

# MANIFESTOS OF THE TRADES AND PROFESSIONS

LORENZO ORI

## ORIGIN OF IDEA

We have all had the feeling that other people do not properly appreciate the work that we do. It often happens (well, it happens to me) that we ourselves are the most guilty of undervaluing our jobs.

One day, when I was feeling particularly unappreciated, I decided to draw up a list of all the activities that I carry out in the performance of my job. "That way, the next time a client complains about something, I can show them the list - in big, bold capital letters", I thought. I never ended up using that document to enlighten any clients, but it helped to remind me of how demanding, complex and skilled my job was. It reignited my self-esteem and my passion for the work I was doing, and it was also the inspirational spark for this project.

## THE MANIFESTO EMERGES

I decided that it would be useful to transcribe the text onto a poster and put it up over my desk. There were so many words that they gave me the idea they could be converted into an image. An image full of different meanings but with a single composite visual impact. The text had the added quality of creating its own chain of mental associations, sequential themes, cadences, rhythms and rhymes. Why not add colour to the meaning of the words? What would happen if the colour of each word was arranged sequentially with the colours of the words around it? What overall effect would emerge?

I soon set about satisfying my curiosity. I got to work on what would become the first Manifesto I produced, which is, naturally, the Manifesto of the Illustrator.

## THE PROJECT IS BORN

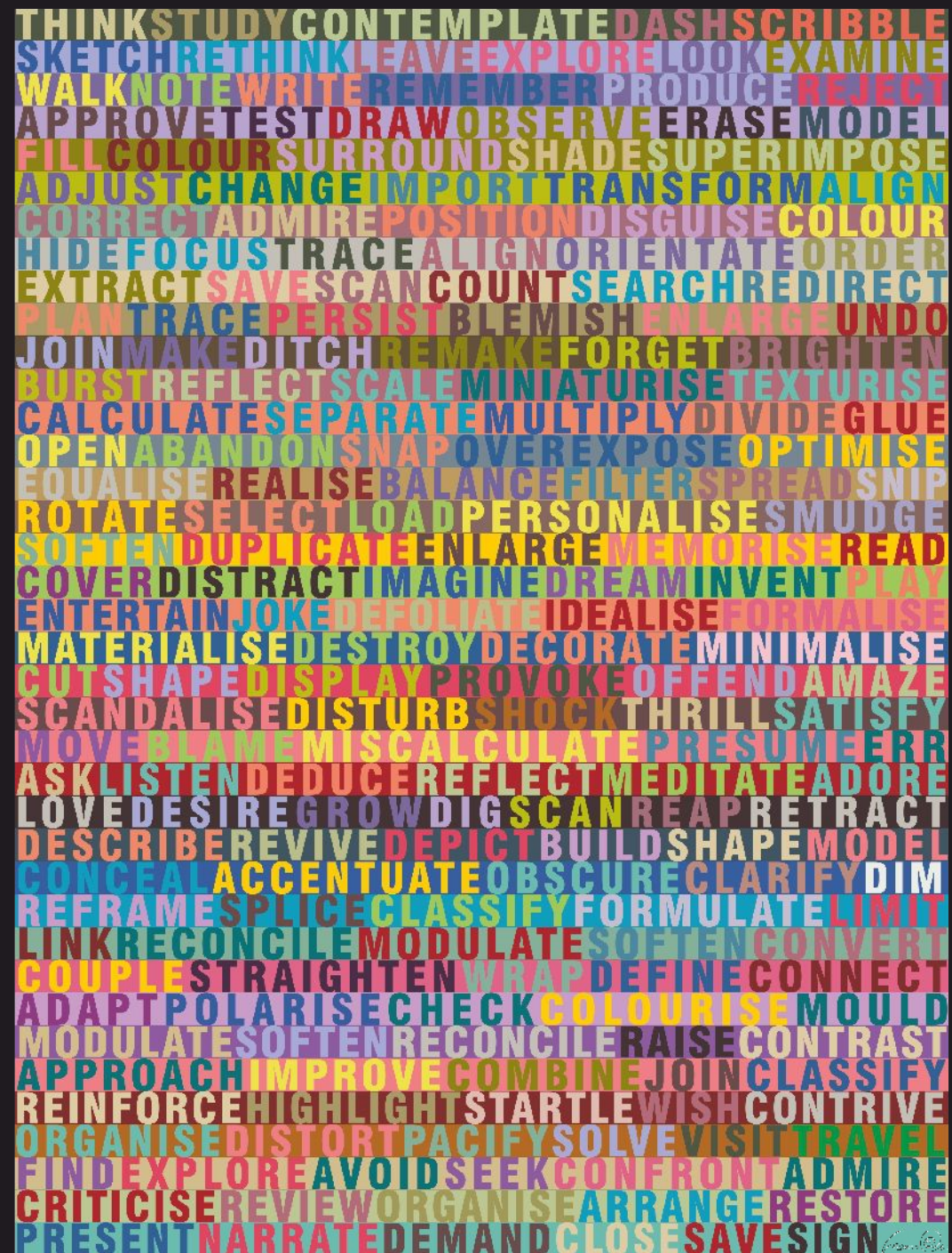
It turned out to be quite a long process. Every formal solution that I attempted resulted in a different version of the Manifesto of the Illustrator. During the work I became convinced that the idea had potential, and I realised that I should develop it by applying it to professions other than my own. I decided to refine the main elements of the project so that I could present it to any friends or acquaintances who might want to join in the 'game'. They would then give me opportunities to experiment with the idea. A good project has to have a seductive element to it, and in this case it consists in giving the 'players' of the game a chance to relate their stories and provide their evidence, and thereby feel themselves engaged and invested in the task. The results have often exceeded expectations: playing the game unearths motives and implications which have previously remained hidden or forgotten. This often produces real catharsis, bringing out aspects of our work which are less evident, more intimate, more human... certainly more profound and representative than those appearing in a stereotypical job description.

