

Biagio Santoro

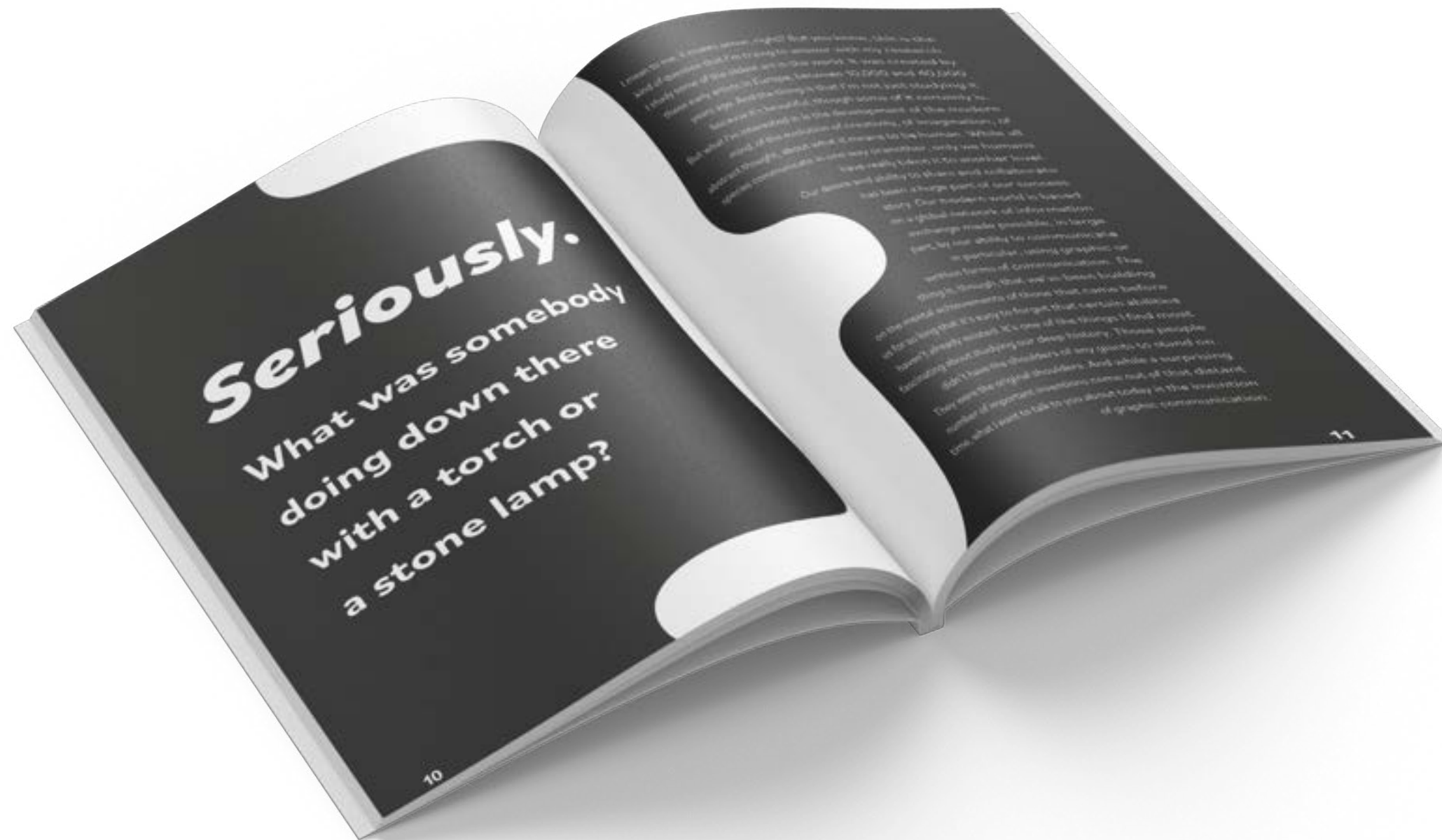
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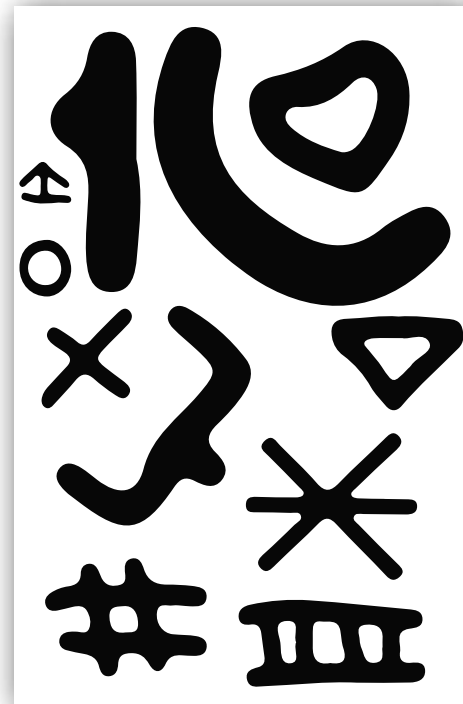
work.

www.biagi.ooo

Chapbook

A chapbook based on TED talk by Genevieve von Petzinger regarding symbols found in caves.





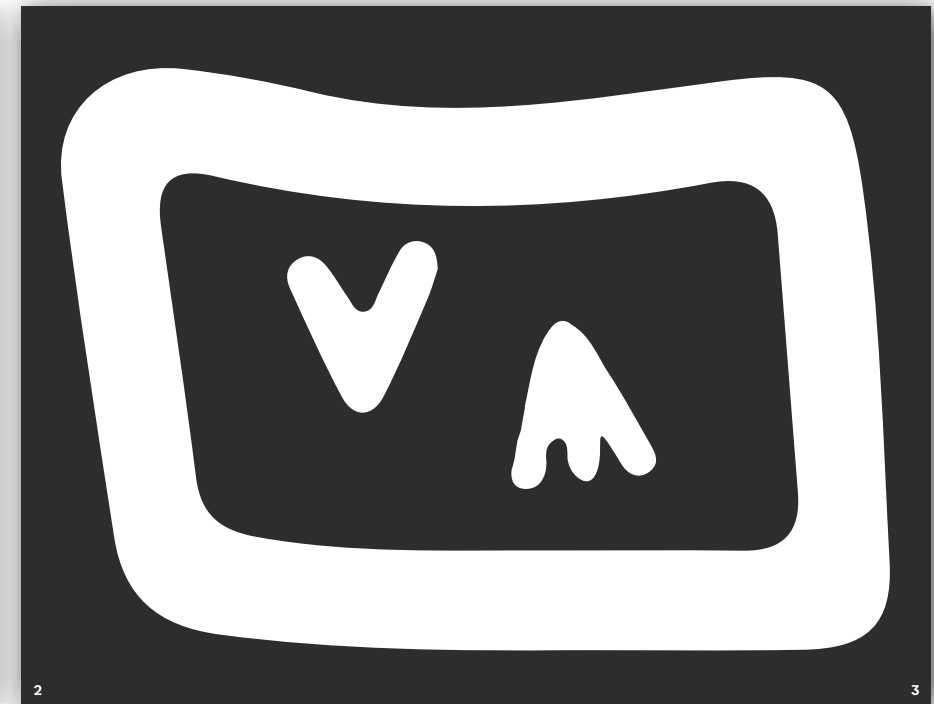
There's something about caves...

A shadowy opening in a limestone cliff that draws you in.

As you pass through the portal between light and dark, you enter a subterranean world, a place of perpetual gloom, of earthy smells, of hushed silence.



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Long ago in Europe, ancient people also entered these underground worlds.



As witness to their passage, they left behind mysterious engravings and paintings, like this panel of humans, triangles and zigzags from Ojo Guareña in Spain. You now walk the same path as these early artists. And in this surreal, otherworldly place, it's almost possible to imagine that you hear the muffled footfall of skin

boots on soft earth, or that you see the flickering of a torch around the next bend. When I'm in a cave, I often find myself wondering what drove these people to go so deep to brave dangerous and narrow passageways to leave their mark? In this video clip, that was shot half a kilometer, or about a third of a mile,

underground, in the cave of Cudon in Spain, we found a series of red paintings on a ceiling in a previously unexplored section of the cave. As we crawled forward, military-style, with the ceiling getting ever lower, we finally got to a point where the ceiling was so low that my husband and project photographer, Dylan,

could no longer achieve focus on the ceiling with his DSLR camera. So while he filmed me, I kept following the trail of red paint with a single light and a point-and-shoot camera that we kept for that type of occasion. Half a kilometer underground.

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Seriously. What was somebody doing down there with a torch or a stone lamp?

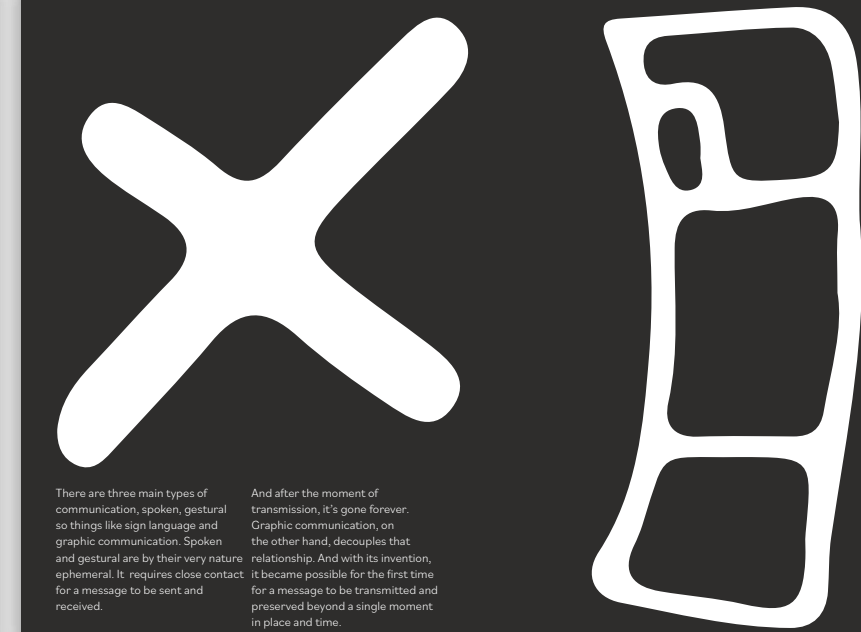
I mean to me, it makes sense, right? But you know, this is the kind of question that I'm trying to answer with my research. I study some of the oldest art in the world. It was created by these early artists in Europe, between 10,000 and 40,000 years ago. And the thing is that I'm not just studying it because it's beautiful, though some of it certainly is.

But what I'm interested in is the development of the modern mind, of the evolution of creativity, of imagination, of abstract thought, about what it means to be human. While all species communicate in one way or another, only we humans have really taken it to another level.

Our desire and ability to share and collaborate has been a huge part of our success story. Our modern world is based on a global network of information exchange made possible, in large part, by our ability to communicate in particular, using graphic or written forms of communication. The thing is, though, that we've been building on the mental achievements of those that came before us for so long that it's easy to forget that certain abilities haven't already existed. It's one of the things I find most fascinating about studying our deep history. Those people didn't have the shoulders of any giants to stand on. They were the original shoulders. And while a surprising number of important inventions come out of that distant time, what I want to talk to you about today is the invention of graphic communication.

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There are three main types of communication, spoken, gestural so things like sign language and graphic communication. Spoken and gestural are by their very nature ephemeral. It requires close contact for a message to be sent and received.

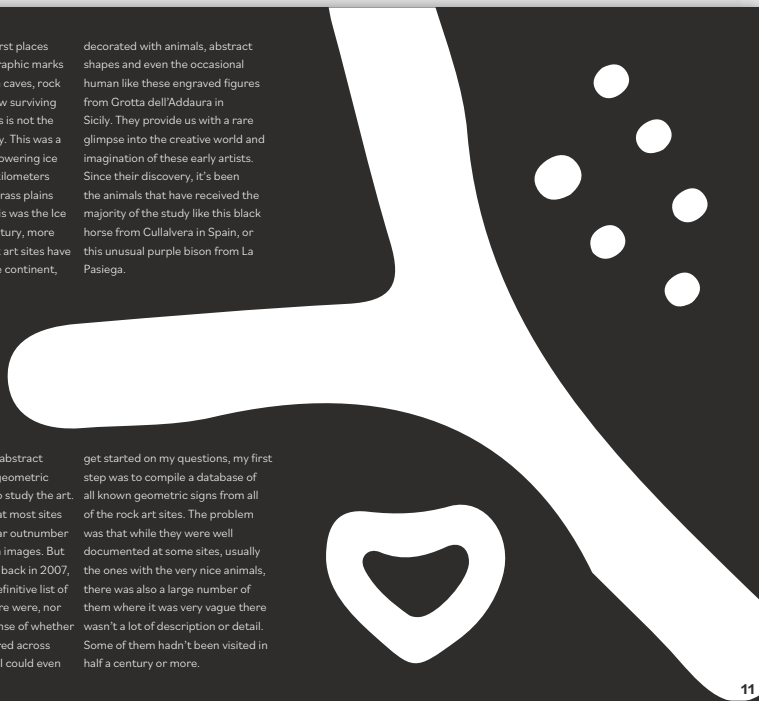
And after the moment of transmission, it's gone forever. Graphic communication, on the other hand, decouples that relationship. And with its invention, it became possible for the first time for a message to be transmitted and preserved beyond a single moment in place and time.

