4106GD **Discourse**

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Green Group

Draft Craft Manifesto

Publication Design x Drawing

Reaserch

What primarily caught my attention on the Draft Craft Manifesto was the concept by Ulla Ermeströng of the “economy of gifts” expressed in point n. 4 of the manifesto itself: the way I interpreted it was as an “exchange of knowledge”. Knowledge is also an essential key of her theory, as she expresses that “sharing recipes” (point n. 9) is valuable: how is one’s interest/passion/hobby born if not by seeing it being done by somebody else?
Almost like a key-chain of words, the concept of knowledge has led me to the concept of learning: how does one person assimilate skills? The answer is through our senses. In the case of craft in particular, the concept kinaesthetic learning offers an overview on how, with time and practice, repeating the same kinds of movements with our hands helps us register tactile knowledge that later on develops into skills.
After all of this absorbing of skills, one needs to know how to put them to use: under suggestion of my course-leader, I read Enzo Mari’s “Autoprogettazione” (which I was lucky enough to read in two different languages).
In order to create something from scratch, under nobody else’s direction but ourselves’, one must be able to self-design a plan on which steps to follow in order to reach a final outcome, to predict which direction the project is going to take, and to do this one must be well past knowing their practical skills: I researched the term “craft” on the Cambridge dictionary, and it is reported as “skill and experience, especially in relation to making objects; a job or activity that needs skill and experience, or something produced using skill and experience”. This signifies that the planning of one’s project itself is craft already.

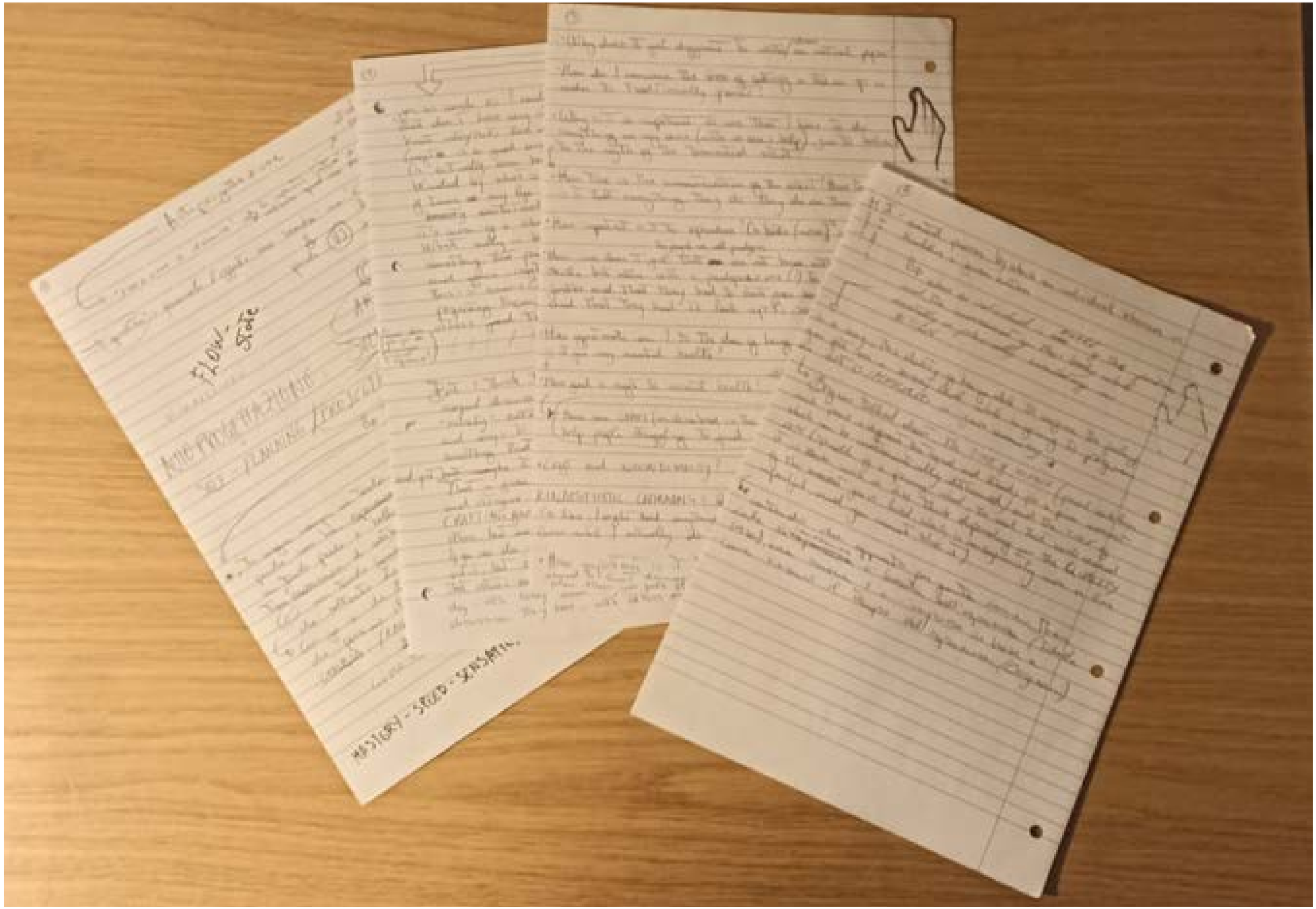
<< Quality is determined when the shape of a product does not “seem” but simply “is” >>