Finally, the experimentation stage. This project offers infinite design possibilities to the illustrator. Each different job provides an opportunity to confront a new challenge, to look for forms and patterns into which the words can be integrated, to create a "visual narrative" out of the feelings and scenes evoked by the words themselves. The first examples of work from the project are presented in the following pages, progressively illustrating the pursuit of the formal objectives which I set myself.

*Lorenzo Ori*

# ILLUSTRATOR

This is my first 'composition', the result of making the word the protagonist. Creating a body of words which as a single unit fills up the whole space, but at the same time presents infinite peculiarities, infinite details. The consequentiality of technical terms, ideas, intentions, thoughts, actions. The colour palette is broad, free. Every word is 'emphasised' by two contrasting colours. Taken overall the sequence creates a heterogeneous image, produced by the broad range of colours and the strong chromatic contrasts, evidence of the freedom of expression. No final vision was pursued. Every word 'expresses itself', thereby developing an effect of many singularities. The cumulative result is accidental, but it emerges from the consistency of the comic-book aesthetic.



# ILLUSTRATOR

# WRITER

The second manifesto.

The opportunity to make this manifesto arrived thanks to a contribution from a well-known playwright\*. All I supplied was an email containing a basic description of the project, and I promptly received in return not one but two separate texts, each bearing witness to the 'trade' of the Writer!

This episode allows me to point out a fundamental rule of the project:

- The texts which people supply always have to remain unaltered.

How then to approach a situation where, as here, two texts are presented? And, furthermore, where one is in prose and the other in verse?

The solution emerged as I developed a more detailed concept of the manifesto.

The palette is based on green, grey-green and blue-green. Green is the colour of the ego and of self-praise. Red and orange are used to provide intermittent lighting across the mostly nocturnal environment. The alternation and contrast of the tones and colours is supplemented by alternation between the fills and borders. This previews a motif which develops into a clear aim in the later works: the weft and warp of the woven textures creating a unique abstract image when seen in panorama, yet full of individual details and particularities when viewed up close.

\*Michele Santeramo, playwright, actor, novelist.



# WRITER

# THEATRE MANAGER

The motif which emerged in the “Writer” continues to take shape here. To create the effect of weaving, vertical lines of colour in the warp are added to the horizontal lines in the weft. Colour transparencies are added to keep the weaving visible, with each overlay creating more variations. This produces a grid pattern containing countless gradations of colour.

The text supplied by the author\* is a yarn of the perfect length and consistency for this tapestry. The words at times seem to sink into the surface and then re-emerge, becoming integral elements of the weave.

