable. I only think about creating jewels that are feminine, delicate, able to arouse emotions. To be honest, I would find it difficult to work having in mind a rigid range of price or age».

You will probably have to compromise in a way...

«Of course! For example, I work a lot with China where certain kind of stones are requested, those classified as precious, apart from some exceptions such as rubellites and tanzanites. The other gems, even very rare or extremely peculiar, are seen as too cheap, so there is no point in insisting. I only say that, where possible, I prefer non «mathematical» approaches».

What can you tell me about your choice

of moving to Bangkok?

«Bangkok is the world centre for stones, both for cutting and for the wide availability of material and expert selectors at reasonable prices. Just think about the quantity of gems needed to select those necessary for a jewel of certain dimensions with degrading stones and hues of colours, as it is often my case! And then, when compared to Italy, it is, all in all, a faster, more dynamic and proactive society open to changes. Not to mention the Italian tax system and the poor export rebates».

In these conditions, does it still make sense speaking of «Made in Italy»?

«Today more than ever. And I am speaking based on my experience as I have practically always worked abroad. "Made in Italy" jewellery is extremely requested as it is synonym of refinement, research and respect of proportions, of a taste that has never been extreme, as sometimes the north-European one is, nor approximate, as we notice in some oriental jewels. These are not common places but reality as our jewellery is imbued with our history and culture. My jewels are realised in Bangkok but I coordinate an international team and I personally follow each single step of the realisation, from the design to the wax mould and so on in a maniacal way. Of course this is a currently debated issue, but I am personally more interested in «how» than in «where» a jewel is realised».

Which jewels do you like?

«Besides names, I am moved by extraordinary jewels daring to go beyond conventions, or on the contrary, those showing the most classic among perfections, that concerning proportions»

You have been working for so long in this sector and the last few years have certainly not been easy ones. Haven't you got tired yet?

«The moments of difficulty or dejection are regularly swept away every time I see one of my jewels completed, each of them taking months of work. Every time is the same emotion and every time this emotion is different. I think I will never get tired. And then, I am a person full of ambition where the word ambition has a positive connotation to me: far from presumption, arrogance, careerism, it is the drive to go always on, to improve oneself. It stems from doubts, from what I have done, I could do or I could have done: it is the only certainty I have!».

