MAKING: THE CONVERGENCE OF CRAFT AND PRODUCT DESIGN

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The number of craft-based courses in UK art colleges and universities has been in decline since the early 1990s.
The Fall and Rise of Craft

At *New Designers*, the annual graduate showcase for UK design graduates, there is increasing evidence of *craft* on product design courses

Above: Kingston University
The Word “Craft”

The making process has currency in branding and marketing. We have *Craft Beer*, *Artisanal Cheese*, *Bench-made shoes*...
Leica collaboration with Hermes – marketing video focusing on the *making*
https://vimeo.com/41869140
Craft and Design

CRAFT
You make it

DESIGN
A machine makes it
Craft and Design

CRAFT
You make it
A machine makes it

DESIGN
Craft and Design

TECHNOLOGY
(OPEN SOURCE)

We build it

CRAFT

You make it

DESIGN

A machine makes it
Objects suspended mid-manufacture. (Barber and Osgerby)
From In the Making, Design Museum, London 2014
The Narrative of Making

Pewter Stool cast on the beach in Cornwall
Max Lamb, 2007 – 08

See https://vimeo.com/9498805
On Max Lamb’s Pewter Stool…

"The making of the stool and the narrative behind it are what makes this product special and it could be argued that the evocative time-lapse movie Lamb filmed of the casting performance (and uploaded to YouTube) is a more robust cultural artefact than the stool itself…

Marcus Fairs, Editor-in-chief of Dezeen, 2012
The Narrative of Making

Solar Sintering Machine
Markus Keyser, 2011

Thomas Thwaites “Toaster Project” (2007)
Boxed
Tyrone Stoddart – BDes (Hons) Product Design Graduate 2013
Boxed – making process  (see: https://vimeo.com/65583331)
Tyrone Stoddart – BDes (Hons) Product Design Graduate 2013
Tweed Sofa and Antlers
Aimi Robertson – BDes (Hons) Product Design Graduate 2013
Bag for Life
Jocelyn Mather – BDes (Hons) Product Design Graduate 2013
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Jocelyn Mather – BDes (Hons) Product Design Graduate 2013
Pure Table on the front cover of a popular craft magazine
Jiefu Yu – BDes (Hons) Product Design Graduate 2013
Rags to Bags – Tatiana Iliopoulou
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Provenance and Ownership

100 Chair in 100 Ways in 100 Days
Martino Gamper
Provenance and Ownership

Hacksaw from Made in Slums Exhibition
Trienale Design Museum, Milan 2013-14
Left: Kerosene Lamps made from food and drinks cans; right: similar items being made using soldering irons heated with a charcoal fire.
“The irony is that while western consumers aspire to craftsmanship, the majority of the world's population lives in countries that have local craftsmen but aspire to industrialised products. Mass manufacturing will be essential to lifting a billion people out of poverty, and providing basic goods that we took for granted long ago.”

Justin McGuirk, 2011
Part 2

MAKING AS RESEARCH
RESEARCH (???)
When considering the Research Excellence Framework’s (REF)1 definition of research as …

“A process of investigation, leading to new knowledge or insights, effectively shared.” (HEFCE, 2011)

… it is possible to conclude that creative practitioners have always done this, but without necessarily calling it research.
Creative practitioners have always followed an investigative process of one kind or another. However, by comparison to research methods in science and social science, with 300 and 150 years of precedents respectively, the epistemology of research methods and methodology in art and design is still in its infancy (Gray & Malins, 2007, p.18).

PhDs in Art & Design have only existed for around 30 years (Ravelli et al, 2013, p396),
Richard Sennett refers to philosopher Hannah Arendt, in referring to making which is labour and making which is thinking.

*Animal Laborans*

*Homo Faber*
Tim Ingold refers to hylomorphic and metamorphic making...
“We are accustomed to think of making as a project. This is to start with an idea in mind of what we want to achieve, and with a supply of the raw material needed to achieve it. And it is to finish at the moment the material has taken on its intended form” (Ingold, 2013, p.20)

Tim Ingold refers to **hylo**morphism or **hylomorphic** making...

**Greek**

hyle = matter
morphe = form

*Left: Tim Ingold’s parallel flows and lateral making (2013)*
“... think of making as a process of growth. This is to place the maker from the outset as a participant in amongst a world of active materials... in anticipation of what might emerge.” (Ingold, 2013, p.21)
Ingold (2015) also quotes Margaret Boden…

**P creative ideas (psychological)**

**H creative ideas (historical)**

A “P” creative idea is one where others have had it, but it’s the first time you have had it.

An “H” creative idea is one that no-one has had before. These give rise to human history.
John Dunnigan’s essay on *Thinking* (2013) describes practice-led/based research more clearly, referring to “critical making” as the “symbiotic relationship” between thinking and making, and describing to artists and designers as “form givers who bring ideas into the material world.” (Dunnigan, 2013, p.95). Dunnigan refers to embodied knowledge through working with your hands...

‘Critical making requires critical thinking and social consciousness along with embodied knowledge if it is to be distinguished from making in general. Critical making should also be understood as different from production where the thinking is complete before the fabrication begins. In critical making, the very process itself opens up new possibilities for deep expansive thinking and the serious enquiry that stimulates discovery.’ (Dunnigan, 2013, p.98)
Inspired by Czech designer Rony Plesl’s glass *Bubbles Bowl*
Next stage – off grid mini foundry (Grant Thompson) for site specific sand casting
Next stage
Next stage – off-grid injection moulding machine
Co-located landfill mine, recycling plant and factory.

Landfill mine.

Reclaimed materials.

Factory.

New goods.

Membrane.
Questions?

The materials used annually per capita in the UK, shown in average human body size. From Allwood and Cullen’s Sustainable Materials with Both Eyes Open (2012, prologue).
Thank you

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