It is the first work in which I experimented with a second criterion:

- The author of the text can suggest certain colours which they consider to be evocative of the locations, environments and moods involved in their work.

In this first example the colours specified by the author were: wood, red, black, white, orange, light/shade.

So for the first time the palette was developed according to suggestions from the author of the text. The results are surprising: the ‘theatrical’ atmosphere is immediately evident.

\*Angela Colucci, theatre manager, Florence.



# THEATRE MANAGER

# PHYSIOTHERAPIST

A minimum word count was specifically requested from the author of the text\*, so that I could continue to use the “weaving technique” in the manifesto design.

Accordingly, another criterion of the project became defined: the ideal length of the text. For the warp-and-weft pattern to be effective, the text has to be long enough. The longer it is, the more it is possible to generate the weaving effect - which at this stage had become an almost obsessive aspect of the project. The desired visual result is that produced by a decorative fabric.

The formulation of the palette for this manifesto was also influenced by colours chosen by the author, and the result again seemed to match the aims and intentions. The wooden colours of a parquet floor and the bluish-green of the walls of a rehabilitation centre are the elements which evoke the working atmosphere and environment of the Physiotherapist.

\*Elisa Buonandi, physiotherapist, Florence.



# PHYSIOTHERAPIST

# LAWYER

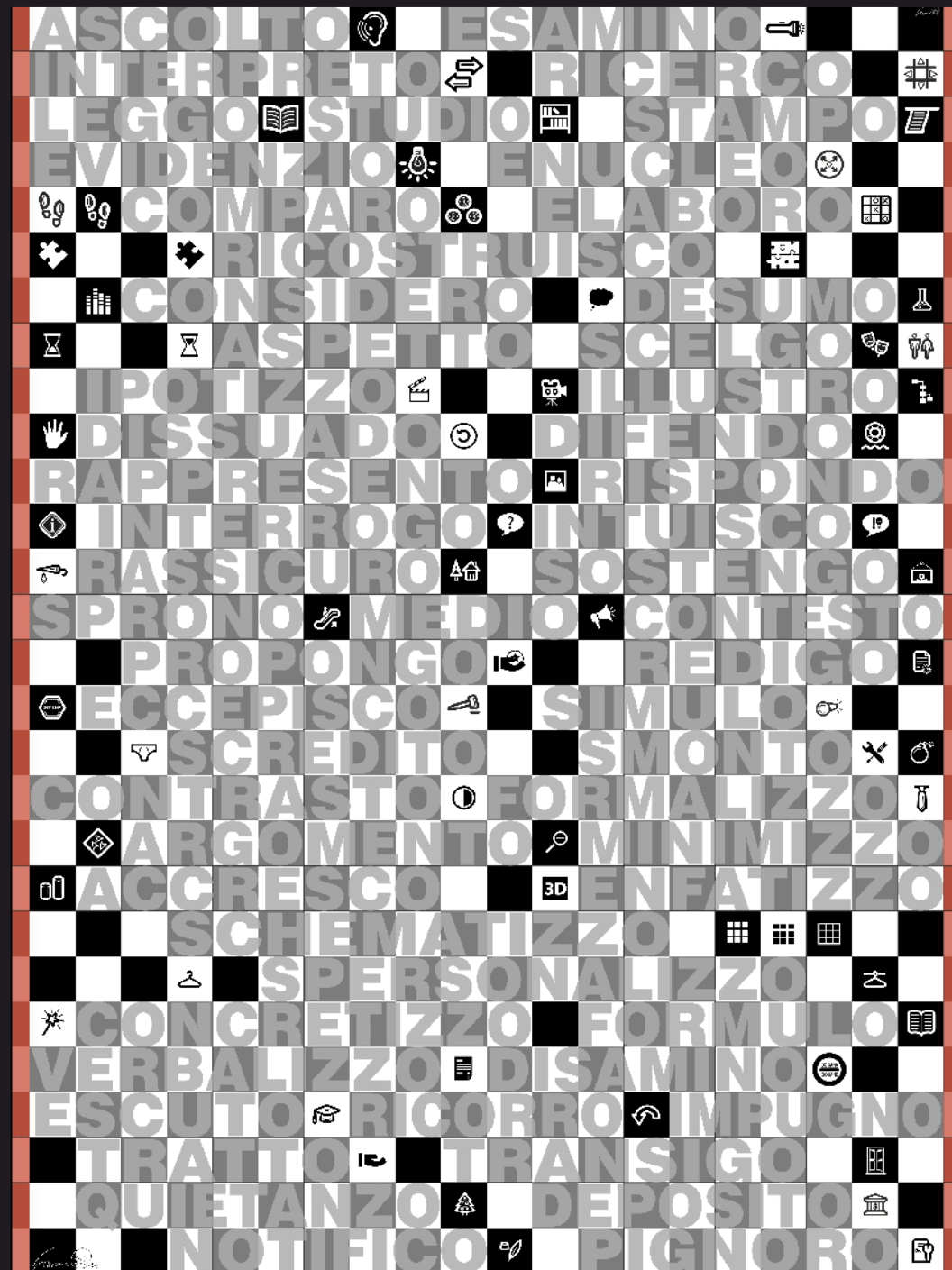
This author\* responded very kindly to my request, and supplied text which accords perfectly with the next set of drafting criteria:

