
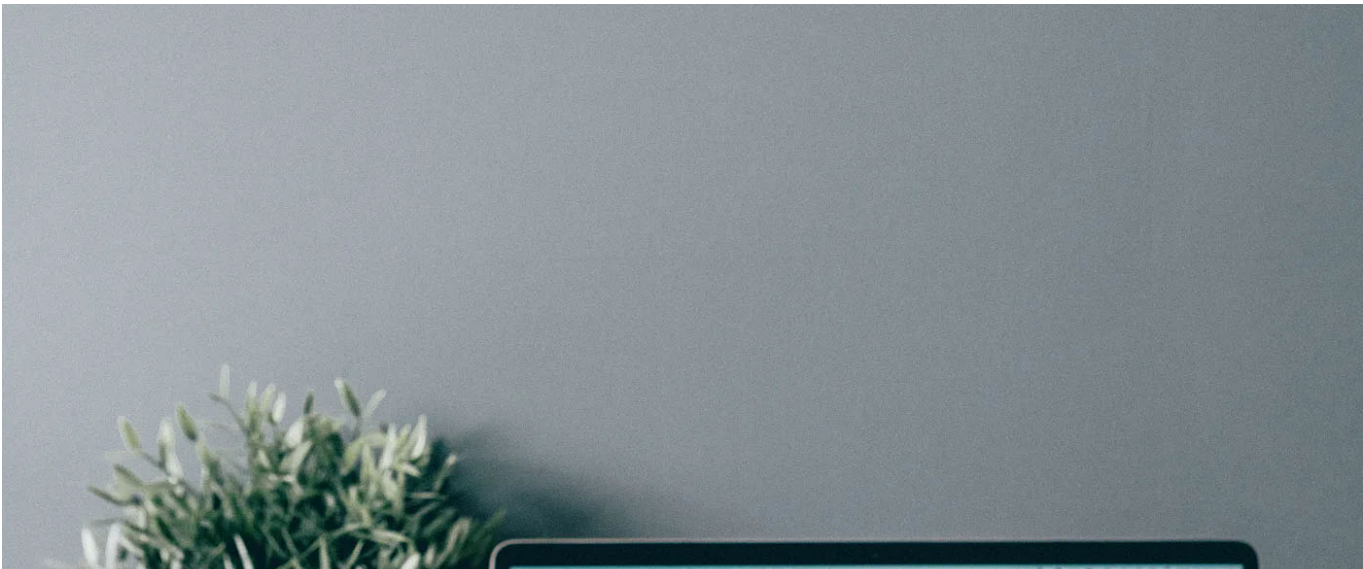


Faces of Web 3.0 — The Revived Age of Craftsmanship



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In this very second issue of our blog, I would like to address a rather socio-economic aspect of Web3.0, namely the production and thoughts regime of digital nomads that we commonly label as the NFT community. As some might know, before the coming of capitalism and mass industrialisation driven by such means as spinning Jenny and thought leaders like Adam Smith most production means were largely limited to small-scale producers, households primarily. With poor possibilities of overproduction or competitive advantages and as a result a loosely concentrated market with barely, individuals were more of small entrepreneurs to soften the harsh

realities of the time. Yet at that moment the male breadwinner model has not been developed yet and females were taking an active role in income generation.

Thanks to having a number of deep talks with lovely people from across the world, I realised that the trend of downsizing business production led by the Internet now found a lovely embodiment in the form of the aspiring NFT market. This not only seems to have solved a standing problem of artists and related professionals, who had no chance to get their monetised effectively, as the art industry seemed to have had a significant entry barrier. This societal spark added a new way to how we perceive our digital representation, allowed for better control over intellectual property and started framing some kind of a support ladder for those venturing into it. With regards to the latter, you could have witnessed the level of communal knowledge sharing and empathy among the creators and their auditory, construction of which has reached a new level.

However, the point is that the need for powerful third-party gatekeepers like galleries is disappearing and virtually everyone got a chance to contribute to the emerging industry. What delights the most is that quite a few among them are very curious and innovative in the sense that public demand became the only restraining factor so we are there to see many more unique communities, collections and incentive frames. At the same time, among those voices, there are people from different parts of the world and circumstances incomparably worse than for others. And with such a new turn of globalisation, it is very likely that these people through these channels will have a chance to significantly improve own lives, have a healthier balance and bring wealth into their neighbourhoods. All in all, it is interesting that only a small share of those are having a conventional job, and most others are engaged in a number of personal or shared projects within small teams of such entrepreneurs, and here I am not limiting it to digital art as the domain is closely intertwined with many other branches of Web3.0. It is not even accepted as a common practice, and most interestingly the projects mentioned are increasingly said to serve higher purposes, whilst monetary payback is not featured among the primary topics. One would not deny that some have generally no other choice, be it being a single parent or the cancel culture. It is particularly stunning to see the increasing number of people from older generations adhering to the very same theme, despite a lengthy exposure to previous formats. These considerations quite significantly resemble the core of the pre-industrial business environment, surprisingly shaped by the very similar technological forces that introduced the institutions we are currently displacing.

I would like to use this moment to thank [@DeFiDouie](#), [@fitfriendnick](#), [@ethereumlodge](#) and [@the_mikeweiss](#) for sparing their time to share their stories and thoughts to make this blog happen.