By Enzo Mari

“Autoprogettazione”
Enzo Mari

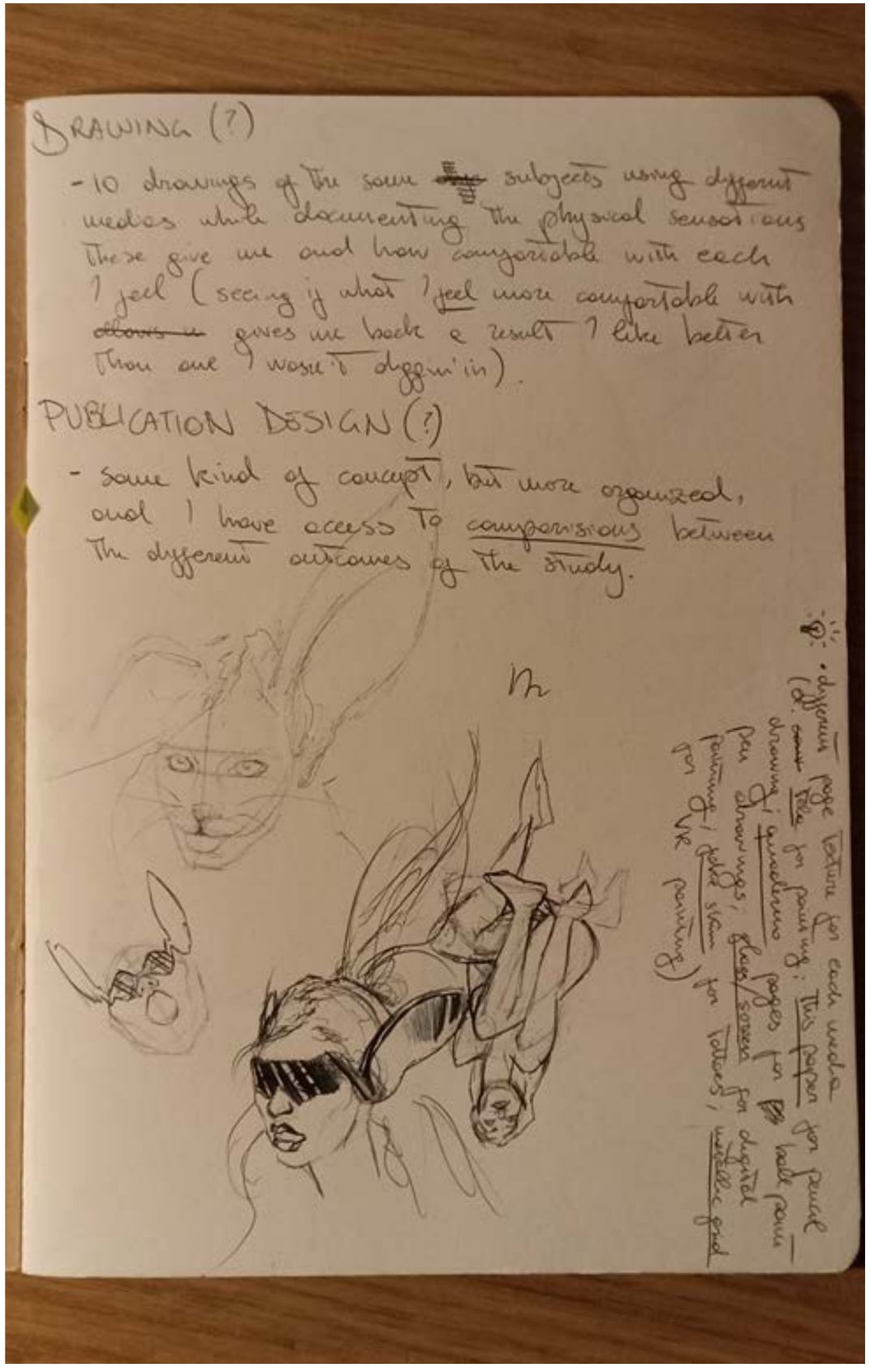
VAK Learning Styles

Ulla Ermeströng



Project Proposal

“How is one’s interest/passion/hobby born if not by seeing it being done by somebody else?” I asked myself.
Growing up, I believe my passion fro drawing, painting and art in general was born the exact moment my mom played a Disney VHS for me: I loved the Disney princesses, how they moved, how they transformed in some sequences, and mostly what they looked like. I just wanted to do the same, so I started portaying them.
For this project, I thought I would just do the same, draw somebody that inspired me, but I found the idea of making a series of 10 drawing a little bit boring.
I really wanted to incorporate the kinaesthetic value into my final outcome, though, and then the idea of including different medias striked me: the tactile value would allow the person looking at the drawing to also touch them and feel them, perceive them as real.
I kept on ruminating, and re-reading the manifesto I focused on point n. 9, the one talking about recipes: I thought I could make a texture book portraying the same thing on different materials, using different medias and using different types of craft to recreate them on one side, while on th other I would report what they felt like from a VAK (visual, auditory, kinaesthetic) Learning point of view.
The project is directed to people who are passionate about art and that let their intrusive thoughts (such as “I will never be able to ex. draw/paint this!”) win them over: the book should inform them on how to approach said medium, what to look out for, and what to expect and to enjoy while exploring it!
The project is also a hybrid between analog and digital, and this felt really important to me, as a lot of times “digital crafts” are not perceived as crafts at all, but as the Cambridge Dictionary reports, craft is the ability to use a set of skills, no matter what on.
On this note, what should I draw? At the time of the briefing of the project, I had just discovered artpop singer Caroline Polachek, who with her latest album “Desire, I Want To Turn Into You” (2023) crafted a hybrid experience, using analog and digital elements in almost every song: this plus the fact that wonmen’ faces are a comfort zone of mine, it just felt natural Ii went for this direction.