- for the most part, use present tense verbs in the first person singular;
- use single words, and strictly technical ones;
- don't use sentences or phrases, especially complex ones.

The author followed these guidelines precisely and this is the text which best reflected the conceptual tone of the project, and still to this day remains its most faithful and effective example. But on account of its brevity I was forced to abandon (temporarily) my research into the stylistic theme of weaving.

Accordingly, I opted for a metaphorical representation. Strategy, tactics, variables ... well, why not draw a comparison between the Lawyer and a chess player? They both make their moves within the context of a regulated space, but the formal prescriptive language of those spaces is translated, interpreted. Hence the ironic and slightly irreverent presence of the icons, which might represent the pieces on the Strategist's chessboard but which also have to interpret the hidden meanings of a linguistic code which remains a mystery to most people.

\*Cristina Mariotti, lawyer, Florence.



LAWYER

# PHYSICAL THERAPIST

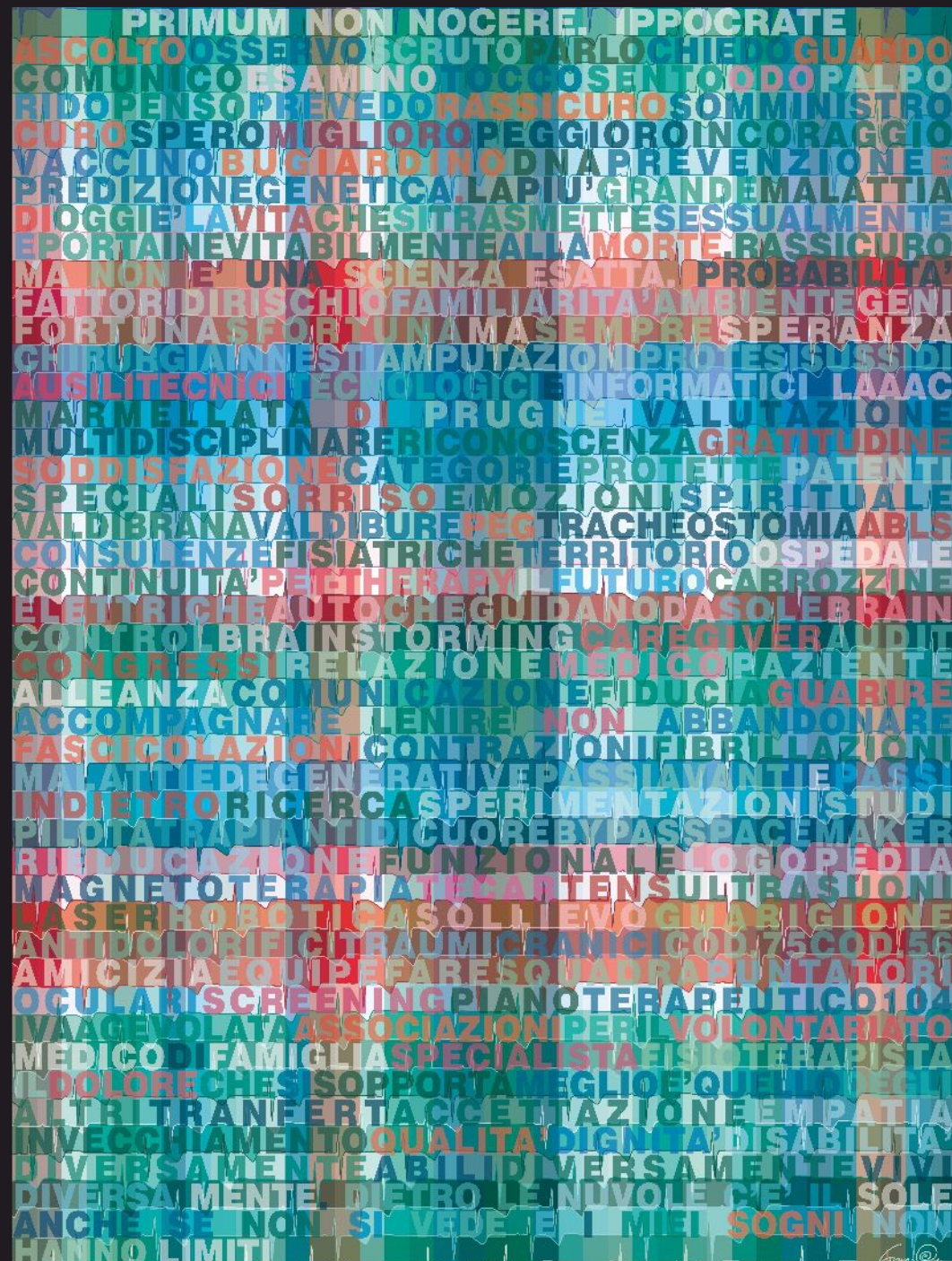
Thanks to the meticulous respect shown by this author\* to the specified criteria, the text supplied allowed me to continue experimenting with the tapestry effect.

