

unsold. Instead, the kit allows you to sell the materials without having to ask for a contribution for the workforce and time spent. Quality-price match, consequently many kits are sold. The kits are already decided, the patterns are easy, they have become fundamental tools for beginners, just by following the instructions you learn how to do crochet, for example. But you don't delve into the technique, and you are limited in creativity. A cross-section of today's society can be found at trade fairs. The largest number of visitors are female, but there is diversification of people with distinct needs and passions. The air is buzzing, everyone is busy in their personal search for materials, interested in the exhibitions and shops, passionate, enthusiastic, sociable. They have preferences with regard to some specific handicrafts that they practice or would like to experiment with, but in reality, they are passionate about the whole sphere of creative and playful handicrafts, they also attend fairs to discover the latest trends on the subject.

These economic mechanisms that dominate fairs, are some of the motivations that pushed the artisan Ilaria Quadranti to create emotional stitching art, and sell not just a workshop but an experience, a mood, a new way of spending your free time. Ilaria was born in Lugano, she has a long career behind her as a teacher of plastic arts, a compulsory subject in Swiss schools. Numerous manual activities are practiced at school with different materials, from paper to wood to painting, sewing, ceramics and embroidery. In class, students are also taught to use tools such as the electric fretwork and the drill or the clay lathe. The teachers can range between the objectives they want to achieve and the techniques they want to use, the organization of classes, the planning of a work, the choice of materials they can use, and the level of creativity students want to achieve. At first, the teacher explains and gives indications regarding safety, then proposes a simple activity to understand the student's level, and finally assigns tasks. A great space is given to personal creativity (Quadranti, 2024). Ilaria has always been a passionate crafter, she attended craft fairs and bought many items for crafting, until she felt estranged and distant from this selling system. She finds herself with a huge wealth of knowledge in many manual fields, but with an emptiness, because none of the existing artistic manual practices satisfied her anymore. For this reason, in 2021, after returning home from a trip, she decided to recreate a photograph taken during her journey with the fabrics and objects she had at home.

In this way, almost by chance, what she later christened «Emotional stitching art» was born.

An artistic project, which aims to (re)give value to emotions. In an era where everything flows too quickly and the memory of the experiences we live tends to fade in the vortex of routine. Emotional Stitching Art is a break, a cuddle, time to give back to yourself. The name and the logo are created by Ilaria, the march is registered internationally, because it is a novelty in the field of craftsmanship. She decided to use the word emotional because with this technique she's able to touch emotions rather than technique. And she brings her idea of craft to the stands at fairs, where she skillfully offers workshops without selling materials.

She only uses recycled materials to make the works, from the tailor's shops and those who make curtains obtains and recycles leftovers. Each material has precise characteristics and can be used to represent particular features in photographs. There is also an ecological reason. This awareness comes at the end of a journey, where Ilaria realize that it's easy to limit the number of new materials purchased. There are plenty of textile scraps in haberdasheries and fabric shop, using them helps lower our general environmental impact. During fairs she does workshops and resells a small part of her completed works. She does not resell raw materials.

Her work consists in recreating a photograph of one's choice, usually representing an exciting and important moment in one's life, with a variety of materials that can be buttons, fabrics, metals, beads, wire, sequins, wool. Everything is sewn around a support of glue and fabric, to recreate the image according to the eyes and emotions of the crafter. The aim is retracing the emotions you experienced in the moment you took the photo. During the workshops, all materials are spilled on the table or on the floor so that participants have an overview of everything available. Materials are chosen based on the emotions and symbols they arouse and their similarity to the details of the photograph to give shape to your emotions.

The choice is participative, Ilaria helps and watches over every process without interfering, she only comes into play when called upon. She is a guide, a support, she's able to put people at ease and help them get into the project. During the workshops

she teaches the basic stitches for sewing, but does not impose techniques or teachings, she leaves total freedom to those who are creating.

Her long career in the world of manual creativity enabled her to realize how powerful can be freedom while creating. When people are free from the constraints of technique and impositions of beauty aesthetic canons or grades, they create with pleasure and joy, surprising themselves with work they did not think they could do or had never allowed themselves to try. Participants must also be ready to get involved and do their part: participating with sensitivity and propensity to be enthusiastic. Concentration, tranquility and contact with your inner word are fundamental to recreate the image and flow the emotions. The workshop can be done either with a photo or the weaving of a word evoking an imaginary. It's an activity in which you immerse yourself in the textile world with your knowledge, and no possibility of making mistakes or be judged. You start with the photo, and then create a small, unique, almost intimate textile work that captures your feeling. At fairs, there are many people who stop by her desk to compliment her work but don't want to experiment. Ilaria immediately feels when someone is interested or not. The empathy and relationship she's able to establish with participants or onlookers is essential, it is not like selling a kit to work at home. The presence of the craftsman it's fundamental for the successful exit of the creative process, she's the essence of the project, part of the experience, and has a package of knowledge and techniques with a personal and intimate filter that it's heard and perceived from the outside. The emotions, the words and interactions exchanged with the artisan make the conception and creation of the work possible.