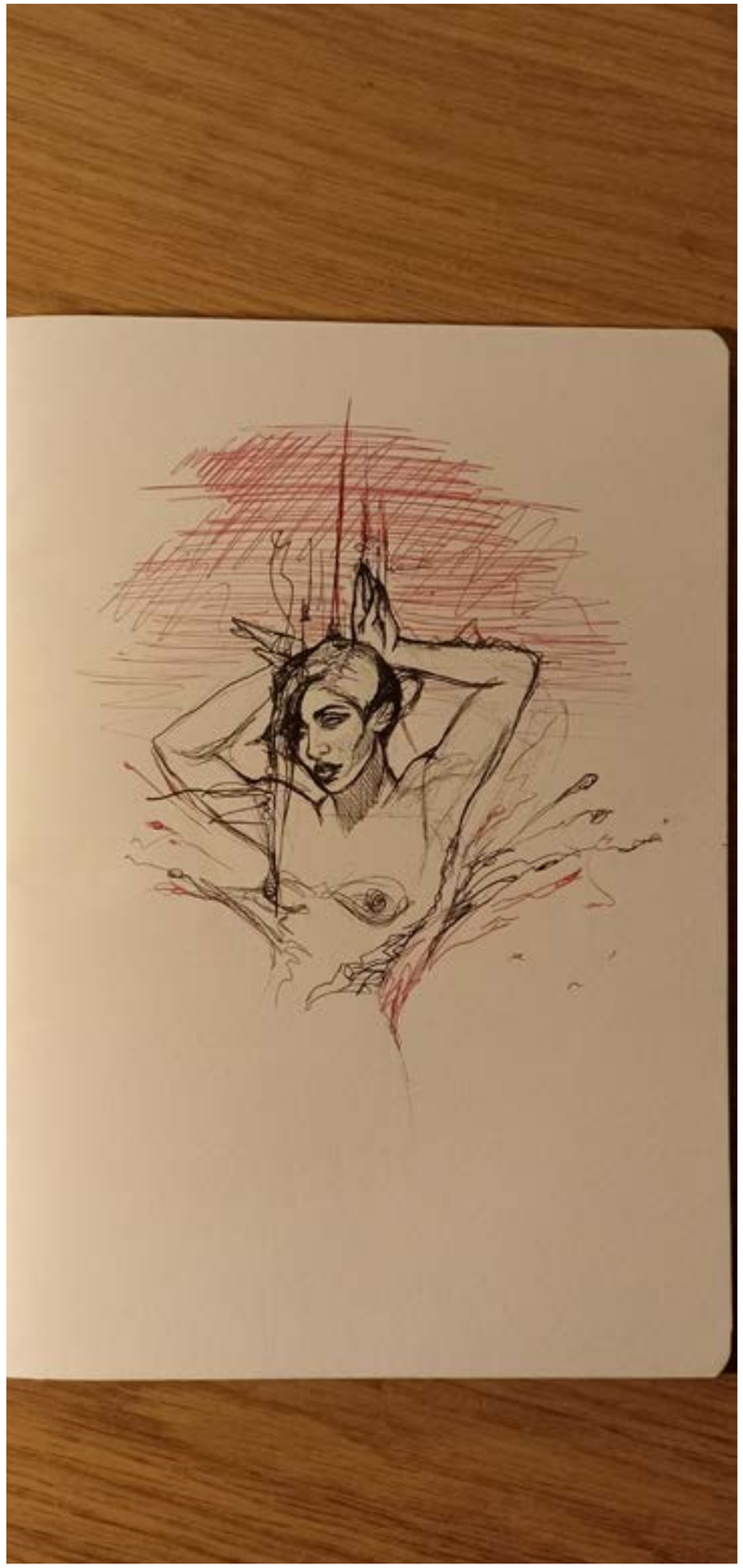
“Desire, I Want To Turn Into You”
Caroline Polachek, 2023

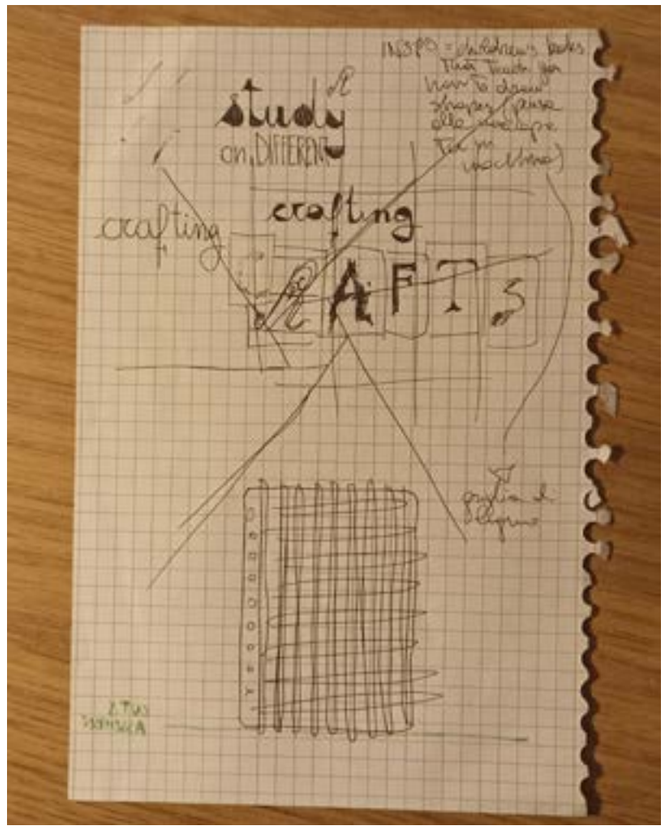
Picture of Caroline I ended up drawing. I did not want anything to aesthetically daring, as the subject I chose had to serve as some sort of “flat base”.