As in the other manifestos which share this stylistic element, the colour palette was chosen in accordance with the author's indications. But when I was looking at the colours she had chosen, I began to get the impression that most of them weren't directly related to her surroundings at work. They seemed instead to symbolise thoughts, memories, moods, impressions.

Consequently, the final product prompts a symbolic reading rather than a literal, "environmental" one. We know that colours carry strong symbolic values. Some of these are recognisably conventional, others can be interpreted subjectively, evoking different responses from different viewers. So we might conclude that within this scenario there is something of the therapist, but also something of the patient.

To the weave of warp and weft is added another thread: the trace of an electrocardiogram, recurring from line to line, its vital rhythm accompanying the performance of the work.

\*Michela Negro, physical therapist, Pistoia



# PHYSICAL THERAPIST



# ARCHITECT

The architect creates. But what is the secret of the harmonic relationship between the different dimensions? Among the most fascinating devices used since antiquity by many architects is the so-called golden mean, the ratio of 1:1.618..., also known as the “divine proportion”.

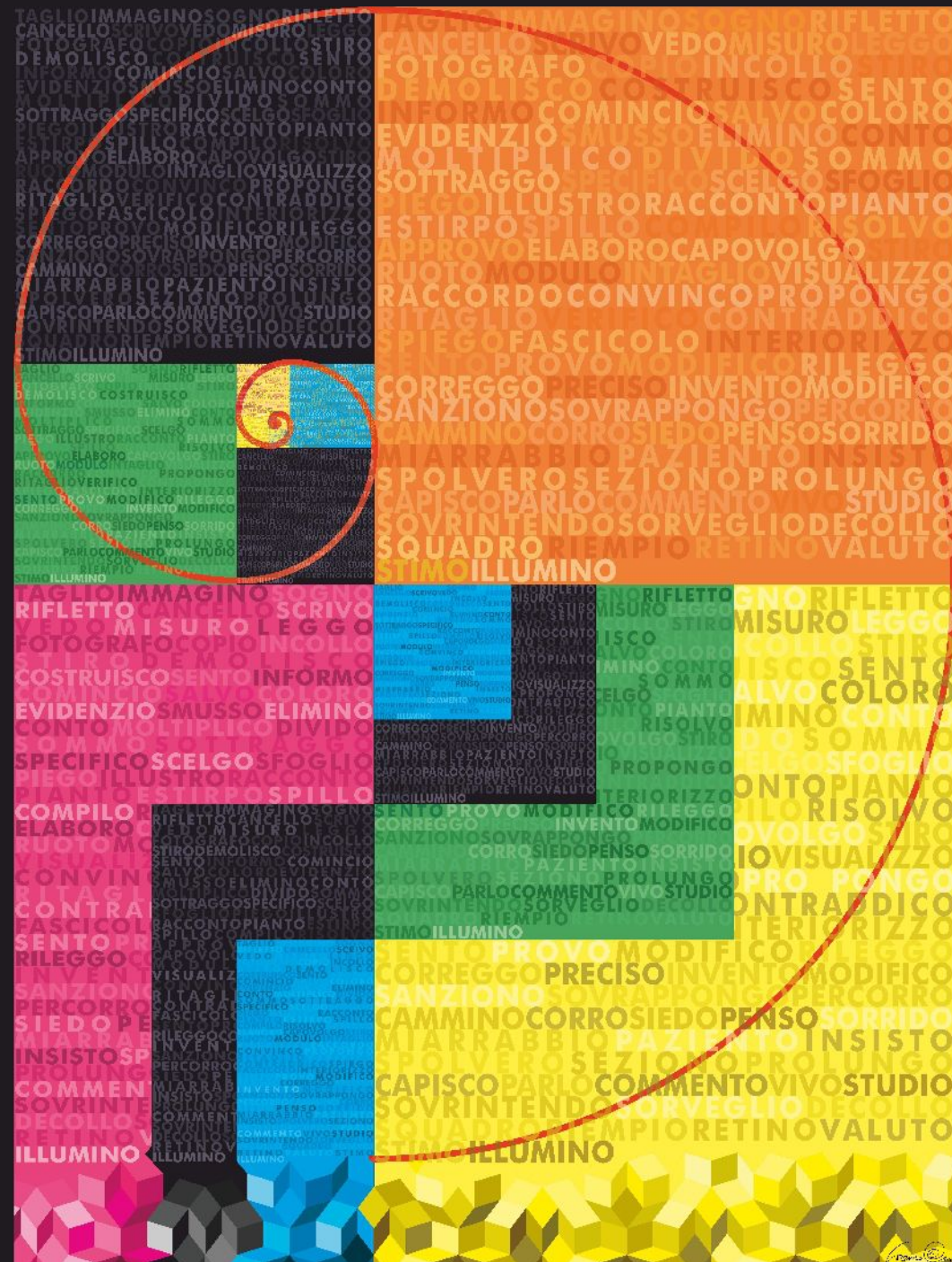
This golden ratio can also be found in nature: from the petals of a flower, to the forms of human anatomy; in the geometry of leaves and of starfish; from the golden spiral of the nautilus to that of the galaxies.