Europe is one of the first places that we start to see graphic marks regularly appearing in caves, rock shelters and even a few surviving open-air sites. But this is not the Europe we know today. This was a world dominated by towering ice sheets, three to four kilometers high, with sweeping grass plains and frozen tundra. This was the Ice Age. Over the last century, more than 350 Ice Age rock art sites have been found across the continent,

decorated with animals, abstract shapes and even the occasional human like these engraved figures from Crotta dell'Addaura in Sicily. They provide us with a rare glimpse into the creative world and imagination of these early artists. Since their discovery, it's been the animals that have received the majority of the study like this black horse from Cullavera in Spain, or this unusual purple bison from La Pasiega.

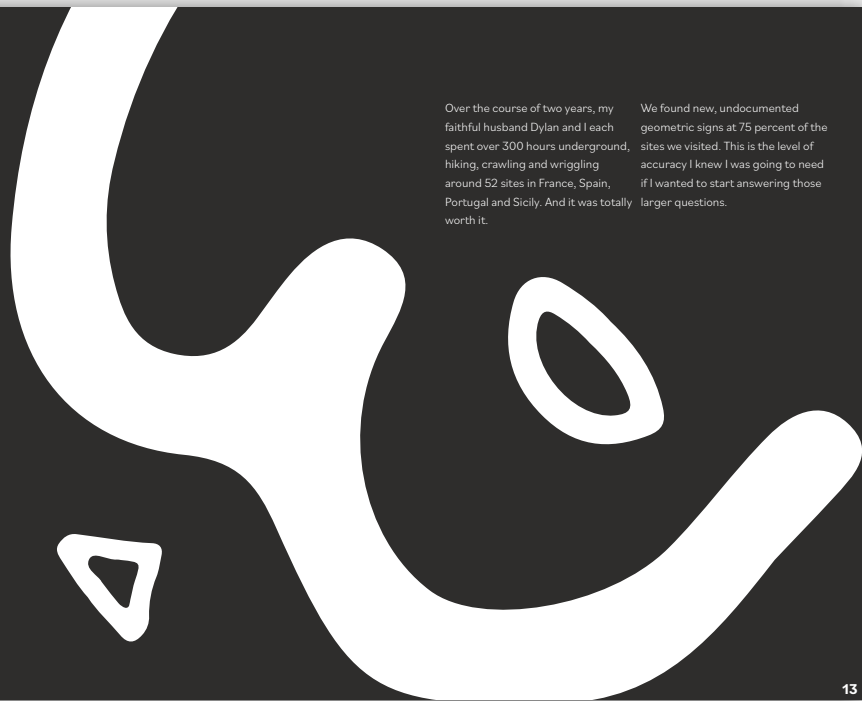
But for me, it was the abstract shapes, what we call geometric signs, that drew me to study the art. The funny thing is that at most sites the geometric signs far outnumber the animal and human images. But when I started on this back in 2007, there wasn't even a definitive list of how many shapes there were, nor was there a strong sense of whether the same ones appeared across space or time. Before I could even

get started on my questions, my first step was to compile a database of all known geometric signs from all of the rock art sites. The problem was that while they were well documented at some sites, usually the ones with the very nice animals, there was also a large number of them where it was very vague there wasn't a lot of description or detail. Some of them hadn't been visited in half a century or more.



Over the course of two years, my faithful husband Dylan and I each spent over 300 hours underground, hiking, crawling and wriggling around 52 sites in France, Spain, Portugal and Sicily. And it was totally worth it.

We found new, undocumented geometric signs at 75 percent of the sites we visited. This is the level of accuracy I knew I was going to need if I wanted to start answering those larger questions.



So let's get to those answers.

Barring a handful of outliers, there are only 32 geometric signs. Only 32 signs across a 30,000-year time span and the entire continent of Europe. That is a very small number. Now, if these were random doodles or decorations, we would expect to see a lot more variation, but instead what we find are the same signs repeating across both space and time. Some signs start out strong, before losing popularity and vanishing, while other signs are later inventions. But 65 percent of those signs stayed in use during

that entire time period -- things like lines, rectangles triangles, ovals and circles like we see here from the end of the Ice Age, at a 10,000-year-old site high in the Pyrenees Mountains. And while certain signs span thousands of kilometers, other signs had much more restricted distribution patterns, with some being limited to a single territory, like we see here with these divided rectangles that are only found in northern Spain, and which some researchers have speculated could be some sort of family or clan signs.



On a side note, there is surprising degree of similarity in the earliest rock art found all the way from France and Spain to Indonesia and Australia. With many of the same signs appearing in such far-flung places, especially in that 30,000 to

40,000-year range, it's starting to seem increasingly likely that this invention actually traces back to a common point of origin in Africa. But that I'm afraid, is a subject for a future talk.

So back to the matter at hand. There could be no doubt that these signs were meaningful to their creators, like these 25,000-year-old bas-relief sculptures from La Roque de Vénasque in France. We might not know what they meant, but the people of the time certainly did. The repetition of the same signs, for so long, and at so many sites tells us that the artists were making intentional choices. If we're talking about geometric shapes, with specific, culturally recognized, agreed-upon meanings, then we could very well be looking at one of the oldest systems of graphic communication in the world.

I'm not talking about writing yet. There's just not enough characters at this point to have represented all of the words in the spoken language, something which is a requirement for a full writing system. Nor do we see the signs repeating regularly enough to suggest that they were some sort of alphabet. But what we do have are some

intriguing one-offs, like this panel from La Pasiega in Spain, known as "The Inscription" with its symmetrical markings on the left, possible stylized representations of hands in the middle, and what looks a bit like a bracket on the right.

The oldest systems of graphic communication in the world Sumerian cuneiform, Egyptian hieroglyphs, the earliest Chinese script, all emerged between 4,000 and 5,000 years ago, with each coming into existence from an earlier protosystem made up of counting marks and pictographic representations, where the meaning and the image were the same. So a picture of a bird would really have represented that animal. It's only later that we start to see these pictographs become more stylized, until they almost become unrecognizable and that we also start to see more symbols being invented to represent all those other missing words in language things like pronouns, adverbs, adjectives.

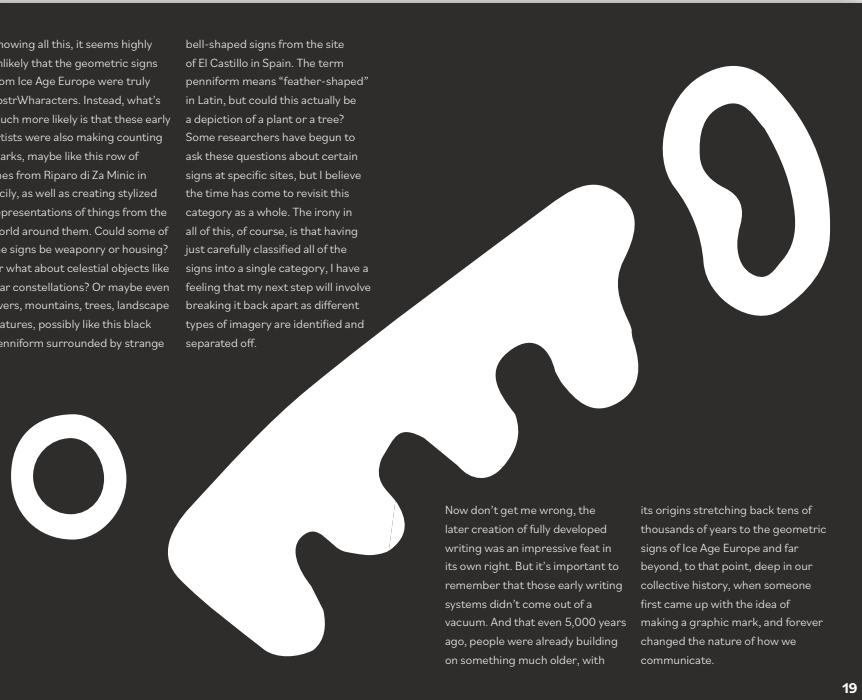


Knowing all this, it seems highly unlikely that the geometric signs from Ice Age Europe were truly abstract. Instead, what's much more likely is that these early artists were also making counting marks, maybe like this row of lines from Riparo di Za Minic in Sicily, as well as creating stylized representations of things from the world around them. Could some of the signs be weaponry or housing? Or what about celestial objects like star constellations? Or maybe even rivers, mountains, trees, landscape features, possibly like this black penniform surrounded by strange

bell-shaped signs from the site of El Castillo in Spain. The term penniform means "feather-shaped" in Latin, but could this actually be a depiction of a plant or a tree? Some researchers have begun to ask these questions about certain signs at specific sites, but I believe the time has come to revisit this category as a whole. The irony in all of this, of course, is that having just carefully classified all of the signs into a single category, I have a feeling that my next step will involve breaking it back apart as different types of imagery are identified and separated off.

Now don't get me wrong, the later creation of fully developed writing was an impressive feat in its own right. But it's important to remember that those early writing systems didn't come out of a vacuum. And that even 5,000 years ago, people were already building on something much older, with

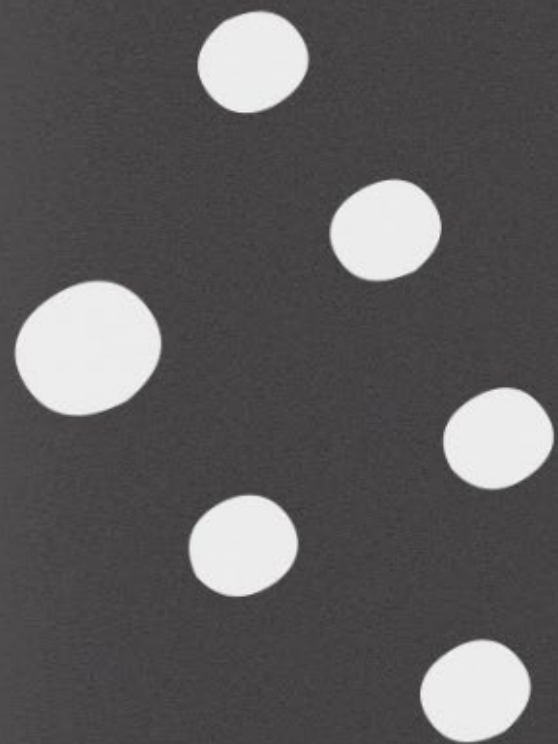
its origins stretching back tens of thousands of years to the geometric signs of Ice Age Europe and far beyond, to that point, deep in our collective history, when someone first came up with the idea of making a graphic mark, and forever changed the nature of how we communicate.



Why are these 32 symbols found in caves all over europe

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Visual Journalism

An online publication regarding the mysterious disappearance of 9 hikers.

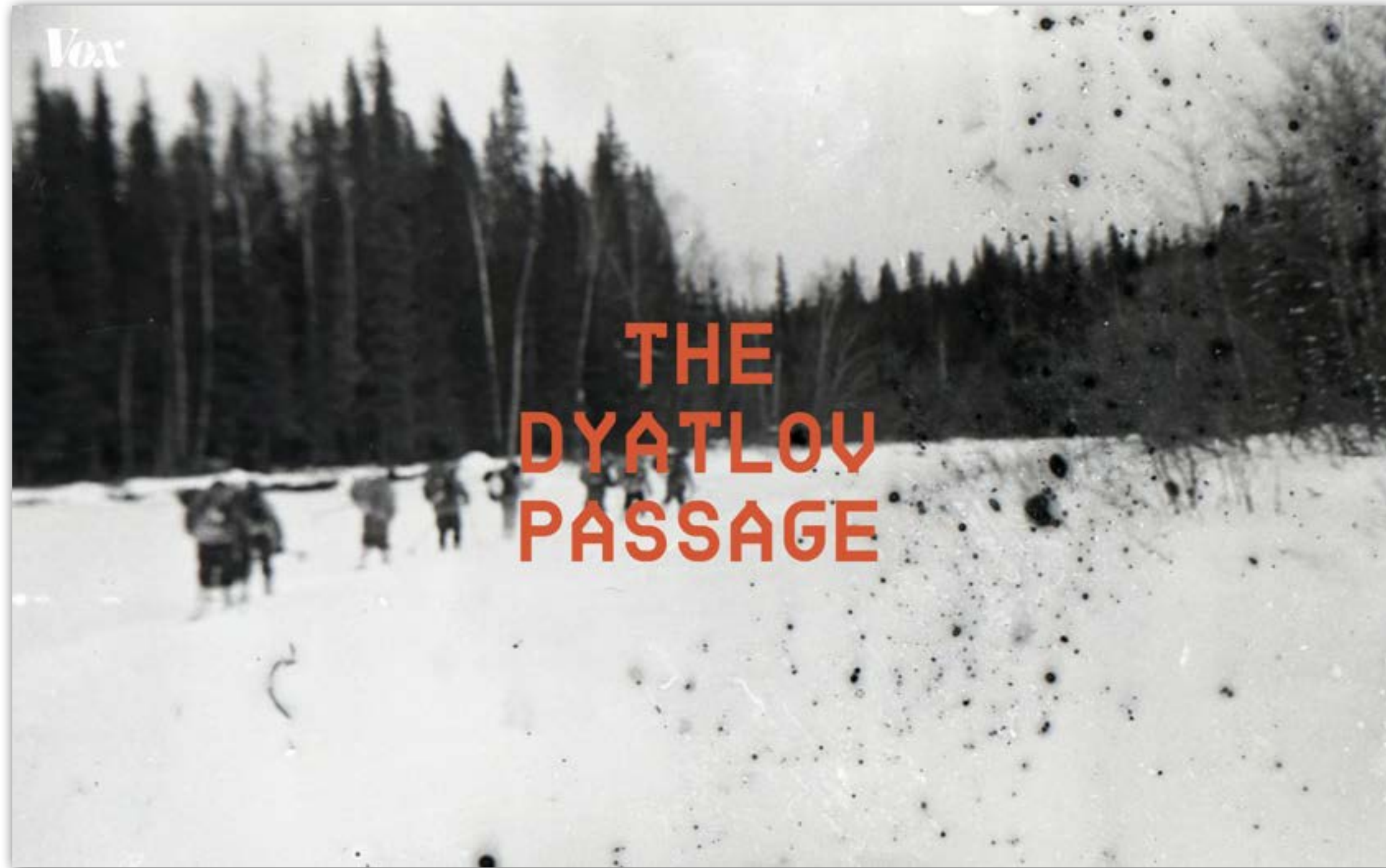




Photo taken on: 31/01/1959
Tent found: 26/02/1959

This is the last photo taken by a group of experienced Russian hikers, the night they disappeared in February 1959. Here, in the remote Ural Mountains in Western Siberia, they were on an advanced winter hiking trip, trekking hundreds of kilometers through frozen wilderness. The hikers dug a platform in deep snow, to pitch their tent along the slope of Khulst Dyakhl, which translated from the language of the indigenous people of the region, the Mansi, to Dead Mountain.