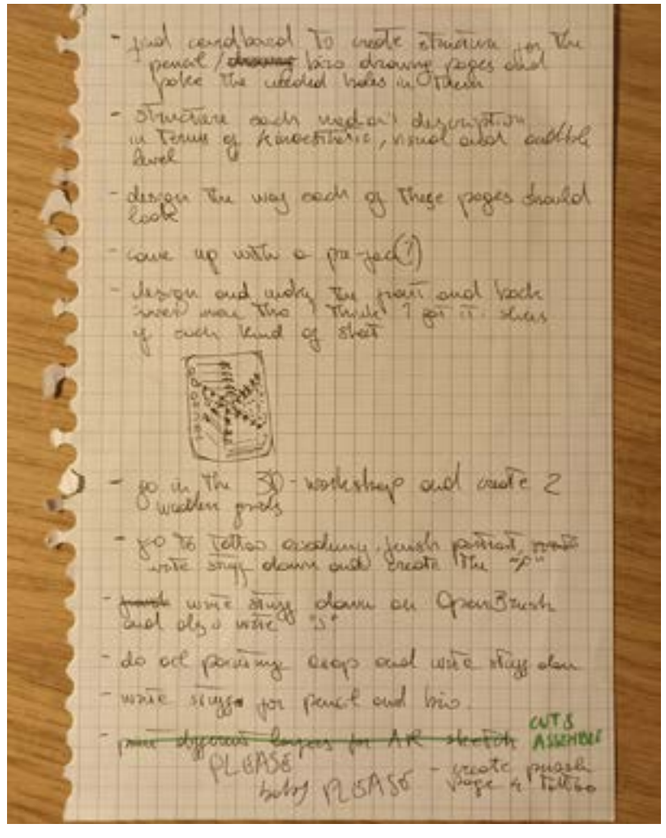
Development

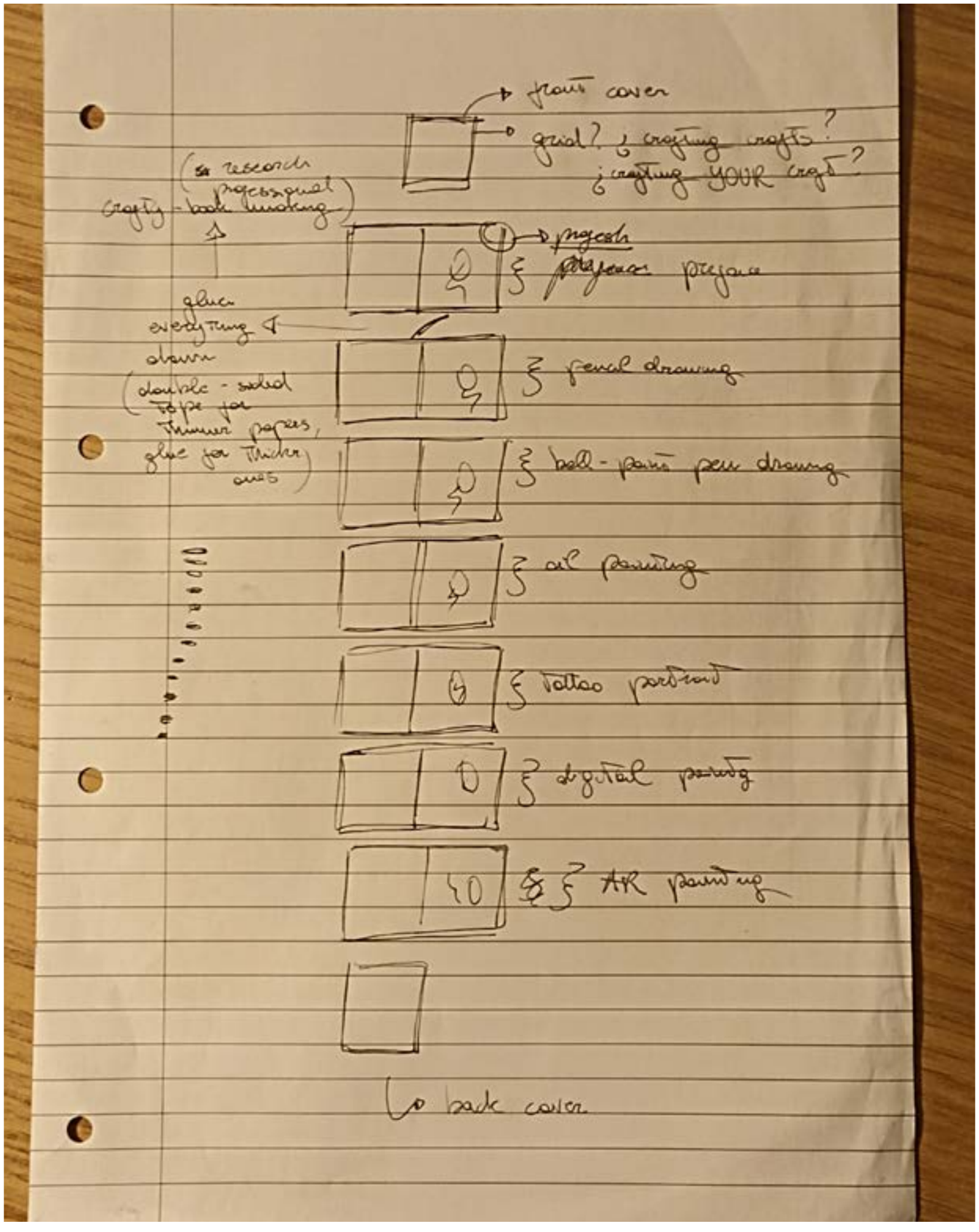
I definetly underestimated how much effort this project would end up taking: I tried to approach it in a “Enzo Mar-esque” way, planning out what I needed to do, from first to last step.
I knew I had to realize the portrait first, whilst writing down notes that I would have then reported into the book, but I probably lost track of time, getting lost in the process,
Once I had all of the portraits ready (or at least almost finished) as well as the various notes, I startes sketching up designs for the different texts layouts.
I tried to predict every obstacle I might have ecountered, but something always caught me off guard, like the time that was running out... or, more seriously, having started tattooing on a piece of fake skin that was too small and having to readapt it to the B3 size format, not realizing that creating a layered print of the AR portrait was too hard even with a surgical incision knife, or trying to figure out how to give the illusion of the AR space in real life.