In the manifesto of the Architect, use is made of the golden rectangle (or, to be exact, the Fibonacci sequence). The proportions of the golden rectangle allow an infinite succession of squares to be created inside it, forming the golden spiral.

The palette consists solely of black, white and the primary and complementary colours, grounding it in “the fundamental nature of everything”. This was inspired by the golden ratio, with the express intent of demonstrating the harmonic use of colour.

The text prepared by the author is subjected to the proportions which regulate the Manifesto: from the smallest square at the beginning of the spiral, through to the last and largest square, there is a text, a figure, a thought, repeating itself like a fractal being.

\*Francesca Ricci, architect, Florence.



# ARCHITECT

# CLOWN DOCTOR

Of all the texts I have received, I have to say that the Clown Doctor's moved me the most. It is a tormented tale, a deluge of emotion, full of doubt and pity, intensely human.

The author\* works in a paediatric hospital, in constant contact with children who may at times be critically ill. After I read the text the first time, I suggested that the manifesto should perhaps be based solely on her words, in black on white, without any distractions or manipulation: the story was too sublime to be spoilt by pagan hands.

But the work of the Clown is not just to bear witness, and even less to complain. To do their jobs effectively they have to hide their emotions, learn how to set them aside. The job of the Clown Doctor is to distract, entertain, and bring joy into a landscape of sadness.

