

HCA School of Materials & Design ~ PIC SUMMER PROJECT

This small research project is designed to give you a head start for PIC 2.

We will share what you have gathered when we meet for our first seminar session next term.

You are invited to...

I. ~ CHOOSE ~ DRAW ~ THINK ~ NOTE ~



Left to right ~ Lin Cheung, *Brooches*, c.2001; Junko Mori, *Cell #1417*, 2025; Claire Partington, *The Hunting Party*, 2019

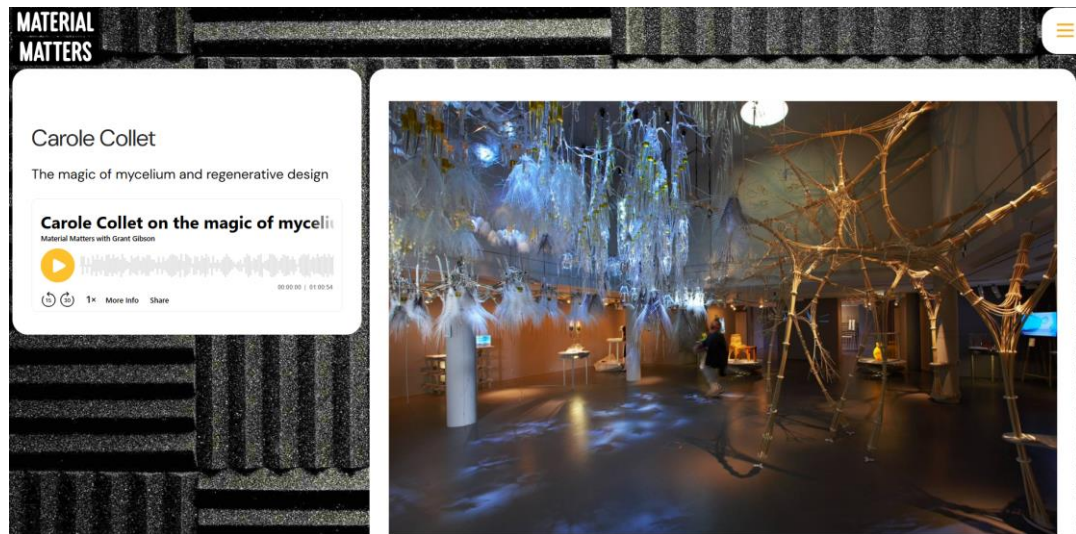
Choose a contemporary (1970 +...) example of ART, CRAFT OR DESIGN that is relevant to and resonant with your developing practice interests.

This could be something that you have seen in person (you could make a trip to visit a site/collection/exhibition over the summer), or that you find in a book, journal, online.

- *Take a photo/download an image and print it out.*
- *Draw your example to slow down your looking and help you to observe it carefully. Make notes of substance, appearance and qualities such as ~ materials, textures, composition, components, colour, finish, size, uniqueness ...*
- *What does your example signify? Does it have a purpose? Is it functional? Decorative? Of value to you? Is it of value to others? Does it specifically communicate a message? Can you work out how it was made from your observations?*
- *Collect some background information ~ Who made it? When? How? Why?*
- *Note what prompted you to choose this example.*
- *Would you classify your chosen example as ART, CRAFT OR DESIGN? What is the reason for your choice?*

2. ~ LISTEN ~ WATCH ~ READ ~

- **MATERIAL MATTERS PODCAST**



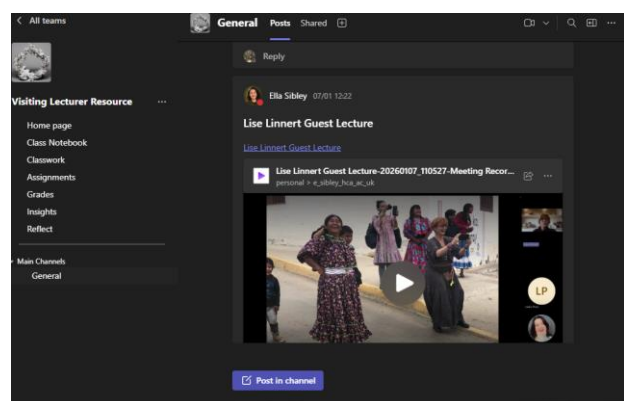
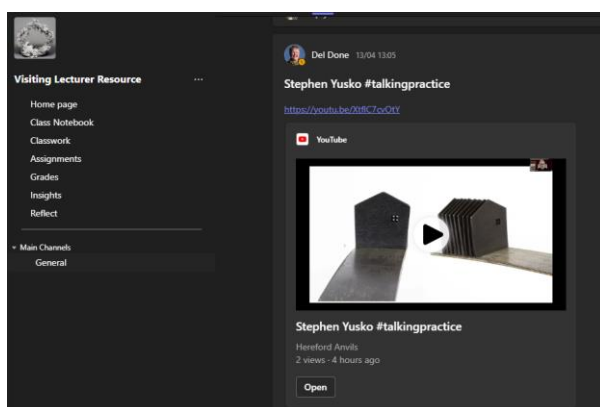
<https://materialmatters.design/Podcast>