Overall, though, I enjoyed myself a lot exploring all of these different medias, some of which I had tapped in already and that therefore I started seeing under a differet light, or new ones like the Augmented Reality, which totally captured me, as I felt free to do whatever.








front cover
goal? ¿ crafting crafts ?
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(& research
(psychological)
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glue
everything
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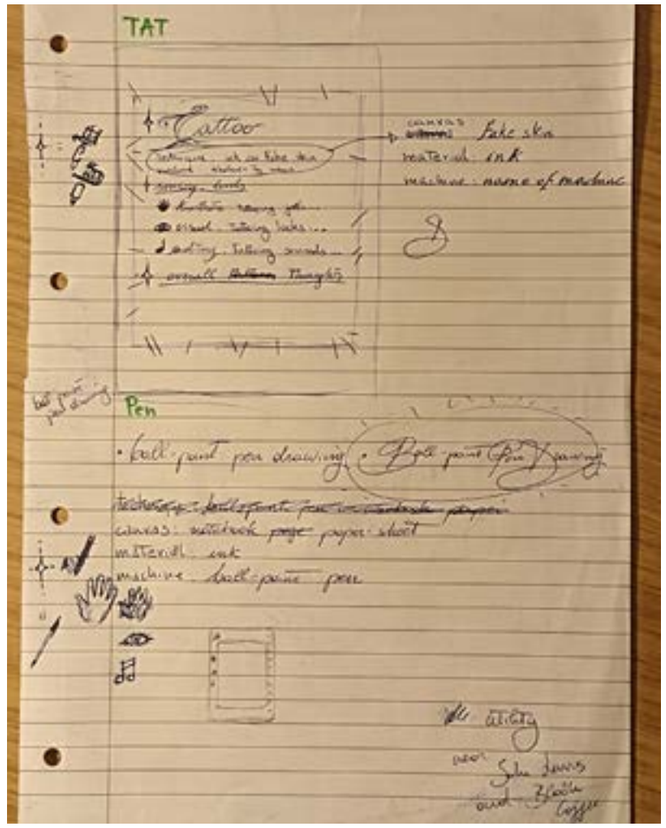
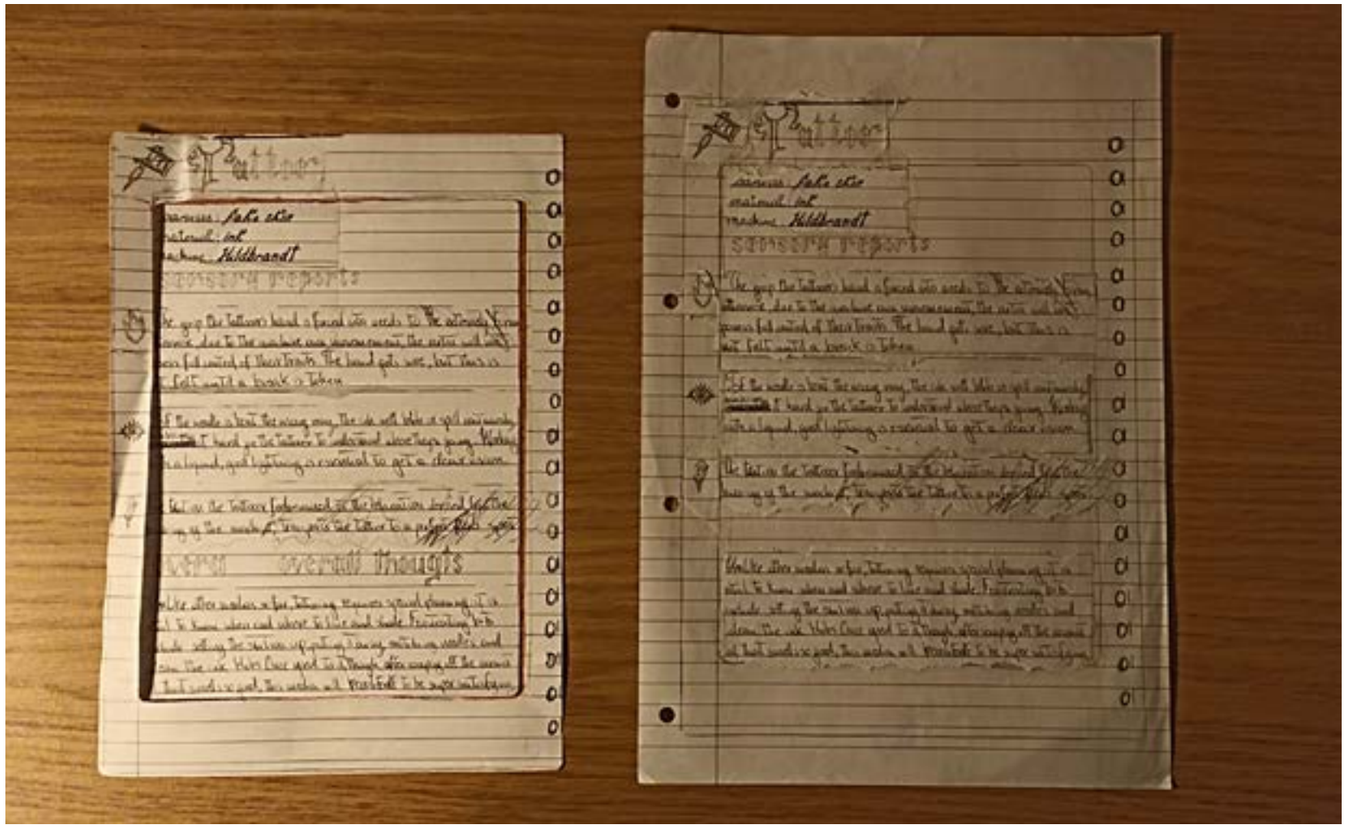
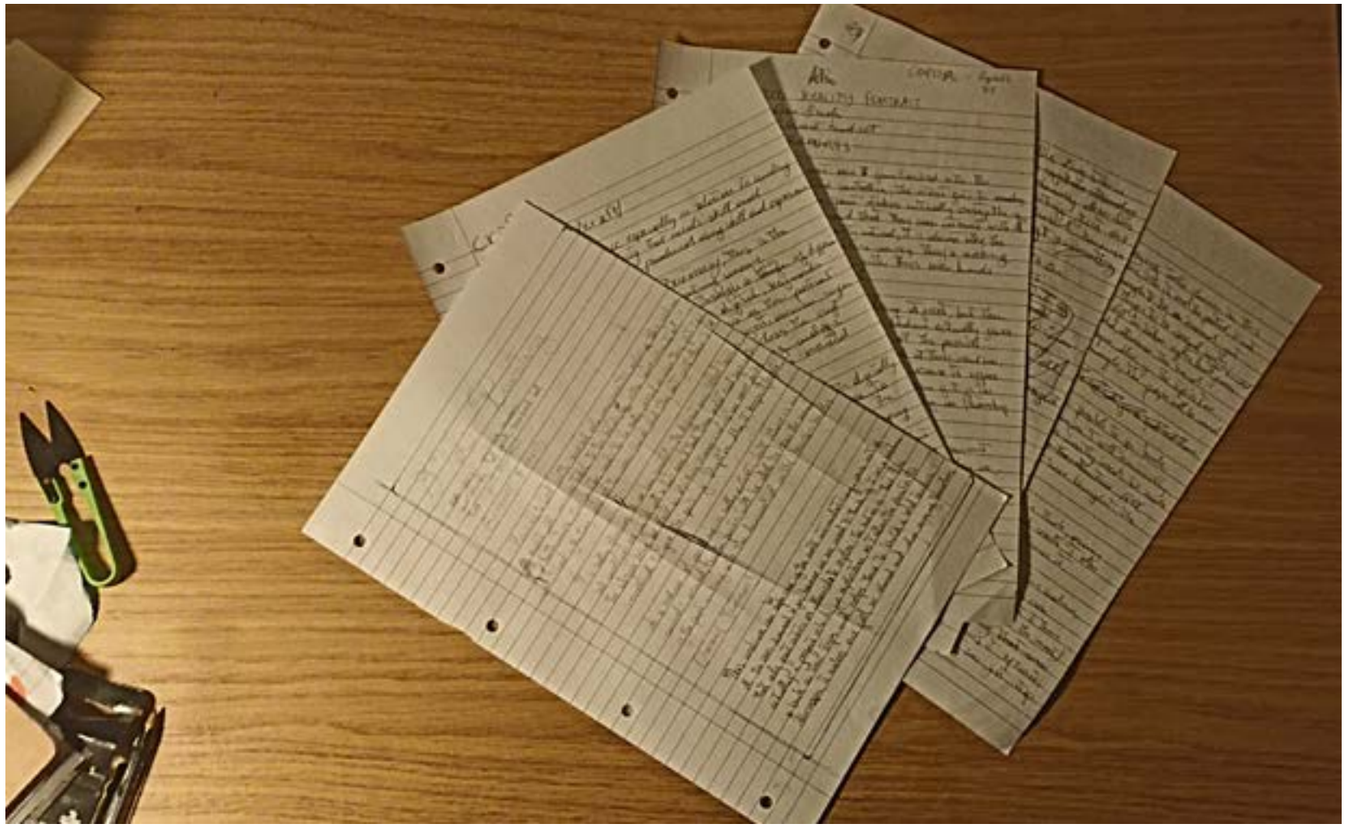


