

“ For the artist drawing is discovery. And that is not just a slick phrase, it is quite literally true. It is the actual act of drawing that forces the artist to look at the object in front of him, to dissect it in his mind’s eye and put it together again; or, if he is drawing from memory, that forces him to dredge his own mind, to discover the content of his own store of past observations.”

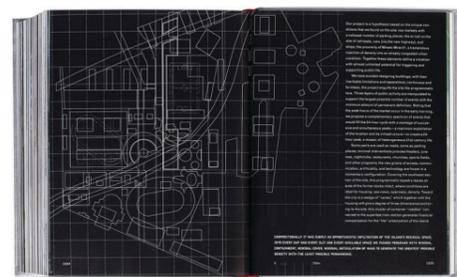
John Berger

BOOK: “Writing on drawing” is a collection of essays about drawing practice and research. Since my background is in drawing and painting, my thinking about craft is partially shaped by this. I’m interested in exploring how ideas about markmaking can be applied to

## PUBLICATION

Can this process of co-creation be made visible outside the context of the ‘film’?

Although we work towards the making of a film, the design vision may extend beyond what’s visible in the film. I imagine a book or other publication could tell the story of the collaboration and the broader design vision.



S.M.L.XL is a book by Rem Koolhaas and Bruce Mau that contextualizes the work of OMA in a poetic way. It could be an inspiration for ways to publish the work we do, on multiple levels.

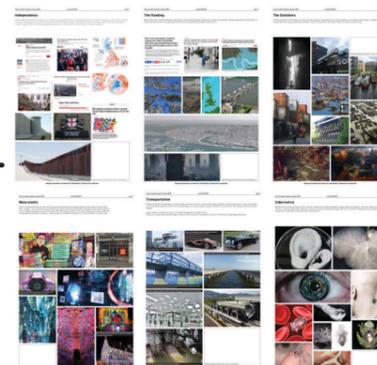
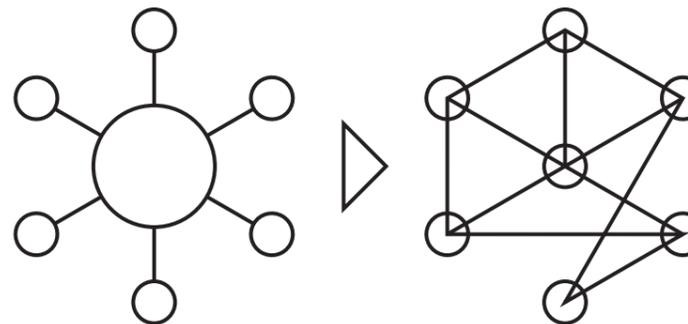
The 5 year long design process also threatened the survival of their businesses...

I am a visual effects designer for film and television. Although filmmaking is collaborative by nature most of my work I do alone or in really small teams.

HOW CAN I AS AN INDIVIDUALIST MAKER DESIGN AND ORGANIZE COLLABORATION THAT RESPECTS INDIVIDUAL MAKERSHIP (AUTHORSHIP, STYLE, WAY OF WORKING) WITHIN A SHARED DESIGN VISION?

LIKE A JAZZ BAND, NOT A SYMPHONIC ORCHESTRA.

I want to work towards a situation where I may be an important connection but not the single hub, and where the creative ownership and coordination is much more balanced.



I developed a 0.1 version of an ‘Atlas of London in the year 2070’ as a tool for creative collaboration and developing a shared design vision.

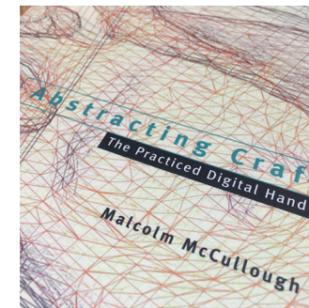
An atlas could become both a tool and a publication.

## CRAFTSMANSHIP

Can traditional thoughts about craftsmanship, ‘bricolage’ and authorship be applied to digital visual effects work?

I am exploring the notion that separating the idea from the execution leads to different results than creating through interacting with the ‘material’, without a blueprint. This is also why it’s important for me to invite teammates into the early stages of making a film, so everyone can develop a sense of ‘ownership’.

BOOK: “Abstracting craft” explores the possibility of craft in the digital realm. It is almost a companion to “The Craftsman”.

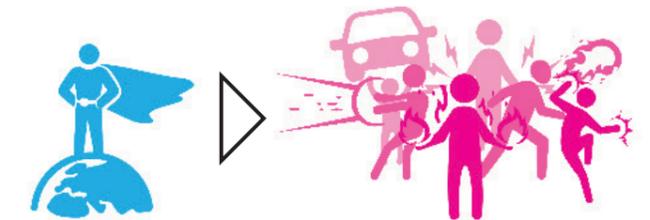


“ The blueprint signaled, moreover, one decisive disconnection between head and hand in design: the idea of a thing made complete in conception before it is constructed.”

Richard Sennett in ‘The Craftsman’



BOOK: Richard Sennett’s book “The Craftsman” draws interesting parallels between violin builders and Linux programmers.



After Bruce Mau (superman) left the studio, the creative authorship in the studio shifted to the remaining team. They began playfully referring to this shift as the evolution from a Superman model to an Avengers model, highlighting the power that comes from the combination of the team’s different strengths and skills.

## CO-CREATION

What methods for co-creation can I adopt or develop where

- I don’t become a manager
- there is no ‘design by committee’
- there is room for individual ‘handwriting’

## TEAM DESIGN

What do my teammates need from me to do their best work? And what do I need to look for in new team members?

“ The best teamwork comes from men who are working independently toward one goal in unison.”  
James Cash Penney