The following night, the hikers abandoned the tent and all of their equipment in the dark. Weeks later, a search party found the tent, half-destroyed, and covered in snow. It had been cut open from the inside.

WHAT MADE THEM LEAVE THEIR TENT IN THE FIRST PLACE?

THE DEEPER YOU GO INTO THE DYATLOV PASS INCIDENT, NAMED AFTER THE GROUP'S LEADER, 23 YEAR OLD IGOR DYATLOV, THE LESS THINGS TEND TO ADD UP. SO, FOR THE SAKE OF THIS ARTICLE, AND EXPLAINING WHAT POTENTIALLY HAPPENED THAT NIGHT, LET'S STICK TO THE MOST BASIC FACTS.



THIS IS A ROUGH DIAGRAM SHOWING WHERE THE BODIES OF THE 9 HIKERS WERE FOUND IN RELATION TO THE ABANDONED TENT, STITCHED TOGETHER FROM HAND-DRAWN MAPS MADE DURING THE INITIAL INVESTIGATION AND FROM DESCRIPTIONS IN THE CASE FILES. THE BODIES WERE FOUND IN THREE GROUPS. SIX DIED OF HYPOTHERMIA, THE REST FROM TRAUMATIC INTERNAL INJURIES.

THE SEARCH PARTY FOUND FOOTPRINTS LEADING AWAY FROM THE TENT THAT DISAPPEARED INTO THE SNOW AFTER ABOUT 500M. CONTINUING IN THEIR DIRECTION LED TO THE DISCOVERY OF THE FIRST TWO BODIES. UNDER A CEDAR TREE 1,500M DOWNSLOPE FROM THE TENT, THEY WERE WEARING ALMOST NOTHING, AND HAD BUILT A SMALL FIRE. THEY FROZE TO DEATH.



On January 29, 1959, the men of the group took turns to cut a trail for 10 mins, and the group was taking a break after all 7 rotated. They stopped every 10 mins (2-1 km). They took an Asopiya river tributary. The group stopped for lunch at the fourth halt. They followed a Mansi ski trail and soon started seeing Mansi signs and storage platform (lahazi). Dyatlov group spent the night at the river Moyapuisse (Khomochanovskiy tributary, it's Yuri Guroshenko's birthday. He turned 21.



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Vox

JAN 29

JAN 30

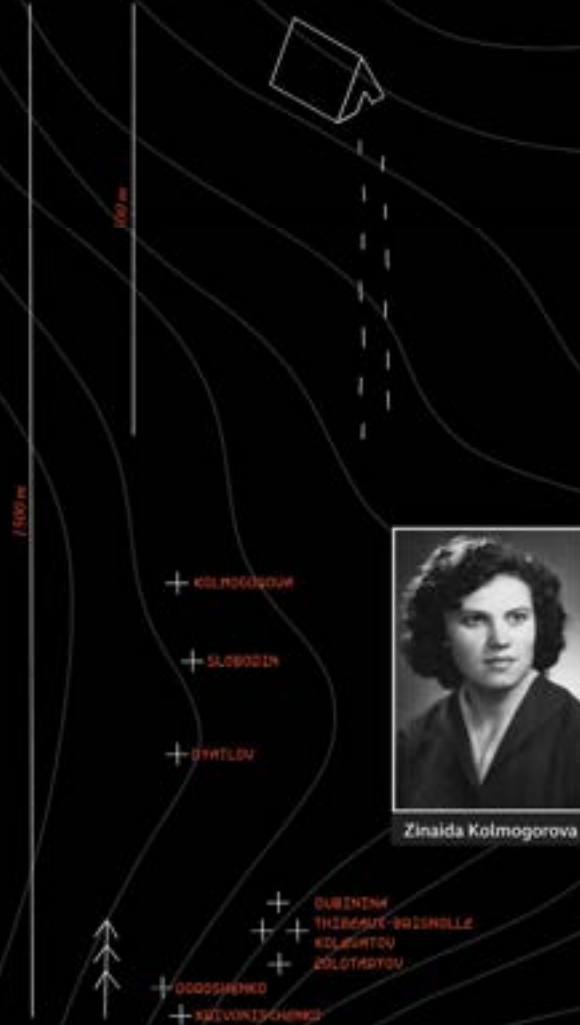
JAN 31

FEB 1

Timeline of events

Krivonizhenko's quilted jacket was buttoned during the night. The group sought for a pass to continue their journey but only sent some members of the group to scout. Afterwards they all put on warmer clothes and continued their journey.

Vox



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THREE MORE WERE FOUND AFTER THAT IN A STRAIGHT LINE FROM THE TREE, AS IF THEY WERE TRYING TO MAKE IT BACK TO THE TENT.

WHICH IN -30°C TEMPERATURES AND WITHOUT PROPER CLOTHES, WAS BASICALLY IMPOSSIBLE. THEY ALSO FROZE TO DEATH. THE LAST FOUR WEREN'T FOUND UNTIL ABOUT 2 MONTHS LATER, BURIED UNDER FOUR METRES OF SNOW IN A RAVINE. AND THIS IS WHERE THE INVESTIGATION STARTS TO GET MORE CONFUSING. BECAUSE, UNLIKE THE REST OF THE GROUP, THREE OF THEM HAD EXPERIENCED SEVERE INTERNAL TRAUMA.

Vox



Frame # 23 from Krivonizhenko's camera.

Dubinina and Zolotaryov had multiple broken ribs, and Thibeaux-Brignolle had a major skull fracture. Internal injuries that their autopsy reports determined were fatal. But there was more. Zolotaryov and Dubinina were missing their eyes, and Dubinina was missing her tongue. She, along with Kolevator, were wearing clothes that were contaminated with excessive amounts of radioactive substances.

In spite of many unanswered questions, the lead Soviet investigator, Lev Ivanov, closed the case on May 24, 1959. He concluded that no crime was committed, citing the hikers' lack of external injuries, and that all their valuables were intact. And that the cause of death was "overwhelming force, which the hikers were not able to overcome." Since then, dozens of theories have attempted to explain what happened that night in 1959.

Vox

THEORIES

Avalanche Theory

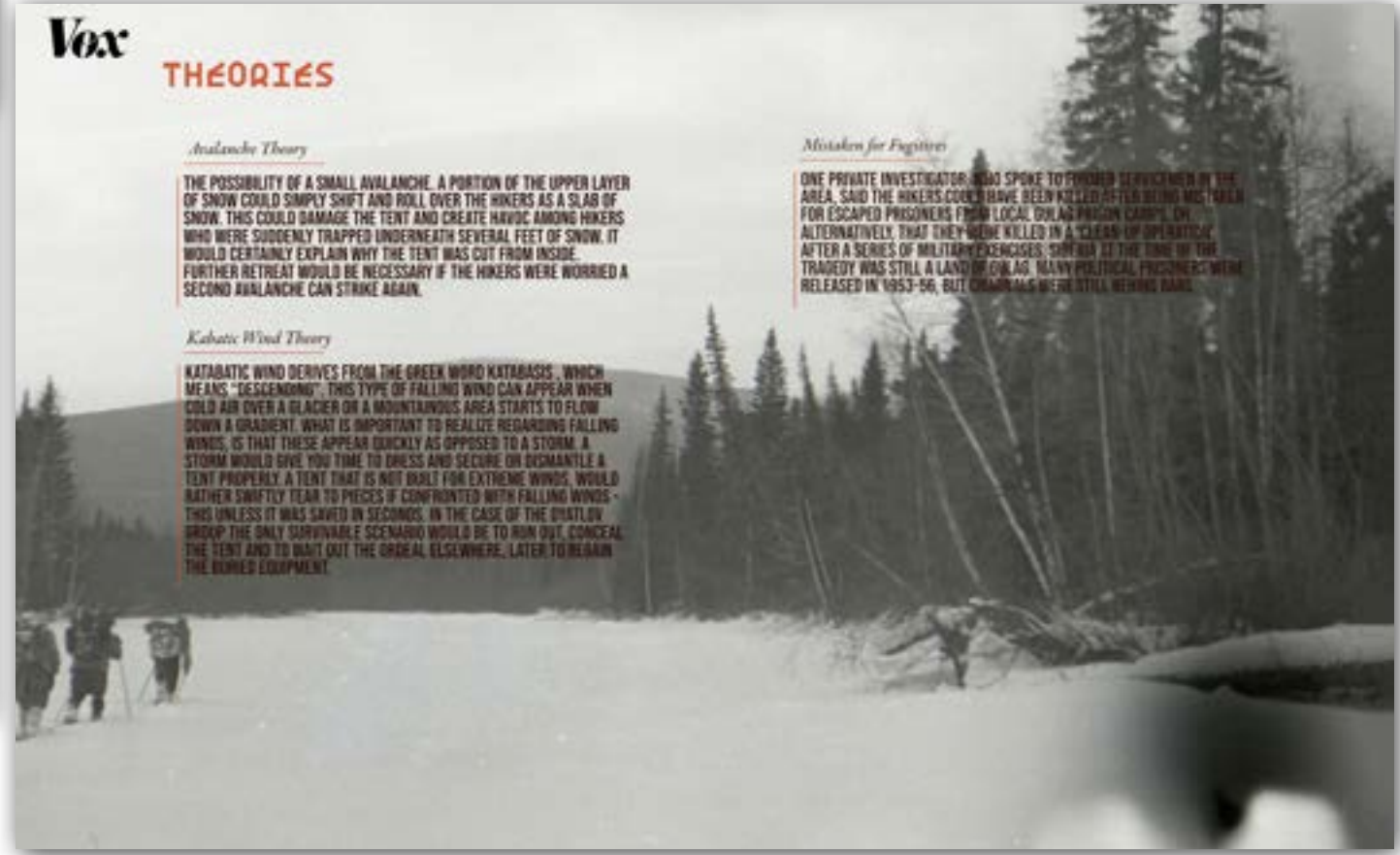
THE POSSIBILITY OF A SMALL AVALANCHE. A PORTION OF THE UPPER LAYER OF SNOW COULD SIMPLY SHIFT AND ROLL OVER THE HIKERS AS A SLAB OF SNOW. THIS COULD DAMAGE THE TENT AND CREATE HAIRCUT AMONG HIKERS WHO WERE SUDDENLY TRAPPED UNDERNEATH SEVERAL FEET OF SNOW. IT WOULD CERTAINLY EXPLAIN WHY THE TENT WAS CUT FROM INSIDE. FURTHER RETREAT WOULD BE NECESSARY IF THE HIKERS WERE WORRIED A SECOND AVALANCHE CAN STRIKE AGAIN.

Katabatic Wind Theory

KATABATIC WIND DERIVES FROM THE GREEK WORD KATABASIS, WHICH MEANS "DESCENDING". THIS TYPE OF FALLING WIND CAN APPEAR WHEN COLD AIR OVER A GLACIER OR A MOUNTAINOUS AREA STARTS TO FLOW DOWN A GRADIENT. WHAT IS IMPORTANT TO REALIZE REGARDING FALLING WINDS, IS THAT THESE APPEAR QUICKLY AS OPPOSED TO A STORM. A STORM WOULD GIVE YOU TIME TO DRESS AND SECURE OR DISMANTLE A TENT PROPERLY. A TENT THAT IS NOT BUILT FOR EXTREME WINDS, WOULD RATHER SWIFTLY TEAR TO PIECES IF CONFRONTED WITH FALLING WINDS - THIS UNLESS IT WAS SAVED IN SECONDS. IN THE CASE OF THE DRYTLOV GROUP THE ONLY SURVIVABLE SCENARIO WOULD BE TO RUN OUT, CONCEAL THE TENT AND TO WAIT OUT THE ORGEL ELSEWHERE, LATER TO REPAIR THE BURNED EQUIPMENT.