So, it can't all be transcribed and presented with force, with emphasis. It mustn't overwhelm, or predominate. It's almost a secret, a private affair. It must certainly be told, because it matters to us, but it is also necessary to tell the Clown's real story: the performance, the magic, the amazement. AMAZEMENT! Only through the fog of the smoke machine and the swirls of confetti pouring down on the stage is it possible to glimpse a fleeting expression cross the Clown's face, of sadness, of resignation.

The only possible palette, therefore, is the rainbow. The childish wonder aroused by the spectacle of the rainbow is the same childish wonder aroused by the performance of the Clown. It holds the secret of light, of life, and of the ephemeral.

\*Benedetta Ori, clown doctor, Switzerland.



# CLOWN DOCTOR

# SURVEYOR

The Surveyor is another study in the stylistic theme of weaving. It was a troublesome work to complete. A number of different versions were produced before arriving at this one, the definitive product ... though I never like to define a piece as definitive. I always prefer to leave a small gap in the work so that I can return to it again, believing that completion lies in being incomplete.

The author\* of the text had given me a very telling and relevant piece of writing, but I hadn't received any directions relating to colour. None of the palettes that I came up with produced the consistent atmosphere that I was trying to create.

Once again the author came to my assistance, by pointing out that, while the principal text he had composed was "unencrypted", it contained a subtext: hidden, yet easy to solve.

I therefore decided to use highlighting to help unravel the little mystery concealed within the words, introducing an undercurrent which was mentally rather than visually perceivable. While working out the puzzle, one is suddenly forced to follow a trail of thoughts: the thoughts of the Surveyor.

This freed me from the need to use colours to weave a coherent and topical mood for the piece, because there was already a reading key helpfully built in. I decided to focus on the etymology of the Italian word for surveyor, 'geometra' (ie, earth and measurement). This explains the palette: warm earthy colours blurring the lines between greenery and water.

\*Luca Galli, surveyor, Florence.

#### [Translator's note:

The highlighted subtext in the Surveyor's manifesto:

La professione del geometra è il mio lavoro. Lo amo e lo odio in equal misura. Consiste nel mettere a disposizione del cliente le proprie competenze per assolvere all'incarico ricevuto e seguire il lavoro con coscienza nel rispetto del codice deontologico.

"The profession of the surveyor is my job. I love it and hate it in equal measure. It consists of making my skills available to the client to complete the appointed task, and overseeing the work while conscientiously respecting the code of ethics".]



SURVEYOR

## LORENZO ORI

Illustrator and graphic designer.

Creator, founder and director of the CREATOR/ Graphic Lab and curator of the website/blog [creatori.eu](http://creatori.eu).

His work is mostly created using computer graphics, occasionally in conjunction with other techniques. In the past he explored at length various media of communication and expression, from hand drawing and book illustration to poetry and songwriting. He was co-founder, drummer and lyricist for the underground rock band Ege Ninfa in the 1990s.

Through the deepening of his natural interest in verbal-visual languages, he developed an individual artistic expression which falls within the literary-graphic genre of Visual Poetry. He lives and works in Florence.



## OTHER PROJECTS

- **Forgotten Trades**  
A project conceived and plotted following the Manifestos of the Trades and Professions. In this case, the work takes on a historical dimension.
- **Manifesto of the Student**  
Commencing with the first year of primary school and continuing through to PhD level: a Manifesto which expresses the thoughts of the student in each academic year they undertake.
- **Love!**  
A manifesto celebrating love in the different languages of the world, illustrated with warmth and joy in photographic portraits of children.

## SALES

The Manifestos may be purchased at the website of CREATOR/ Graphic Lab ([www.creatori.eu](http://www.creatori.eu)).

Dimensions: 500 x 700 mm.

Print: digital on 230 gr photographic paper.

Signed on the reverse by the artist.

Upon request, new Manifestos can be designed and created for any required trade or profession.

## CREATOR/ Graphic Lab

Graphic arts studio established and managed by Lorenzo Ori  
The studio offers the following design services:

- design of logos, logotypes, brands and labels
- graphic design of posters, playbills, book and magazine covers, brochures, periodicals, postcards, business cards, corporate and personal image
- illustration
- website and blog design
- artwork

 CREATOR/

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 CREATORI Graphic Lab

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