

# My Craft

## What is my craft?

### Disipline

Educated as cabinetmaker, my personal interest within the creative process lies with the realisation of physical objects. The creation of a tangible product. With my knowledge of materials and a broad experience with manufacturing methods and techniques, I look at myself as a maker. A creative maker with specific demands. Only delivering a product or physical object gives me no satisfaction. The satisfaction is found within the proces, the proces of making. Referring to what Robert M. Pirsig describes as “the feeling of happiness during the process of making” in his book “Zen and the art of motorcycle maintenance”.

### Method of approach

Working hands on and making swift and effective choices during the process of making is a stimulance for my work ethic. This results in large amounts of physical work which serve as inspiration for the next steps within the process. Fall and rise, making errors, all is part of gaining knowledge and skills. Know how and gained tools which might seem useless at that particular moment, but can be used later on, even in an totally different project.

Every process starts with an idea, most of the time challenging, sometimes already impracticable. Still this could give enough energy to put it into practice, at least partially. This phase start naive, sometimes dominated by ignorance and unawareness. Physically trying to realise the idea, working with the materials and techniques that are available. At this point the process still has a crafty feel to it. Nothing to worry about, this gives more freedom in experimentation. However, creating a large amount of tests and experiments is inevitable using this methode. From these sometimes indistinguishable results, a selection will be made and determine the next steps. From that point productionmethodes and techniques will enter the process and claim the focus. The search for the right machinery and tools for the material and its shape and purpose starts. The function and relevance of the machinery will be implemented, the ‘craftiness’ will change into a methode. The research through design approach.

### What are the tools of my craft?

The base of my toolset is based on traditional techniques and mentality. I have been able to combine these aspects with modern, digital techniques and transforming these for different applications. The modern digital techniques are used as an addition to the traditional crafts. However the traditional crafts often have an outdated reputation, it forms the base for everything I create. The digital fabrication techniques are in fact based upon the traditional crafts, only automated. But these developments must be embraced by the creative craftsmen.

Not always could I appreciate the digital fabrication techniques. They were degrading the purity and honesty of the object. The massproduction of products on a large scale with the absence of the humans hand, seemed as diminishing factor for product and the craftsman. I sure came back from that opinion, partially.

Firstly I started to explore the possibilities of the feared digital fabrication machines. After getting familiar with the machines, I concluded that knowledge and skillset of the traditional crafts were still essential. However these machines seem to work just by clicking the startbutton, without knowledge of material and techniques, it is nearly impossible to create a quality product. The knowledge that is essential in the traditional making process, only changes position within the making process itself. Meaning that were decisions and estimates are made during the making process, these decisions and estimates need to be made prior to the process. The same knowledge and skills are required in both processes.

The other aspect which increased my interest in digital fabrication was the fact that the technique became more userfriendly and cheaper to use. It is not necessary to use these techniques for massproduction or exclusive products. Small editions and unique products can be produced using these machines.

This leads to more freedom within the makingprocess and increases the accessibility. I am using this freedom and trying to increasing it. Trying to use the known digital fabrication techniques and giving it a wider set of possibilty. Bringing me back to the question what my toolset is.

I consider my strongest and most effective tool is the ability to combine my knowledge and crafts within the traditional crafts, with the possibilities of the modern, digital crafts. Although using digital crafts, a physical result, a tangible object is absolutely essential. I explore the possibilities of digital fabrication in a way it can serve my interest in creating physical objects. Working in a digital enviroment alone does not interest me enough to consider that an addition to me as a creative craftsman. It needs to serve my interests, not becoming the goal itself.

My field of interest can be found between the construction of the idea and the process itself. The focus is on the question how, not what. Interested in reshaping the known ways of construction and production to encourage development. Hereby the function is subordinate, but essential within the entire process.