Mistaken for Fugitives

ONE PRIVATE INVESTIGATOR WHO SPOKE TO FORMER SERVICEMEN IN THE AREA, SAID THE HIKERS COULD HAVE BEEN KILLED AFTER BEING MIS TAKEN FOR ESCAPED PRISONERS FROM LOCAL DYKAS PRISON CAMP. OR ALTERNATIVELY, THAT THEY WERE KILLED IN A "CLEAN-UP OPERATION" AFTER A SERIES OF MILITARY ENCOUNTERS. SIMILAR TO THE TIME OF THE TRAGEDY WAS STILL A LAND OF DYKAS. MANY POLITICAL PRISONERS WERE RELEASED IN 1953-56, BUT CHARGES WERE STILL BEING BARE.



Vox

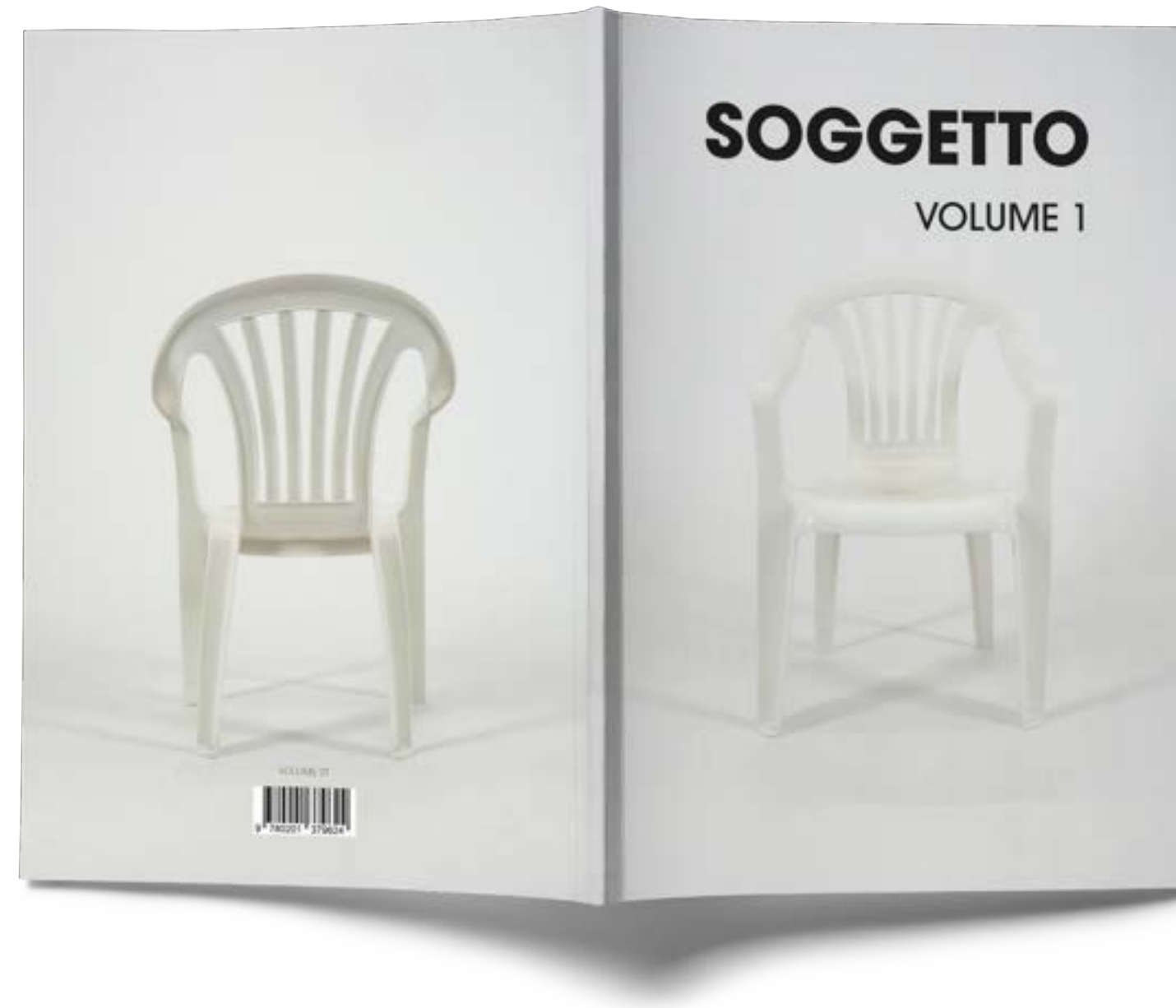
A CONCLUSION?

THEORIES ASIDE, THE INJURIES THEY SUSTAINED COULD BE POST-MORTEM. BY THE TIME THE BODIES WERE FOUND, THEY HAD BEEN DECOMPOSING UNDER A CRUSHING SNOWPACK FOR MONTHS.

WHAT WE CANNOT SPECULATE IS THAT ON A FREEZING COLD NIGHT IN FEBRUARY 1959, NINE EXPERIENCED HIKERS DUG A PLATFORM INTO A SLOPE TO PITCH THEIR TENT. HOURS LATER, SOMETHING HAPPENED SUDDENLY THAT DROVE THEM INTO AN UNSURVIVABLE COLD WITHOUT PROPER CLOTHES. ULTIMATELY THOUGH, SINCE THERE WERE NO SURVIVORS, TRYING TO ACCOUNT FOR WHY THE HIKERS DID THE THINGS THEY DID ENDS UP RAISING MORE QUESTIONS THAN ANSWERS.

Soggetto Magazine - Volume 01

A sample first issue for a magazine focusing on the effects and theories regarding every day objects.



SOGGETTO

VOLUME 1



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A CONTEXT-FREE OBJECT

by Owen Eastman

The chair is the most common object in the world. It is a simple, functional object that has been used for centuries. The white plastic chair is a modern version of this object, designed for mass production and portability. It is a symbol of modern design and mass production.

The white plastic chair is a symbol of modern design and mass production. It is a simple, functional object that has been used for centuries. The white plastic chair is a modern version of this object, designed for mass production and portability. It is a symbol of modern design and mass production.



“Seeing a white plastic chair in a photograph offers you no clues about where or when you are”



The white plastic chair is a symbol of modern design and mass production. It is a simple, functional object that has been used for centuries. The white plastic chair is a modern version of this object, designed for mass production and portability. It is a symbol of modern design and mass production.





“It’s an object worthy of a book-length study as well as a virus”



BACK TO THE HARBOR

By [Author Name]

When the water from the Bay of Naples... [Text continues]



WHITE PLASTIC CHAIRS ARE TAKING OVER THE WORLD

By [Author Name]

When the world's most common... [Text continues]

John [Text]

Ellen [Text]

John [Text]

Ellen [Text]

John [Text]

Ellen [Text]

John [Text]

Ellen [Text]

“Maybe it’s the world’s most perfectly designed object”





“It's an object worthy of a book-length study as well as a virus”

WHITE PLASTIC CHAIRS ARE TAKING OVER THE WORLD

By Jules Szadlitzky

Across the world from my Brooklyn apartment as a stack of white plastic chairs slowly accumulating a layer of snow. On the other side of the country, these rows of these same chairs are scattered around my parents' pool, while in France I imagine, rows upon rows of them are lined up for a wedding. Others float in a massive trash heap in the Pacific, then we probably never still in an old someone's home in South America, piled with magazines. I imagine there is at least one such white plastic chair sitting in someone's attic. Maybe that seems laugh to you but in truth, the ubiquity of these white chairs is terrifying, and a very bad sign for the state of world culture.

The first chair, lightweight, stackable, injection-molded plastic that called a monobloc chair, was probably designed in 1947 by an Italian named Pier Marcolino. Then mass produced in the '50s by a company called the Geoffrey Greaves. But since then we no longer pattern, nobody really knows who was the responsible. For does anyone know how many

manufacturers of monoblocs there are today, or even how many have been made, although that number is likely in the billions, though we do know they are all around the world.

But unlike other global objects like lighters, televisions, paper clips, tapesters, fountain pens, and MP-40s, these chairs are "borderless." MIT's Director of Civic Media Studies, Ethan Zuckerman, explained the significance of the monobloc to me last fall in a five-year-old video.

"The Monobloc is one of the few objects I can think of that is free of any specific context. Soaring a white plastic chair in a challenge offers you to think about where or when you are. The monobloc stands alone, as a singular object, unrelated to its surroundings, and yet, already unresolvable and non-negotiable, perhaps inevitable."

That's why I decided to speak with Ethan Zuckerman a professor at the University of Massachusetts about my music that projects the ubiquity of these chairs, and what this says about globalization of culture.

Jules:

To me, the lack of context in the monobloc is inherently disturbing. Like, how can an object as widespread as this chair be so disconnected from its environment?

Ethan:

I have the same problem with the monobloc. I was looking for some way to sort of talk about them as the world's most globalized object and thought there was some story behind it, like some great craftsmanship that produces all the world's monobloc chairs. The process, of course, was more subtle and a bit more complicated than that. It's not that there's a single corporation, because it's actually a pretty messy process. If you're going to have any level of industrialization, it's what you might call an "anonymous" chair object. So as long as you have people in a society with some disposable income, you're going to end up with monoblocs. You're going to end up with people looking for seating that is some level above sitting on the ground or sitting on a log or a very low stool.

Jules:

There's this essay by Ingo Nitzmann in which he says that "white plastic chairs are the real evil of globalization" in reference to that sort of cheap mass production spreading throughout an existing culture.

Ethan:

That's a more complex question. Western intellectual stance to be skeptical of all aspects of globalization. It's so easy to just sit there and say that the spread of corporate power is bad, the indigenous culture is good, and the monobloc is an example of the cheap, throwaway culture that's destroying the local culture. But I've spent a good chunk of my professional life in the developing world and a lot of people there are really excited about having access to the material culture that people in the West have. I just think it's mainly paternalistic to just sit there and say that your people can't have home-like chairs because it's bad for their culture. There are these aspects of that which are probably true. It's probably quite true for local furniture businesses when the monobloc takes hold. But I think the sort of notion that this is a virus and it should be fought back to recognize that people in the developing world have a choice as to what they want to spend their resources on. I think it's condescending to the system. It's not that Walmart is changing these things out. It's a really simple in the developing world making them. It doesn't feel like an imposition of culture. It feels like your people getting the chairs to live goods as representation of their aspirations.

Hollie McNish - Slug Cover

Hard back sleeve for latest book by Hollie McNish,
'Slug and other things I've been told to hate'.





BLAD

Re-imagining the history of Falcone & Borsellino for a modern audience. Taking inspiration from documents that were part of their lives throughout.





Sergio Mattarella, futuro presidente della Repubblica, mostra sorride al sindaco del Brancello Pizzanelli, appena insediato.

Tra il 1979 e il 1980 Falcone e Borsellino sono impegnati nelle prime grandi inchieste su Cosa Nostra. Falcone indaga sulle famiglie mafiose della provincia di Palermo: Gaetano Lascari coltiva nel territorio di Sgurgola nel felice quartiere del baroncello Michele Sindona, Borsellino investiga i fratelli Giulio e Andrea Di Carlo, legati al boss calabrese Lucio Paparella.

A partire da questo momento si sviluppa un nuovo metodo investigativo, grazie anche all'istituzione del omologato istruttore Bruno Chiofalo, basato sulla necessità di dare una visione unitaria e complessiva del fenomeno mafioso. Nasce così il pool antimafia. Con Falcone e Borsellino ne faranno parte, tra gli altri, anche Leonardo Guarnotta, Giuseppe Di Tello e successivamente Giacobbe Nasci, Giacomo Contino e Ignazio Di Francesco.

In quegli anni la mafia non si limita più a esercitare il controllo, ma controlla anche gli appalti, ispira l'imprenditoria e la finanza, influenza pesantemente l'attività politica, sfida lo Stato accendendo magistrati, poliziotti, giornalisti e politici.

Tra il 1979 e il 1982 vengono assassinati il sindaco del Comune di Siliya Mario Francesco, il capo della squadra mobile Boris Giuliano, il giudice Cesare Terranova, il procuratore Gaetano Costa, il presidente della Regione Siciliana Mariella, il segretario del PCI siciliano Pio La Torre e il pastore di Palermo Carlo Alberto Dadda Chino.

Il 27 luglio 1982 viene sciolto con un'istruttoria durata di giorni di una il "pool" del pool antimafia, Bruno Chiofalo, nell'istruttoria vengono anche due agenti di scorta il poliziotto stabile Caporali e l'Uditore istruttore viene nominato Antonio Caporali, promosso da Falcone, che stabilisce subito con Falcone e Borsellino non solo un rapporto professionale, ma anche un intimo legame affettivo.



Giuseppe Guarnotta, capo dell'ufficio istruttoria del Tribunale di Palermo, con Giovanni Falcone e Paolo Borsellino.



