

The boundary between controlling everything and controlling nothing at all is an aspect I play with. Looking at my own process, I found out that I actually always start with controlling nothing at all. Experimenting in all different ways, for example investigating the material and finding out what happens if you boil it, destroy it, burn it, the list is endless. Always looking for that one moment of extreme happiness where you discover a new beautiful technique or a quality of the used material you knew nothing about. Within this process, where the possibilities are endless, almost everything can be used as a tool. So that means, visiting the workshops a lot, handcrafting, using all different things as a mole, but also being open to use new, digital techniques. My heart really is in the analogue way of making an object because it fits in the experimentation process, it is easy to manipulate and because of that, all different outcomes are possible.

But at this stage, a thousand ideas and at the same time questions pop into my mind. From all the different experiments, you have to choose one, but most of all, make it your own. An experiment with a material for example is a really nice way to get to know your material better, and come to surprising outcomes, but it is still just a matter of coincidence or good luck. The real deal is getting the same outcome for the second time and that is a point where the controllable part becomes important.

For me the digital world is one big controllable world. Machines were made to do just one task, and to that one task really good and precise, better than man ever could do. It isn't made to have flaws or to give their own interpretation on the assignment you give them. They just deliver your assignment the best and the quickest they can. That's great but the thing I miss in that digital world is the atmosphere around it. A machine is the outcome of years of thinking, experimenting, trying to make it work by a couple of very clever men, but in the end, what I see, are just a lot of electricity wires and chips. It misses his history, actually, it misses a big slice of romance. Because looking at the (old) crafts, it's a lot different. Even without an end result it's beautiful, just watching the craft itself. It has a rich history to get your inspiration from and working with these old crafts you feel connected to those who worked with it before. If you ever walk in to a workshop, you directly feel intrigued by the things you see and what is happening around you. The man in the corner who is working on his piece and you see all those tools lying around in the workshop, you can see the process of how it's made, it becomes so personal.

That's also why the challenge for me is, how can I make the digital more personal? For that there are different possibilities, you do have digital techniques which make it possible to connect people with your work or with each other, for example working with sensors. Sensors give you the possibility to control your devices, but also to make your project a lot more interactive. For that, the project you made becomes more one with the space surrounding it and with the people standing in that space

A great project, using sensors to make people more aware of the space they are in is 'the invisible cube' made by Jeppe Hein. He uses camera's, sensitive for movement who make invisible lines. If you cross one of those invisible lines, an alarm goes off.



Also the installation of Thomas Saraceno is a fantastic example of creating a relation with the space it's in and because you can walk on this installation, creating interaction with the audience



But there is also another way of making the digital more personal. For that, you have to go back to the craftsman's workshop space and wonder what it is that you find the most interesting about that space. For me that is, seeing how it's made, showing the process, so actually revealing the mystery. The actual piece the craftsman is working on is not the most important thing anymore, but the way he works on it, is the aspect which makes your heart beat faster. Process becomes the main focus, and the end result is just an outcome of that process. So you have to combine those two worlds, the world of the craftsman where the process is the most important and the digital world where you want your end result as soon as possible.

This combination is beautiful shown in the video Cos made, 'the sound of Cos'. Where the digital, a video projected on the wall is combined with real objects who are making the sound of the video.



If you show all the beautiful techniques, which are often hidden in the machines themselves, and also emphasize them, you can bring some romance back in the digital process. By showing the process, you create an experience for the people looking at it, a special moment.



A great example of capturing a moment is the Cloud in a room of Berndnaut Smilde. He uses smoke machines, ventilators, water and light to make those clouds. As a spectator, it is a whole experience. You see the cloud grow and fade away, you see the whole process which makes it special and a camera eventually captures the right moment where the cloud is at his best.

Machines just really need a little romance, and the process must be shown instead of hidden away in under triplex plate, if you reveal the mystery of how it's made, you create an experience. This experience is needed to let people remember and to let people connect more with your object/installation, making it more personal. I will always keep searching for the right balance between the controllable and the uncontrollable. But there's one thing I know, and that is that I'm just in love with the process of making my objects and showing that process also is an end result, an experience.