You can create only when you have strong emotions to be channeled, otherwise nothing comes of it. Feelings arise when you have a personal story behind the picture. When these comes during a group session, became a shared pleasure, a way to connect through story and experience. Tell each other personal stories often got you very emotional. Is a surprise and a gift from the participants to the artisan and vice versa. You get to know others and yourself better. The workshop can also be more intimate and personal. Participator who wants to stay apart in silence can do it, while still remaining part of a group.

It's like to demystify a situation, make it concrete, to see it from the outside, to lighten a load due to a difficult situation. Representing a happy or sad moment, it's like talking about a problem, you don't solve it but telling or representing it lightens you up. Practicing a manual skill is also useful for those who have physical problems, which cannot be healed but can be alleviated. All manual activities have this advantage, you are concentrated, you detach yourself from problems finding a space to relax, at the end you also have an object of your own. It makes you feel good. Kits do this too, but in a restricted way. The kit ties us to something known, prepacked, it does not help us face the fear of the unknown, or discovering new parts of ourselves. When the work is finished, two emotional planes overlap: the emotion triggered by the resemblance in the photographs and the memory of a special moment, and the thrill of seeing what you are capable of, together with amazement contentment and pride.

This practice enriches Ilaria's emotional and social skills. Participants together with their personal life always bring with them new stories, it is impossible to be prepared and predict what will happen, each time the workshop is a challenge, a discovery, a surprise. You immediately sense the great empathy and preparation that characterizes Ilaria. She is a fundamental part in the development of the project. The idea may be copied and re-proposed by others, but it is her preparation, the great passion for manual work, the years spent teaching in contact with students, the way she makes you feel, the welcoming with warmth, the non-judgement, the attention, the choice of materials she makes available, the quality time you spend with her, the experiences of her life that have led her to this point and shaped her as a person which she shares with us, that can be felt and make the difference. As Richard Sennett said in *the craftsman* (2008, p.268): «The better you are at something the fewer of you there are. This view has been applied not only to innate intelligence but to the subsequent development of abilities: the further you get, the fewer of you there are». This is what distinguishes social craftsmanship from other practices: the craftsman always puts something of himself into her projects, which is part of her life and distinguishes her as an individual. All this adds up together with her ideals, communication and social skills. This specificity is impossible to copy, or reproduce, also to quantify economically. It is not a repetitive production technique that can be

amortized with economies of scale, we are talking about limited skills obtained over the years, depending on the periods of life the craftsman is experiencing. It is also difficult, and almost impossible, to pass them on from generation to generation, as is the case with artistic handicrafts.

In social handicrafts, the presence and personality of the craftsman supporting the group is the engine of the working group that is being formed. The group, on the other side, is fundamental for the craftsman. It is an exercise in sociality, a balance that needs the two poles to function, you need to be in the same spot with the craftsman to function. Around a table, a business manager, a postman, a war refugee can sit close and socialize while crafting. The common passion flattens the differences and makes them speak the same language. For a few hours, social differences are eliminated, and a social net is created.

It must be recognized that, nowadays in our increasingly individualistic and fragmented society, the ability to form group and create bonds, through empathy, love, respect for others is a power to be preserved and valued. Workshops are organized for different occasions and places. No specific or even particular technical knowledge is required, these are open to all. You can find your place at Ilaria's home studio, where she keeps all the necessary materials, in schools, libraries, or other business. Workshops can also be organized in companies to strengthen team building. All art experiences are customizable to meet specific individual or group needs and requests. Before the start, participants must leave their cell phones in a box, preferably turned off or silenced. An apparently difficult and questionable choice in a time when being connected 24 hours a day seems has become essential. However, it is an excellent way, perhaps one of the few, to be able to really get in touch with people's emotions and to (re)find a space to take time with yourself without distractions and sense of guilty.

6.4 Rule-breaking

Bassano Del Grappa, Angarano e Nove are Town located in the province of Vicenza, Veneto area. These are defined as "ceramic lands" because represent the tangible history of a specific production in the Italian ceramics' geography, that has