Leonardo Guarnotta, Giacobbe Nasci e Paolo Borsellino, magistrati del pool antimafia di Palermo.

NON SONO ROBIN HOOD NÉ UN LANIARTE E TANTOMENO UN TRAFFICANTE. SONO SEMPLICEMENTE UN SERVITORE DELLO STATO IN TERRA IMPEDILIUM.

GIOVANNI FALCONE



30 aprile 1982, Via La Torre, pagamento pagamento del PCI, viene consegnato una rivista di Dario Ambro e gli sfuggendo la sede del partito.



Sergio Mattarella, futuro presidente della Repubblica, mentre sorregge il cadavere del fratello Francesco, appena assassinato.

Tra il 1979 e il 1980 Falcone e Borsellino sono impegnati nelle prime grandi inchieste su Cosa Nostra. Falcone indaga sulle famiglie mafiose dello smercio di Spatola Gambino-Imbrocchi e sulle reti mafiose di droga nel falso-scoppio del bancarottiere Michele Stelone. Borsellino inquisisce i fratelli Giulio e Andrea Di Carlo, legati al boss corleonese Leoluca Bagarella.

A partire da queste inchieste si sviluppa un nuovo metodo investigativo, grazie anche all'istituzione del consigliere istruttore Rocco Chinnici, basato sulla necessità di dare una visione unitaria e complessiva del fenomeno mafioso. Nasce così il pool antimafia. Con Falcone e Borsellino ne faranno parte, tra gli altri, anche Leonardo Guarnotta, Giuseppe Di Lello e successivamente Giacobino Natali, Giacomo Conte e Ignazio De Francesco.

In quegli anni la mafia non si limita più a sottotrovarsi nei cantieri, ma controlla anche gli appalti, ispira l'impreditoria e la finanza, influenza pesantemente il sistema politico, sfida lo Stato, uccide magistrati, poliziotti, giornalisti e politici.

Tra il 1979 e il 1982 vengono assassinati il cronista del Giornale di Sicilia Mario Francesco, il capo della squadra mobile Boris Giuliano, il giudice Cesare Terranova, il procuratore Gaetano Costa, il presidente della Regione Pisanelli Mattarella, il segretario del PCI siciliano Pio La Torre e il prefetto di Palermo Carlo Alberto Dalla Chiesa.

Il 29 luglio 1982 viene ucciso con un'imboscata davanti al portone di casa il "padre" del pool antimafia, Rocco Chinnici. Nell'attentato muoiono anche due agenti di scorta il portiere dello stabile, Capo dell'Ufficio Igiene viene ucciso Antonio Capomonte, proveniente da Firenze, che collabora subito con Falcone e Borsellino non solo un rapporto professionale ma anche un intimo legame d'istinto.



Assassino impigliato, capo dell'ufficio Istruzione del Tribunale di Palermo, con Giovanni Falcone e Paolo Borsellino.



Assassino impigliato, assistente sociale di Paolo Borsellino, impegnato nel pool antimafia di Falcone.

NON SONO ROBIN HOOD NÉ UN KAMIKAZE E TANTOMENO UN TRAPPISTA. SONO SEMPLICEMENTE UN SERVITORE DELLO STATO IN TERRA INFEDELIUM.

GIOVANNI FALCONE



20 aprile 1982. Pio La Torre, segretario regionale del PCI, viene assassinato con Falcone di Palermo mentre che, raggiunti, lo vede dal partito.



Capitolo 10 L'Attentatini di Capaci

SI MUORE PERCHÉ SI È SOLI O PERCHÉ SI È ENTRATI IN UN GIOCO TROPPO GRANDE. IN SICILIA LA MAFIA COLPISCE I SERVITORI DELLO STATO CHE LO STATO NON È RIUSCITO A PROTEGGERE.

GIOVANNI FALCONE

Al telefono i boss si complimentano di avere compiuto un "tentativo". Continuo di colpi di esplosivo, piazzati sotto l'autostrada che collega Palermo all'aeroporto di Punta Raisi, per uccidere con un'azione eclatante il secondo numero uno di Cosa Nostra, Giovanni Falcone. È il 23 maggio 1992, all'altezza dello svincolo di Capaci, si scatenano l'attentato. Con Falcone, che ritorna da Roma, muoiono la moglie Francesca Maresca e tre agenti di scorta: Antonio Montanari, Rocco Di Cillo e Vincenzo Schillaci. L'attentato suscita profonda indignazione. Il Parlamento, che non riusciva a raggiungere un'intesa sull'abolizione del nuovo capo dello Stato, si ritrova sul nome di Oscar Luigi Scalfaro, il Marchese di Falcone si svolge in un clima di grande tensione. Uffa e spinte accolgono politici.



Un'ora dopo l'attentato dell'11 maggio, al cimitero di Capaci, il corpo di Falcone.

Al telefono i boss si complimentano di avere compiuto un "tentativo". Continuo di colpi di esplosivo, piazzati sotto l'autostrada che collega Palermo all'aeroporto di Punta Raisi, per uccidere con un'azione eclatante il secondo numero uno di Cosa Nostra, Giovanni Falcone. È il 23 maggio 1992, all'altezza dello svincolo di Capaci, si scatenano l'attentato. Con Falcone, che ritorna da Roma, muoiono la moglie Francesca Maresca e tre agenti di scorta: Antonio Montanari, Rocco Di Cillo e Vincenzo Schillaci. L'attentato suscita profonda indignazione. Il Parlamento, che non riusciva a raggiungere un'intesa sull'abolizione del nuovo capo dello Stato, si ritrova sul nome di Oscar Luigi Scalfaro, il Marchese di Falcone si svolge in un clima di grande tensione. Uffa e spinte accolgono politici.

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La Fiat Coupé del giudice Falcone e della sua scorta, distrutta da un'auto dopo la violenta esplosione.



Capitolo 11 Via D'Amelio La Strage Annunciata



Il 23 maggio 1992, con un'auto bomba, viene assassinato il giudice Paolo Borsellino.

Alle persone più vicine Paolo Borsellino aveva confidato: "Mi sento un cadavere che cammina...". È sabato, 27 giorni dopo la strage di Capaci, un'altra terribile esplosione il 19 luglio 1992 in Via D'Amelio e all'ora Borsellino mentre si sta recando in una delle mense. Con lui cadono cinque agenti di scorta: Emanuele Leri, Walter Eddie Costa, Agostino Catalano, Vincenzo Li Malis e Claudio Traina. Negli ultimi giorni Borsellino era impegnato a discutere l'incriminazione di Giovanni Falcone e i trattamenti di qualche "giude". Ne aveva parlato proprio nell'ultimo intervento pubblico alla biblioteca comunale il 25 giugno 1992. In una "torna ballarina e dignitosa" verso la Sicilia, aveva pure detto, la lotta alla mafia deve essere sostenuta da un movimento culturale e morale, anche religioso, che abbia tutti a "sentire la balzana del fuoco profano di Borsellino e i suoi appalti al punto del compromesso morale, della indifferenza, della contiguità e, quindi, della complicità".

L'inchiesta sulla strage di via D'Amelio ha ipotizzato che l'uccisione di Borsellino, decisa da tempo come quella di Falcone, sia stata diretta dalla mafia. Dalle indagini sono nati molti processi conclusi con la condanna di Totò Riina, Bernardo Provenzano e altri componenti della cupola di Cosa nostra. Ma almeno sette imputati sembrano stati condannati ingiustamente, e per questo scarcerati, sulla base delle dichiarazioni del falso pentito Vincenzo Savarino, un personaggio di modesto profilo criminale del quartiere di Guadagnara. Una operazione di depistaggio scoperta, vent'anni dopo, grazie alle dichiarazioni di Giuseppe Spataro, un nuovo pentito ritenuto più credibile che non solo ha smontato il movente della falsa verità ma ha fornito indicazioni precise soprattutto sulla fase preparatoria dell'attentato alla quale ha partecipato.



Quattro dei cinque agenti della scorta assassinati con il giudice Paolo Borsellino: Emanuele Leri, Walter Eddie Costa, Agostino Catalano, Vincenzo Li Malis.



Agente Vincenzo Leri, figlio di Paolo Borsellino, ucciso con il padre, il 27 maggio 1992, con un'auto bomba, insieme al giudice Paolo Borsellino.

MI UCCIDERANNO, MA NON SARÀ UNA VENDETTA DELLA MAFIA. FORSE SARANNO MAFIOSI QUELLI CHE MATERIALMENTE MI UCCIDERANNO, MA QUELLI CHE AVRANNO VOLUTO LA MIA MORTE SARANNO ALTRI.

PAOLO BORSILINO



I resti di un'automobile colpita dall'esplosione in via D'Amelio.

SPD - Competition

A set of opening spreads for a "How To" magazine for young postgraduates regarding digital productivity





*Everything You Need to
Know to Be Digitally Productive
Like a Pro*

DIGITAL PRODUCTIVITY DECODED



Raycast

There's very little you can do using your mouse or touch-pad that you can't do faster using your keyboard. There are exceptions—graphic design comes to mind—but most of the time this rule holds true. For example: launching a Mac application that's not in your dock. You can open the Applications folder in Finder or Launchpad, then scroll until you find the app you want. Or you can open Spotlight using Command+Space-bar, type the first few letters of the app in question, then hit Enter. The mouse method takes around 30 seconds; the keyboard method takes less than two. This is the kind of trick that, once you learn it, you wonder how you lived without. Raycast is a free Mac application that takes this even further. It can launch apps, yes, but it can do a lot more than that—like show you your clipboard history, organize your windows, and even put your computer to sleep. I'm all about customizing how my Mac works—for example, I showed you how to give Quick Look new powers. Raycast is the best customization app I've come across in a long time. Here's what it can do.

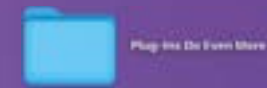


Raycast, once you install it, runs in the background. You need to use a keyboard short-cut to use it. By default this short-cut is Option-Space, which is easy to trigger quickly. The idea is that you will launch Raycast, quickly find what you're looking for, then get back to whatever it is you were doing before.

A few of the features Raycast includes overlap with what Spotlight offers. For example, you can search for files on your computer and even do quick calculations. Other features can't be found in Spotlight, though. For example, Raycast collects an ongoing history of everything you copy to your clipboard, allowing you to quickly scroll back through everything and paste something you'd thought was lost.

Raycast can also move and resize the currently open windows—for example, you could move one window to take up the left half of the screen and another to take up the right. There's a built-in tool for searching your contacts, making it easy to quickly find and copy anyone's email address or phone number. There's even commands for quick system changes, like toggling between dark mode and light mode or putting your computer to sleep. You can even type the word "Schedule" to see all of your calendar appointments; if one is an online meeting, hit Enter to open the meeting. I could go on, but the best way to use Raycast is just to open it and start typing whatever it is you want to do. Odds are the app can accommodate you, and if not, there's an extension that can.

"There's very little you can do using your mouse or touch-pad that you can't do faster using your keyboard."



Raycast can add even more features with extensions, which allow the application to search information from other applications. For example, I use Google Drive to collaborate with editors. The Google Workspace extension means I can open any document in my Drive in a couple of keystrokes. There's a similar extension for Spotify, letting you quickly find and listen to any album or play-list. There's an extension for the password managers 1Password and Bit-warden, meaning you can find and copy passwords quickly even when you're outside your browser. There's an extension for quickly finding animated GIFs.

And it gets even nerdier—you can do things like install software using Homebrew or even run Terminal commands. Don't worry if you don't know what those things are, though: The point is you can set up almost anything you can imagine.

Installing these couldn't be easier—just type the word "Store" in Raycast, hit Enter, then search for the extension you want. You can also browse the store online, if you prefer.