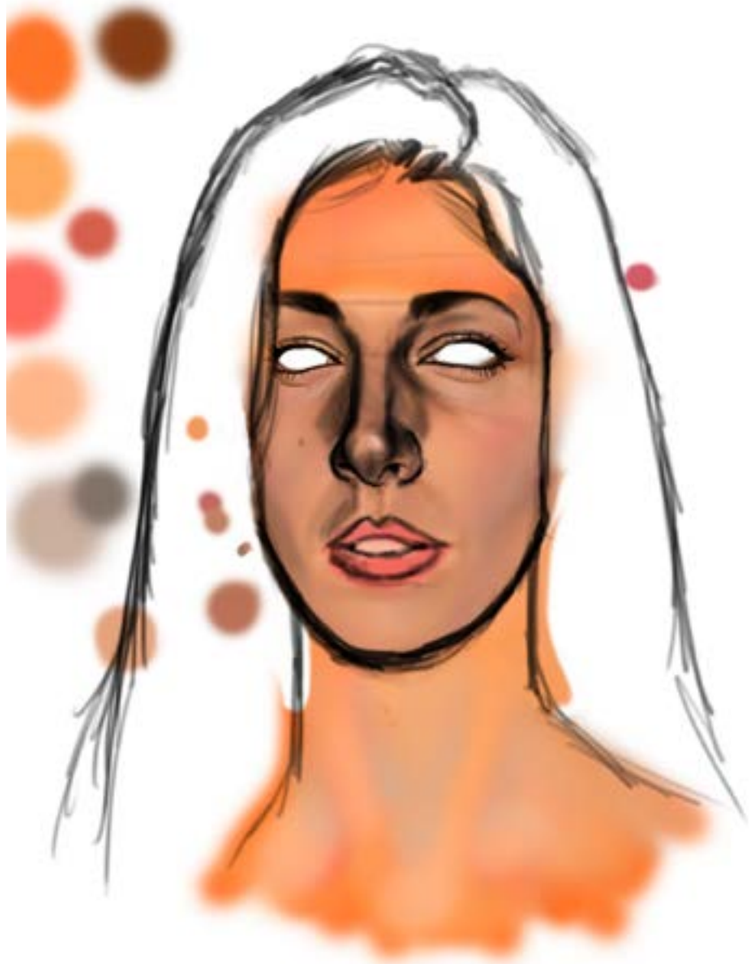




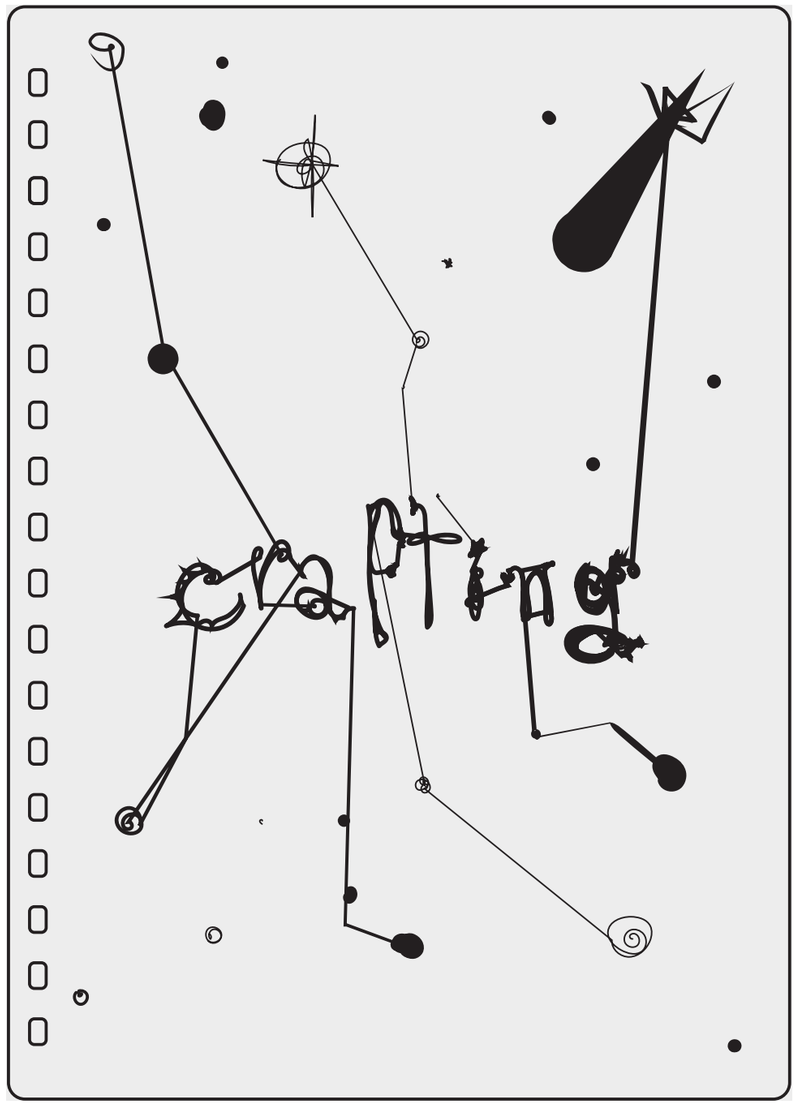
Left: initial layouts for the “sensory reports”

Middle top: “Tattoo” section final layouts and cut-outs

Middle bottom: all of the writing studies on all the different medias.