Hosted by Grant Gibson ~ craft, design and architecture writer, ex-editor of Crafts Magazine. Gibson talks to a diverse range of practitioners all of whom have material at the root of what they do in some way. There are many episodes to choose from! Available via the Material Matters website and Spotify.

- **HCA TEAMS ~ VISITING LECTURER RESOURCE**

Recordings from visiting lecturers to the School of Materials and Design.

Revisit the ones you enjoyed this past year and sift through to discover new favourites.



EXPERT VIEW

Daniel Charny



Daniel Charny is director at the From Now On creative and cultural consultancy, professor of design at Kingston University, founder and director of Fixer's, and an honorary senior research fellow at London's Victoria and Albert Museum.

Sometimes engagement is for making and sometimes it's through making – there is a difference. For example, when the community gets together to build a barn, that's coming together for making. But if you set up a making project in a library in a challenged neighbourhood, get people to spend time together, connect with each other, connect with the library, the products they are making are less important in themselves. The more public a project is, the more it is about engagement through making. Both involve building community, authorship, pride and resilience.

This is important because it's not just about making things, it's about understanding that you are part of a community, part of a society. Connectivity and knowledge sharing are a way we can deal with complex problems in the world. There is a feel-good factor to sharing skills, a sense of altruism, but there's much more to it. Open data, open sources, open knowledge are the only way we're going to be able to face all kinds of very difficult situations: sustainability, economic problems, ecological problems, social care, immigration. All of them are about connectivity and empathy. If you experience a relationship with a person from a different sector, different country, different religion – experience a real person, not just an idea, you've had eye contact – that is the first

104

stage. Do I think craft, design and making can be a tool for social change? Yes, I do. They empower people to be part of a solution, not part of a problem. Sustainability on its own is not a good enough response; imagination without skills is not enough. Connectivity is part of the resilience we need.

Actual skills are the most valuable asset; the transferral of skills is essential to humanity. Surgeons fixing a shoulder use implants made with embroidery techniques. When I talk to makers, they have different attitudes to sharing knowledge. Blacksmiths are often very open – they used to be in the centre of the village talking to everyone. Whereas glassblowers and ceramists are likely to be more secretive – one side of their heritage is about indoors and hidden discoveries, protected for luxury markets. For example, try asking a ceramist about their glaze – no way they'll share the secret! We still need both sides – the amazing inventors who have the authorship, and also the openness to pollinate the ideas.

Ultimately this knowledge should be free and available, and the digital era allows us to share skills in a way we couldn't before. Videos capture the exact way people make things – every gesture, you can see it. You learn from people with experience, and how you apply those skills yourself to solve a problem is where imagination comes in. Computer screens no longer stop people from connecting. In fact, the digital has enabled us to learn again from other people, via forums, videos, webcams, live broadcasts.

One of the biggest problems we have is that there's a wall in perception: traditional crafts are not seen as part of our future. People look at 'heritage' as something that's happened – that's wrong. It's a continuum of knowledge. Put a 3D printer next to a dry-stone wall that's been around for ages – the way we learn about both is the same, from other people and from each other.

My interest is in the purposeful combination of traditional craft heritage with the contemporary and with the future. When people pick up materials, they're also making the connection between the knowledge that went into originally making the material and tools, their actual experience of manipulating the material towards a project, and the thought of how they can use that in future. Making is defeating that separation between past and future.

105

Text excerpt from 'Radical Matter' by Kate Franklin & Caroline Till

Daniel Charny, Professor of Design at Kingston University and a practitioner engaged in applied research around making and design.