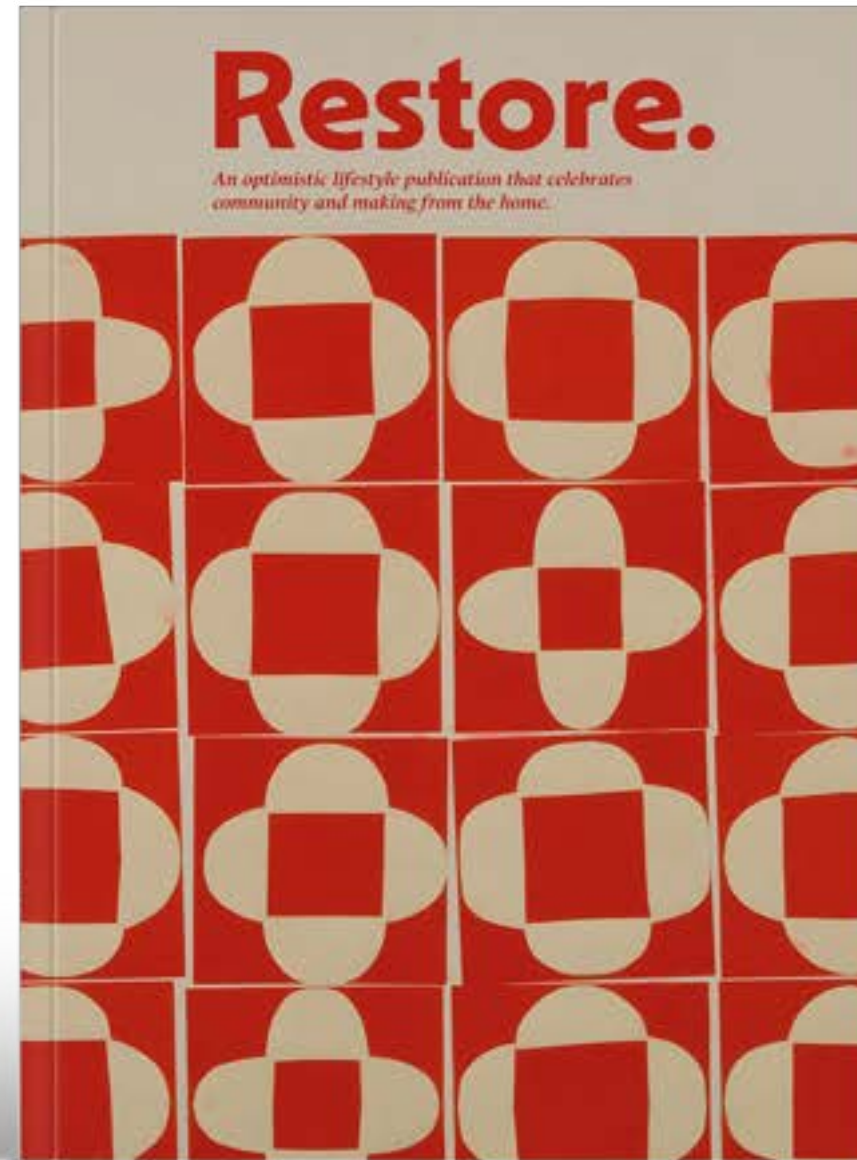


You can set up a universal keyboard shortcut for anything Raycast can do, which is possibly my favorite feature. You can create keyboard shortcuts to launch a given app, for example, or to open any file. It also means you could create custom keyboard shortcuts to quickly launch different kinds of searches. Open Raycast, then type "General" and hit Enter to open the settings. Head to the Extensions tab and find the specific application or action you want to create a keyboard shortcut for. Click the Record Hotkey option for that item and think of a shortcut that won't conflict with any other ones.

There are very few applications that have actually changed how I use my computer. Raycast is one of them. Anything I can think of is just a few keystrokes away, meaning my only excuse for not getting more done is the sheer volume of distractions on the internet. That should be easy to overcome, right?

Group Magazine

Our group magazine 'Restore' is described as 'an optimistic lifestyle publication that celebrates community and making from the home'.



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 Eric Dowling

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 Ron Flaby
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 Tang Yang
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14. **Sashiko: Turning Mending Into Art**
 15. **The Return Of Grandmas Crafts**
 16. **Baking A Better Community**
 17. **Foraging For Foodies**
 18. **Plant Your Kitchen**
 19. **Grow Your Future**
 20. **Living With Plants Is Good For You**
 21. **Disposable Culture: Can We Fix It?**
 22. **Caring A New Life For Old Furniture**



Sashiko: Turning Mending Into Art

From the Japanese art of sashiko, visible mending enables crafters to create fast fashion and make mistakes beautiful.

Styl: By Meghan Rankin. Photograph: by Tom.

“Visible mending insists that beauty can be built in the wake of a breakdown, and that we can connect with one another even in times of rupture”

take the time to make it beautiful. It is also a privilege to feel comfortable wearing clothes that are visibly worn, however beautiful the repair. We need to be careful not to romanticize the history of mending, a craft that has grown out of necessity.

Miho Takeuchi, a traditional sashiko instructor and designer born in Japan and based in the United States, tells me via email that sashiko, which developed in poor communities in Japan's Edo period, "was born from the necessity of mending and patching garments, bedding and household items. In ancient days, clothing and bedding were made from homespun fabrics woven from native fibrous plants such as wisteria and hemp and necessity demanded that this clothing be recycled for as long as possible." It was only later, she tells me, that the technique evolved to include the elaborate surface-level designs and intricate patterns popular with visible menders today.

Marquee makes sure to emphasize this history in her teaching as well. "I talk a lot about sashiko as a Japanese technique, and I talk about how it was developed," she explains. "It's a resourceful technique, it's birthed out of necessity and thrift, and we have everything." Whereas mending was once the province of those who could not afford new clothes, today's visible mending is the province, primarily, of those who can afford the time and at- tention it takes to make one's clothes into a statement.

Whilst visible mending is as much about the privilege of connecting with one's clothes, it also builds connections between people. Takeuchi says of teaching sashiko, "Not only teaching the stitching but also sharing [the] culture of Japan with my students is really fun. While practicing the stitching, students ask many questions and I try to answer as much as I can." She adds that the technique is a way to develop cross-cultural connections: "We're connected with common interests and enthusiasm toward the beauty of hand-stitching" and sashiko, she says, "is the bridge for me to introduce my country and my culture to the people in the US."

Community building is an important aspect of visible mending for Marquee, too. She explains, "I'm always trying to share what I'm doing and working on, and I try to build community through crafting and making." Visible mending is particularly popular on Instagram: The hashtag #visiblemending, with over 68,000 posts, is filled with photos of holes filled in with colorful thread or covered up by interesting stitching designs.

Jessica Marquez tells me of her social media followers: "I like that [on Instagram], through heritage and the kits, they can kind of see what other people are making and doing, and I think it's fun, when you're working on something or you're excited about something, to see what someone else has made with the same technique."

Hill, the curator, also highlighted the importance of community in this space: "in my experience, the best part of the workshop was the conversation we had while we were mending." This is not the first time that mending has been a community effort. Sashiko mending, for instance, was traditionally the responsibility of women and girls, who mended clothes for family members. The technique was often passed down from mother to daughter.

In the United States, many women took up mending during World War II, when it was encouraged as "a governmental campaign in Britain and it was a very strongly encouraged initiative in the United States," according to Hill. She tells me that "it was considered patriotic to do your best and do your part to allow things like nylon or any kind of material to be put towards the war effort."

Now, while interest in mending is resurgent, the meaning has changed. Sashiko, which had come to be devalued as a craft associated with poverty and with women, was reappropriated by high-fashion designers like Issey Miyake as early as 1973. For Hill, "the idea of visible mending, or kind of distressed or deconstructed garments in a more general sense, leads to this intrinsic of disruption in the fashion system. And that can be disruption of beauty ideals, or appropriate attire, or the focus that we often see between the fashion industry and wealth."

Today, visible mending insists that beauty can be built in the wake of a



Sashiko: Turning Mending Into Art

breakdown and that we can connect with one another, even in times of rupture. That we can all connect throughout joint distress/challenges/interesting moments to create a system that is more carefully considered and more thoughtful of its impact on the earth. Sweet's tells me that, at Golden Joinery, they prefer the word "healing" to "repair" because, she says, "it not only is a fix/part towards a part that was once whole," it is also a transformational process, not only for the garment, but also for your soul. A move into a 'new future.' Visible mending offers us hope that we can transform our broken present into something better, not by reaching across the aisle or glossing over divisions, but by building something new from the rubble. It presents an opportunity for something good.

Can you tell us a little about your background?

We are both 32 years old and are based in Madrid. We both studied business and met in 2009 when we were working as consultants at PwC. We became friends and, after two years, we decided to quit our jobs and created We Are Knitters.

What made you decide to start We Are Knitters?

What we were looking for PwC, we went to visit a friend in New York City. That was around 2010. We realized there were so many cool yarns out there with colorful fibers, people knitting in cafes and, one day, we saw this super hipster girl knitting on the subway. Nothing like that was happening in Spain. In fact, it was quite the opposite. We thought that if it was a trend in the US it would become popular in Europe in about two to three years. This was before Facebook and Instagram.

Were you both knitters at the time?

We were not knitters at all! We tried knit at home and realized that if we could learn with video materials we found on YouTube, then anyone could! So that's how we decided to start.

What was missing in the knitting community and what made your product different?

At the time, in Spain and most European countries, yarn stores and knitting patterns were old fashioned. Knitting was something that seemed to be just for a different generation. Also, since we were total beginners, we realized that it was hard to choose the yarn, the pattern that would fit that yarn, the needles, etc. To have all these items included in a kit and not have to think about it was very convenient. We decided to do it really simple and include everything you need in a kit, so it will be easy to choose the design, colour and size. We provide all the tools.

Also, our patterns are written in a very easy-to-follow way. We do have lots of video tutorials on our website, but in case you have not knitted before or want to learn new techniques.

What are some of the statistics about knitting – who's doing it and how has that changed over time?

Studies say that around 65 million Americans know how to knit or crochet and one third of them buy supplies at least once per month. We have noticed over time how our customers have changed and how they have changed their behaviour too. In the very beginning they were mostly women, aged 25-40 who wanted to learn a new hobby and thought knitting was cool and trendy. Over time, they learned they liked it and they have incorporated it into their daily life.

Other customers have discovered the brand via their sons and daughters and what they value most are the quality and colours of our yarns. We have noticed that more and more men are starting to knit and are not afraid to show it! That is great, indeed.

Can you talk a little about what's been most surprising to you about your business?

Knitters are our priority, and our community is one of the key points about We Are Knitters. Through the years, we have been able to build a real network of makers who help each other, share tips, comment on their projects. Sometimes we don't even have to come back to questions on Instagram because another person has already answered for us! Since we, as a civilization, are not used to making things with our hands anymore, once you start seeing results the first thing you want to do is to post about it on Instagram. That makes a lot of people think that if their friends, their sister or their colleague was able to do it, they can do it too! We have always encouraged people to share their projects using the hashtag #weareknitters (which now has more than 250k posts) so that we could see how they were doing.

How are you and the knitting community coming together during this challenging time?

We are really trying to make this as easy for everyone as possible. Our weekly kits are really pretty fun and you will feel encouraged to keep going. Also, our knitting tutorials are really useful for those who have never tried it before as they are filmed in a way that you just have to mimic what you are watching.

What's the best way for people to learn to knit?

There is not just one way but from our experience we think it is always good to start with thick, chunky and big needles and a small project that does not take a lot of time to finish. This way you will not get really angry and you will feel encouraged to keep going. Also, our knitting tutorials are really useful for those who have never tried it before as they are filmed in a way that you just have to mimic what you are watching.

How are you and the knitting community coming together during this challenging time?

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The Return of Grandmas Crafts

Birmingham based baker Lucy Scott lets people pay what they want for delicious, lighter, healthier, bakes while building up her community and spreading joy.

Styl: By Kristina Bradford. Photograph: by Lucy Hunt and Holly Wih.

Restore

When Jessica Marquez's boyfriend ripped his favorite jean jacket, he asked if she could fix it. Marquez, a "visible mending" maker, teacher, and author, began researching hand-embroidery techniques she could use to fix the rip. She came upon sashiko, a Japanese mending technique involving a running stitch and geometric patterns. As she practiced, she realized that she wanted to start using the same technique on her own clothes. A favorite pair of jeans now has four mends, each rip patched up with darker denim and beautiful square fields of bright white cross-stitching.

For Marquez, visible mending "becomes a means of self-expression." In mending an item of clothing in a highly visible style, she can turn a rip into a personal piece of art. Rather than trying to hide a garment's flaws, she tells me, "it's just something that becomes uniquely mine."

In this way, visible mending is the antidote to fast fashion. Instead of seeing clothes as disposable, visible mending values sustainability and suggests a different way of relating to our clothes. Colleen Hill, a curator at the Museum at FIT whose 2018 show "Fashion Unraveled" displayed mended and deconstructed fashion, explains that, in response to the ubiquity of fast fashion, "people are starting to dial back and think more about what makes clothing meaningful, and I would imagine that visible mending is part of that." She tells me that visible mending "tells us that we can, in fact, have a connection to our clothing. And that that connection can continue. And rather than seeing something that is perhaps a little shabby or worn out, [and] seeing that as a negative thing or something that we need to replace, to in fact embrace it as something that we love and that expresses who we are."

Hill explains that "when we look at clothes within museum collections, historically we would see something like a stain or a tear, and it might be something that is a bit repulsive or that we don't necessarily want to show. But I think that, in fact, there's a different, much more positive way to look at that, and that is the idea that these clothes have lived a life and that they were, in fact, important to someone and had this kind of moment in the sun."

A museum show is one way of highlighting that, and visible mending provides a way to do the same in day-to-day life. Hill tells me that she recently organized a visible mending workshop with Golden Joinery, a Dutch organization that uses golden thread for visible mends. Golden Joinery's Margaret Sweet's tells me via email that "there can be beauty in a flaw, a golden scar. It is a sign of life; it tells the story and history of a piece." It hoped that through Golden Joinery's mending workshops and a mending game that it has developed, people will "experience the beauty of imperfection."