“Digital Painting” of Caroline, work in progress.



“Cover”, vectors on Illustrator 2020.

Me experimenting with Open Brush for the first time on Quest by Meta.

Final Outcome

The final outcome came out thicker than what I expected it too, and for a second there I thought I was not going to be able to bind it together, but with the help of my housemate, we managed to come out of it with a spiral like binding technique.
Even though I planned it a lot, it still managed to surprise me in a good way: I believe that having an overview of all the different portraits of the same thing shows off the flaws in some media and the highlights of the others, so even for me it ended up being a self-discovery journey, which stresses the importance of kinaesthetic learning: learn by doing.
If someone stumbles on this book, they might be able to say “oh look, I like this style much more than this other one, I think I am going to dig it into it”.
This is because, a lot of times, one understands what they like by contrastingly experiencing something they do not really mind.
The book feels especially pleasing to the touch, as it comes in various materials.
Even though it contains a lot of text, is designed to hopefully impress the spectator visually and leaving them with an image of the book as an organic visual, tactile and, if they listen closely, auditory experience.

crafting

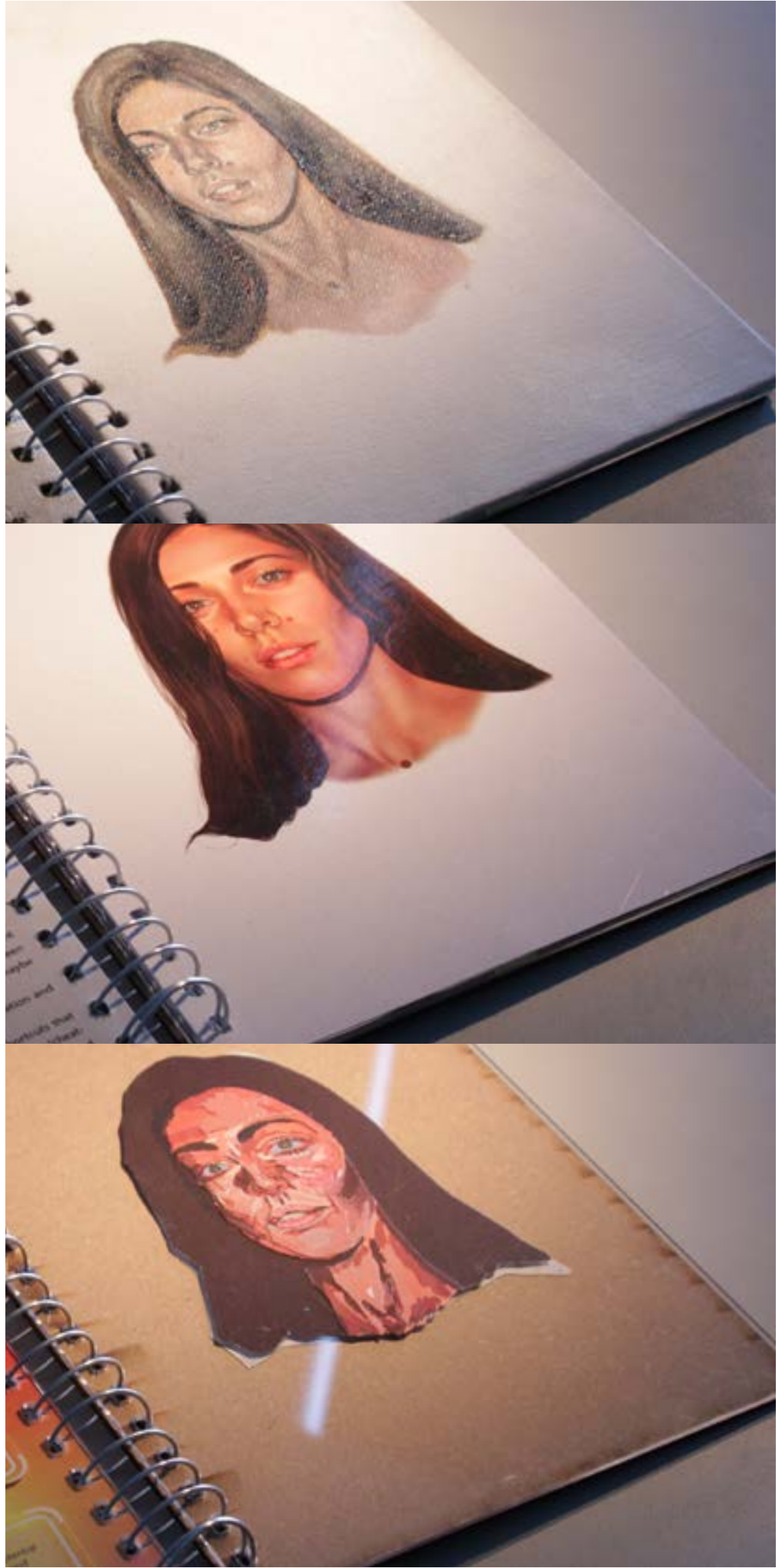
craft

Pencil DRAWING
Sensory reports
Overall thoughts

Ball point pen drawing
Sensory Reports
Overall Thoughts

Pattee
sensory reports
overall thoughts

972 Painting
Sensory Reports
Overall Thoughts

Digital Painting

AR PAINTING