Sustainability-minded brands are also starting to embrace visible mending as a way to extend the life cycle of their clothes and to reach customers whose interest in the concept is growing. Lilah Horwitz, who works on both

The Return of Grandma Crafts

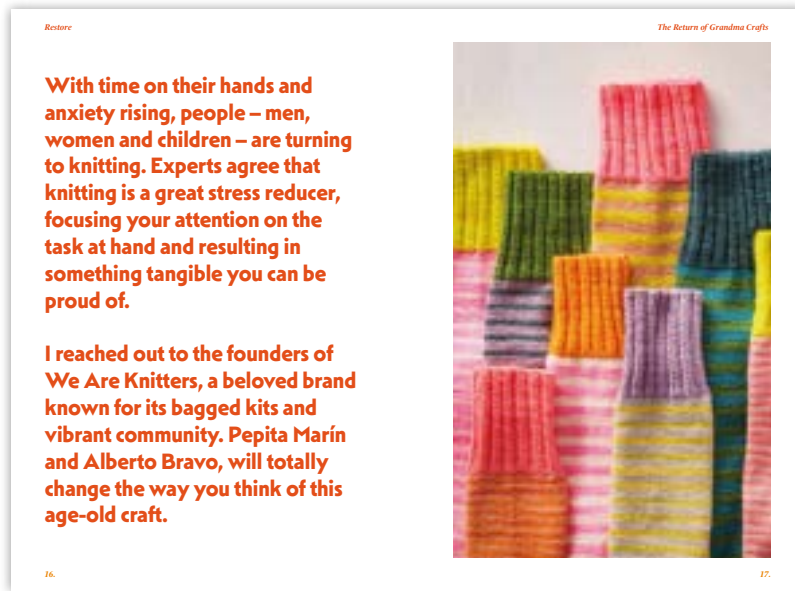
With time on their hands and anxiety rising, people – men, women and children – are turning to knitting. Experts agree that knitting is a great stress reducer, focusing your attention on the task at hand and resulting in something tangible you can be proud of.

I reached out to the founders of We Are Knitters, a beloved brand known for its bagged kits and vibrant community. Pepita Marin and Alberto Bravo, will totally change the way you think of this age-old craft.

Baking A Better Community

Birmingham based baker Lucy Scott lets people pay what they want for delicious, lighter, healthier, bakes while building up her community and spreading joy.

Styl: By Kristina Bradford. Photograph: by Lucy Hunt and Holly Wih.





Earlier this year, bakery owner Lucy Scott was told she was lucky to be alive after suffering a host of symptoms including stomach pain and unexplained weight loss...

After her life-saving surgery, Lucy pulled through – but the experience changed her. She knew she wanted to do something more meaningful with her life.

And so Lucy, from Birmingham, turned her bakery, Lil's Parlour into a 'pay what you can' business...

Lucy had learnt about the 'pay as you can' economic theory when she was studying Economic History. She says: "I'm passionate about giving back to the community, so I'd always liked the idea of pay as you can but I'd just never taken the plunge."

The shop has also been used as a food bank drop off point and I've done work in the community offering free school meals in the summer holidays.

June this year. "My close friends and family are very proud of me," says Lucy. "I've always had strong beliefs and I don't think they were surprised."

"Every time someone pays I forward it goes into what I'm calling our 'winter survival fund' to make sure I can keep offering pay as you can for as long as possible," says Lucy.

As we head into winter amidst a cost of living crisis, Lucy predicts more people will be coming to Lil's Parlour – although she's concerned for herself and others.



Liz Knight once stopped short of sending her daughter to primary school with nettle omelette in her lunchbox, for fear of the reaction of the other children.

Attitudes towards foraging – heading out into nearby countryside or parks and collecting edible plants, mushrooms and fruits – have changed, and, she says, "there's been a real shift with the pandemic".

"There's definitely been a rise in interest," agrees Marlow Renton, a director and foraging instructor at Wild Food UK, which runs courses in England, Wales and Scotland.

The Michelin Star Guide recently launched a green star for restaurants at the forefront of the industry when it comes to their sustainable practices, including the Ethicarean.

Where once British cuisine was synonymous with stodgy suet and overcooked veg, Knight believes that television programmes such as Great British Menu have, in the past few years, helped to increase appreciation for what can be done with ingredients available locally.

Restaurants such as the Ethicarean in the Mendip hills, where ingredients such as hedgerow berries regularly get on the menu, have been pioneers.

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The movement looks set to continue to grow the annual Waitrose Food and Drink report predicts that foraging will continue to be a bumper year for sales of its 2019 foraging pocket guide.

Pennington says it's "important to go out with people that know a little bit more than you, so you only need doing those two or three things and you'll learn to recognise them."

Knight urges caution. "Read up," she says, and go slow. When picking wild garlic, for instance, "there's loads of plants that grow through it that are poisonous. All you have to do is identify it properly, which is easy to do, and then don't go ripping up clumps of it, just do it leaf by leaf, then you know you're getting the right thing."

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Classic Strawberry Jam Recipe

Ingredients: 1.4kg ripe strawberries, 1.4kg jam sugar, Juice of 1 lemon

Step One: Wipe the strawberries with a damp cloth to remove any dirt. Hull and halve, or quarter if large. Tumble into a large bowl and stir through half the sugar...

Step Three: To test whether the setting point has been reached, take the pan off the heat and either use a sugar thermometer (once it gets to 105°C, it's ready) or spoon a little of the jam onto a cold saucer from the freezer.

Repeat the test for a couple of minutes, then for a couple more minutes, then for a couple more minutes, then for a couple more minutes, then for a couple more minutes.

Ingredients: 1.4kg ripe strawberries, 1.4kg jam sugar, Juice of 1 lemon

Step Two: Transfer to a preserving pan or very large high-sided saucepan, scraping out the bowl thoroughly. Add the rest of the sugar and the lemon juice. Put a couple of saucers in the freezer (unless you have a sugar thermometer).

Step Four: Remove any scum from the surface of the jam with a metal spoon and leave to sit for 10 minutes so the strawberries are well distributed throughout the surface.

Step Five: To test whether the setting point has been reached, take the pan off the heat and either use a sugar thermometer (once it gets to 105°C, it's ready) or spoon a little of the jam onto a cold saucer from the freezer.

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How to Start a Windowsill Garden.

Plan out your space. Since your windowsill most likely offers only a small amount of space for plants, you'll want to map out how you will use the space in your container.

Select Your Containers. There are no hard-and-fast rules for the type of containers you should use for windowsill gardening.

Water. After you plant your garden, water it gently to help the soil settle in. Keep the soil moist according to each plant's individual needs.

Choose Your Soil. Soil is one of the most important elements when it comes to container gardening, so be sure to choose the right soil for your plants.

Plant Your Seeds or Seedlings. You'll need to decide whether you want to start your plant from seed or from seedling (young plant).

Water. After you plant your garden, water it gently to help the soil settle in. Keep the soil moist according to each plant's individual needs.



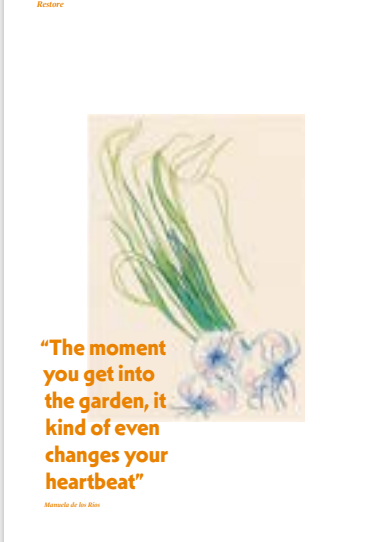
Grow Your Future

Community gardens have long offered support to individuals and the environment. They've even provided an alternative route into creative practices – something we need now more than ever.



Plant Your Kitchen

Whether you want to garden through the winter or spruce up your cooking, herbs from your kitchen can be used to make your own home.



"The moment you get into the garden, it kind of even changes your heartbeat"

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The positive effects of gardening, whether it's a city window box or a larger plot of land, is a list that applies to all ages, backgrounds, and abilities.

Open from 10am to 5pm, Monday to Friday, The Garden Gate Project is a garden – not an allotment – divided into several zones. A garden can settle wherever they like, social or quieter, dependent on their mood.



Which Plants Work Best for a Windowsill Garden?

Herbs: Herbs are the most common crop to grow in a windowsill garden, because most herbs grow well in small spaces.

Tomatoes: Tomatoes are a staple in any home garden because they're fast-growing and only require light maintenance.

Legumes: Legumes like beans and peas are a free art education, offering access to a free arts education, learning in nature, as part of the healing and recovery post-Covid.

Small Root Veggies: While small root vegetables like radishes and carrots require a little more space in your windowsill garden, they're a fun choice because they offer two edible crops: the roots, which are the standard harvest, and the tops (the carrot greens and radish greens), which can be chopped up and added to salads.

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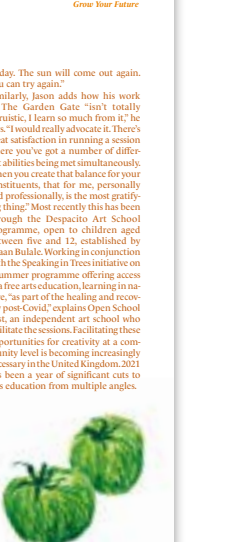
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as sessions which offer legal help. In the garden itself there are sessions on growing food, harvesting and seed collection, and workshops on edible flowers.

Community gardens have long offered support to individuals and the environment. They've even provided an alternative route into creative practices – something we need now more than ever.



er day. The sun will come out again. You can try again."

Similarly, Jason adds how his work at The Garden Gate "isn't totally altruistic. I learn so much from it; he says "I would really advocate it. There's great satisfaction in running a session where you've got a number of different abilities being met simultaneously."

As you create that balance for your commitments, that for me, personally and professionally, is the most gratifying thing."

Jason still practices photography and sculpture, while Manica is also a print maker – working directly with communities is also creatively nourishing.

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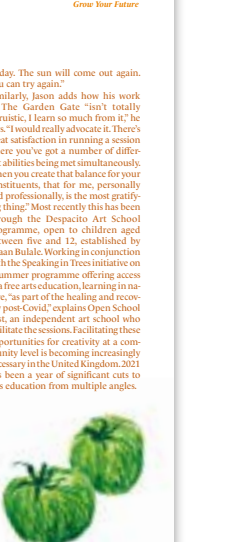
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“Keep trying and if not this time, tomorrow will be another day. The sun will come out again. You can try again.”

Joan Fontc



“It is a slow, physical and patience-testing activity – all of which I find hugely relaxing when the rest of my life is so rapidly paced”

Alex Vincent



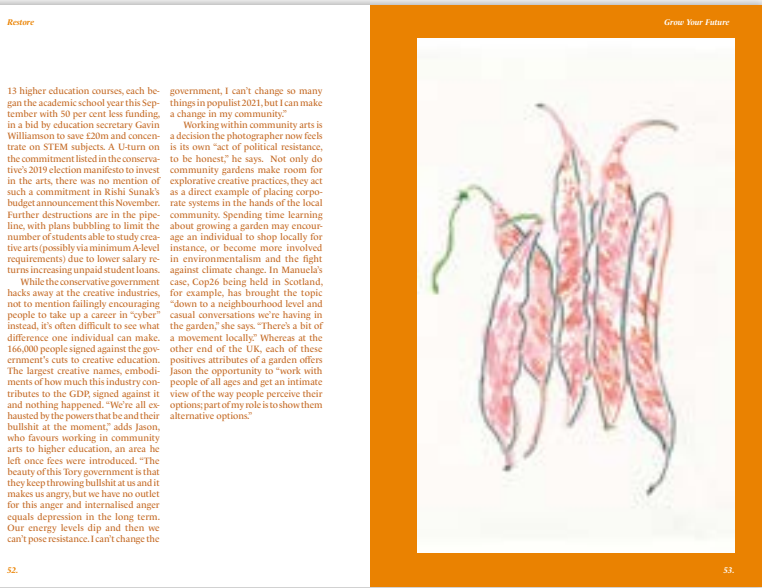
This is the Reading Repair Cafe, part of a burgeoning international network aimed at confronting a world of stuff of white goods littering dumps in west Africa and trash swirling through the oceans in huge gyres. The hair clippers belong to William, who does not want to give his name but cheerfully describes himself as “mechanically incompetent.” He has owned them for 25 years, but 10 years ago they stopped working and they have been sitting unused in his cupboard ever since. He sits down at the table of Col Haycock, an IT professional who volunteers at the repair cafe, which has been running monthly for about four years and is a place where people can bring all manner of household and removed the blades, cleaned out some gunk from inside the machine, oiled the blades, and screwed it all back together. Today, the repairers will divert 24kg of waste from going to landfill and save 24kg of CO2. Some items can be fixed on the spot – notably a hunting horn split in two, which requires soldering with a blowtorch – but very little needs to be thrown away. Gabrielle Stanley, who used to run a clothing alterations business, says she was drawn to volunteering at the repair cafe to combat the “throwaway culture” she sees. “You go into certain stores,” she throws a dark look. “How they can sell clothes for that price, when I couldn’t even buy the fabric for

“You own your equipment, you’re allowed to take a screwdriver to it and play with it, it’s something fundamental.”



IT technician at the Remakery. To do this, Katsimbas and his team conduct one-to-one IT repair appointments for a small fee, as do their colleagues who specialise in sewing and furniture repairs. “It’s a matter of confidence. It’s not magic. Someone put it together, someone can take it apart, you only need a Phillips screwdriver and some knowledge,” says Katsimbas as he shows Daniel Turner how to open up his laptop so he can clean out the bluff and dust that is causing the machine to overheat. Since it opened in 2012, the Remakery has diverted 205 tonnes of waste that would have ended up in landfill. But the Remakery is unique in that, unlike much of the repair movement, which is volunteer-led, it is a viable business, employing 11 staff and 10 freelancers. Last year the shop had an income of £235,000 – 30% from plants, 70% generated through sales of furniture and electronics, workshops and repair appointments.

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Restore

13 higher education courses, each began the academic school year this September with 50 per cent less funding in a bid by education secretary Gavin Williamson to save £2bn and concentrate on STEM subjects. A Letter on the commitment listed in the conservative 2019 election manifesto to invest in the arts, there was no mention of such a commitment in Rishi Sunak’s budget announcement in November. Further destructions are in the pipeline, with plans bubbling to limit the number of student places to match requirements (possibly via minimum A-level requirements) due to lower salary rises increasing unpaid student loans. While the conservative government backs away at the creative industries, not to mention (allegedly) encouraging people to take up a career in “cyber” instead, it’s often difficult to see what difference one individual can make. 166,000 people signed against the government’s cuts to creative education. The largest creative names, embodiments of how much this industry contributes to the GDP signed against it and nothing happened. “We’re all exhausted by the powers that be and their hubbub at the moment,” adds Jason, who favours working in community arts to higher education, an area he left once fees were introduced. The beauty of this Tory government is that they keep throwing hubbub at us and it makes us angry, but we have no outlet for this anger and internalised anger equals depression in the long term. Our energy levels dip and then we can’t pose resistance. I can’t change the

government, I can’t change so many things in my community. Working within community arts is a decision the photographer now feels is his own “act of political resistance to be honest,” he says. Not only do community gardens make room for explorative creative practices, they act as a direct example of placing corporate systems in the hands of the community. Spending time learning about growing a garden may encourage an individual to try growing locally for instance, or become more involved in environmentalism and the fight against climate change. In Manchester’s case, Cop26 being held in Scotland, for example, has brought the topic “down to a neighbourhood level and casual conversations we’re having in the garden,” she says. “There’s a lot of a movement locally” whereas at the other end of the UK, each of these positive attributes of a garden offers the opportunity to “work with people of all ages and get an intimate view of the way people perceive their options; part of my role is to show them alternative options.”

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Grow Your Future

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Living With Plants Is Good For You

Restore

“She never dressed down to garden – she’d go out in tweed suits and Frayag-amo shoes.” Then there is Jamaica Kincaid and Alice Walker for their garden writing, “which put gardening in the context of colonialism and slavery.” Also, Marianne North, an artist who travelled the globe painting flora and fauna. And Gertrude Jekyll and Beth Chatto, who “both took on the patriarchal stronghold of garden design and radically altered how we plant today”. Paradoxically, although tending plants acts as an antidote to digital life, it is the online world that has helped the plant-tending Millennials and Gen Zers find each other, and to form their own global community. Vincent was self-taught, but says that she learned from more experienced growers and gardeners on Instagram. In 2015 she started her own account @moughcult. And there is a whole world of so-called plantfluencers like Vincent. Notable among them is Baltimore-based Hilson Carter (@hillsoncarter) who has written several books on the subject of houseplants. His latest, *Wild Interiors*, is a lavishly illustrated volume that showcases how plants can enhance the home. Carter has been called a “plantfluencer”, “the plant daddy” and “the plant doctor”, he tells BBC Culture. Any home, he says, is “more calming and inviting” with plants in it, “particularly in a space that has a lot of hard edges. It makes it more breathable and airy having green life around”. Featured in his book are the homes of, among

others, an Antwerp-based couple Sofie Vermeiren and Tannick De Neef (“they do an amazing job connecting design with plant life”) and Joel Bernstein in London (“he’s a maximalist when it comes to art and objects, but a minimalist when it comes to plants”). The love of plants “grabbed” Carter suddenly several years ago, and he “went from 10 plants to 50 or 60 plants within a few months”. He soon transformed his home into an “indoor jungle” he says with a laugh – a situation that his long-suffering wife has now accepted, he adds. Can he describe the feeling that sparked his obsession? “I felt like a kid in a candy store. And having this living thing in your home, making you focus on the daily caring of something that you’re now bonded to. There’s something in the caring process that’s therapeutic, you can use it to meditate or escape, and for two hours once a week completely zone out.” In a sense, having plants is like having pets – they bring you joy, but they also need love and attention. “Plants are not a prop,” agrees Carter. “They need light and food. You have to be ready to commit to something that’s living. It’s like if you visit an animal shelter, you don’t bring home every puppy or kitten, you bring one dog not 10 dogs. If you get a ton of plants not knowing how to care for them, you end up very sad, and wasting a lot of money.” And if he had to give one bit of advice for tending plants? “Follow the light, and it’ll be easier to become a plant parent.”

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Living With Plants Is Good For You

Millennials and Gen Z love caring for indoor plants. But why? Lindsey Baker speaks to the “plantfluencers” and explores self-care – and the perennial appeal of the houseplant.

Words by Lindsey Baker
Photographs by Gabriella Vermeiren



Disposable Culture: Can We Fix It?

When fixing items is actively discouraged by manufacturers... recycling becomes a political act and Repair Cafe volunteers.

Words by Matt Crow
Photographs by Oliver Taylor, Douglas Murray, Paul Brown and Jeremy Taylor
by PCC Media Ltd



Carving A New Life For Old Furniture

Meet Yuan Jinsiang, the carpenter breathing new life into old Chinese furniture through intricate carvings, joining previous generations with the future.

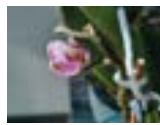
Photographs by Matt Crow
Words by Tony Jones

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Restore

“In Cacti We Trust” is the motto of one of the many passionate plant lovers to be found on social media. In fact, according to a survey by Home How, the cactus is the most Instagrammable houseplant by far, with an extraordinary 23 million posts dedicated to the spiny plant. Following its second place in the photographic hierarchy, then the Monstera, also known as the Swiss Cheese plant. And not forgetting the also popular air-purifying plants, notably the Snake plant, the Chinese Evergreen and the Spider plant. This overwhelmingly Millennial and Gen Z obsession has exploded in recent years. But why do these particular generations love tending plants so much? It’s a question explored in British author Alice Vincent’s recent book *Rootbound: Rewilding a Life*. A nature memoir, which follows real events in the life of the author during her mid-20s. “When a lot of things took different directions in my life to that I had expected, I found solace in gardening and plants,” she says. The author says she has a “strong emotional connection” with plants. “There’s something deeply moving about seeing something germinate, flower or even go to seed,” Vincent tells BBC Culture. “There’s a real joy to be found in the growth and the return of the favourite perennial plant through the soil after a long, dark winter. I find the seasonal change of plants and the wider natural world around is something that helps to guide me in my everyday life. Gardening is also something very meditative for me.” And Rootbound



struck a chord with readers of around her age, who, she says, “found resonance” with her experiences of “finding the life they were told to achieve and expect to be somehow ‘lacking’”. Vincent says she also received feedback from many readers who found her book “a solace and a calming read” during lockdown. Both Millennials and Gen Z grew up in a landscape that was increasingly obsessed with living online, and the introduction to Rootbound recalls a clear memory of Windows 95 arriving in Vincent’s family home. “From then on we clamoured for technological advance – Gameboys, Tamagotchis, mobile phones, MSN messenger. Everything was expected to be faster, slicker, more connected than its predecessor.” This then continued into adulthood. “We took jobs that were increasingly online, and expected instant gratification from apps on our phones: dating, takeaways, cabs, handymen – everything could be gleaned swiftly.” And the antidote to that fast and furious digital life? Tending houseplants and gardening, according to Vincent.

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Living With Plants Is Good For You



“With gardening, nothing is instant. Nothing is guaranteed. It is a slow, physical and patience-testing activity – all of which I personally find hugely relaxing when the rest of my life is so rapidly paced.” And of course there’s also the ecological dimension too. “We’re a generation increasingly conscious of the planet we exist upon and in, and how we need to connect and look after it. Gardening is so much part of climate consciousness as using a refillable water bottle.” Yet she also found out while researching the book that the phenomenon of tending indoor plants has a long history. “I discovered that my generation of Millennial gardeners,

who are fascinated by houseplants and see gardening as a form of self-care, were the latest in a series of generations, spreading back centuries, who went to ground or tended to the earth in times of turmoil or difficulty. I found that fascinating, that for all of human expansion, industrialisation and progress, there was always a movement back towards the ground. For instance, parkour palms that could cope with low light and that can be moved from home to home, were popular in the Victorian era – as they are now.” Vincent has been inspired by various plantwomen in history, including Katherine White, a Hersey editor who was a gardener in her spare time.



Restore

A vacuum cleaner, a hair straightener, a laptop, Christmas lights, a blender, a kettle, two bags, a pair of jeans, a spoon, a dining-room chair, a lamp and hair clippers. All broken.

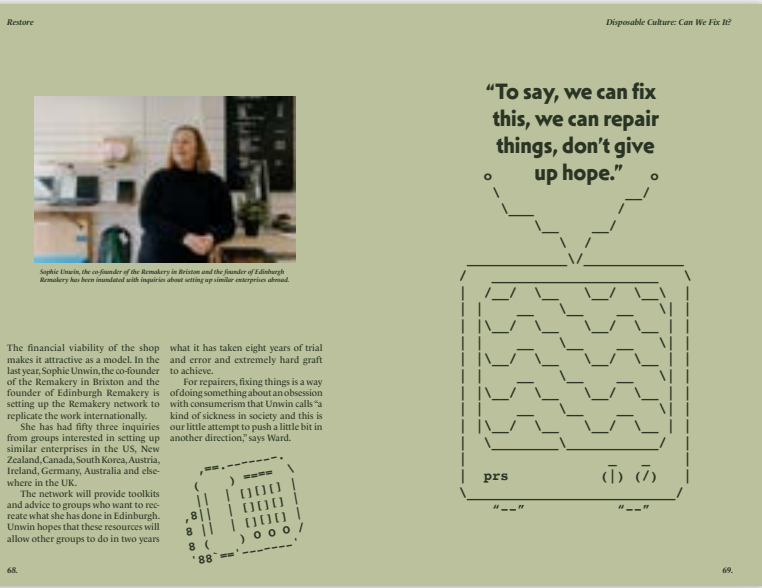
It sounds like a pile of things that you’d stick in boxes and take to the tip. In fact, it’s a list of things mended in a single afternoon by British volunteers determined to get people to stop throwing stuff away.

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Disposable Culture: Can We Fix It?



65



Restore

“To say, we can fix this, we can repair things, don’t give up hope.”

Sophie Turner, the co-founder of the Remakery in Britain and the founder of Edinburgh Remakery, has been featured with her repair shop on the cover of the book.

The financial viability of the shop makes it attractive as a model. In the last year Sophie Turner, co-founder of the Remakery in Britain and the founder of Edinburgh Remakery is setting up the Remakery network in a kind of sickness in society and this is our little attempt to push a little bit in another direction,” says Ward.

For repairs, fixing things is a way of doing something about an obsession with consumption that knows no kind of sickness in society and this is our little attempt to push a little bit in another direction,” says Ward.



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Disposable Culture: Can We Fix It?

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Restore

Yuan Jinsiang, a furniture restoration carpenter in Wujing Town of Minhang District, has recalled his days as an apprentice. “I grew from a traditional Chinese apprenticeship which involved significant master-apprentice relations and strict skill learning,” he said. “One apprentice followed one master throughout his entire life, learning skills and even washing clothes for him, and they formed a coterie which was insouciant toward others. It might seem ridiculous for people nowadays, but that actually proves how the trade used to carry on out of skills in the past.”



Yuan Jinsiang (right) instructs an apprentice in old chair restoration in his studio.

The 48-year-old, who came to Shanghai from neighboring Jiangsu Province in the 1980s as a carpentry apprentice, now runs his own furniture plant in Wujing and has become an intangible cultural inheritor in old Chinese furniture restoration. The skill of old Chinese furniture restoration was included in the list of Minhang’s intangible culture heritages in December 2022. “I feel myself as a link between my predecessors and the future generation. I know the past well and live in a bright era of now, and I am afraid that the heritage might get lost and stop its circulation from me,” he said. Old Chinese furniture restoration, for Yuan, is a demanding skill that requires practitioners to thoroughly master skills in carpentry, carving, coating and bronze accessories making. “The most difficult part might be doing some analysis,” Yuan said. He once came across an ancient Chinese wooden piece. “Almost all the dragon



A carpenter engages himself in carving work.

ish Museum in London and the Tokyo National Museum,” said Yuan. “But in recent years we see a surge of old Chinese furniture from overseas coming back. Among the collectors are quite a few young people. The purchasing power of our countrymen is rising. What is more important: Their confidence toward their own culture is rising.” The old furniture restoration practice has left Yuan with some sweet memories. “I like to restore a good piece of ancient furniture when night falls,” he said. “When I am carving the curves left by the previous carpenter, I can almost feel how this ancient craftsman was, whether he was slim or stout, tall or short, with a boisterous or quiet character; whether he was somehow suppressed in the court or could express himself freely. He was a man who kept it. The father and son heard of Yuan’s skill in old furniture restoration and asked him for help. Yuan fulfilled their dream, and the old man, after

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Carving Out a New Life for Old Furniture

