



## How can craft influence our relationship with objects?

A research work about crafts/wo/manship and societies connection to objects.

by Capucine Gromy, Anton Hallensleben, and Paolo De Nora



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## 1. Introduction

Our world has become complicated. The increasing industrialisation of our world and technological advances have turned our planet into a man-made world. This could imply that man is in control of his environment and understands the world that was built around him. However, we believe that this is not the case, at least for the bigger part of the world's population. People are alienated in today's world. We consume products without knowing how they are made, why they work or what technological achievements preceded them; we use and are affected by systems without having the faintest idea of how they work. The truth is that most people cannot comprehend today's complex world because we can only see the tip of the iceberg that our world has become. The most complex, seemingly endless part of this iceberg is underwater, hidden from view beneath a wild and ever-changing current of immaculate surfaces, user interfaces and advertising.

How can we counter this trend of increasing detachment from our material world? The world of craft seems to be the Polar opposite of our modern world, representing a world of hand tools, deep knowledge of materials and skills to design and create an object from start to finish.

Does craft have the ability to reunite us with our industrialised world? According to Richard Sennett, craft possesses the ability to teach us something about our environment, he believes that the *"[...] dialogue of the maker with the tools and the material is a constant process of learning, of trying out new and better ways to handle our environment.."*<sup>1</sup>

We want to explore how craft can influence our relationship with our objects and environment. Our goal is to answer our main research question: "How can the appreciation for objects increase through creating?". To do that we will look at the life of a craftsman, his relationship with objects and perception of our world.

To do this, we first need to explain how our world arrived at the current level of industrialisation and what industrialisation is in the first place. We will define what objects are and what craft is to explain the basis for our research.

1 Web for Interdisciplinary research & expertise (2012)



## 2. Theoretical Framework

**A. How has industrialisation (industrial revolution) influenced our relationship with objects?**

**a) What is industrialisation?**

Over the past 300 years, industrialisation has led to several major turning points in human history, affecting almost every aspect of human life. Industrialisation can be defined as „*the process of developing industry in a country or area*“<sup>1</sup>, either as a result of planned or deliberate industrial development of a particular area or as a result of major technological advances. Industrialisation has led to at least 4 industrial revolutions, all of which can be traced back to the invention and adaptation of new technologies. Industrial revolutions are the transformation of old practices of power and management of the „*workplace into new and sophisticated structures that meet the goals of modern development to better serve the needs of society.*“<sup>2</sup>

Since the beginning of the first industrial revolution in the 18th century, which introduced machines and new manufacturing processes, the Western world has experienced several major changes that have led to an unprecedented period of growth and prosperity. Caused by a sustained growth of average income and population, the quality of life increased consistently in the Western world for the first time in history.

The second industrial revolution, driven by the invention of electricity and the assembly line, enabled even faster production and widespread use of railways, gas, water and sewerage systems.

After the Second World War, the third industrial revolution began. The invention of computers led to the automation of entire production processes, allowing robots to be introduced into the manufacturing process. Other developments included the globalisation of supply chains, the introduction of digital information technology and the semiconductor industry.

The beginning of the new millennium saw the Fourth Industrial Revolution. Building on the

revolutionary inventions of the third industrial revolution, industries began to adopt further technological advances such as robotics, the Internet of Things and big data analytics. This has made it possible to produce goods in an even more time- and cost-efficient way.<sup>3</sup>

**b) The current state of industrial production**

Over three centuries, industrialisation has brought unprecedented prosperity to the world. Innovation has raised living standards around the world and created mass consumerism.

However, this prosperity was, and in many cases still is, the exclusive to Western countries, and while China and a few other countries have caught up with Western industries, many countries, especially in the global South, are still catching up.

As developing countries join the race for prosperity and economic independence, developed countries are pushing for even greater industrialisation and technological development. The development of AI and its introduction into our societies could mark a fifth major industrial revolution.

Today, industrial production has spread across the globe. Sophisticated, complex and widespread supply chains are needed to produce the products of today’s most powerful technology companies. This allows companies such as Apple, ASML, OpenAI and Alphabet to produce systems and products that are more complex than anything humans have built before.<sup>4</sup>

**c) The human in an industrialised world**

Over decades of industrial production, our planet has turned into a man-made world in which humans are increasingly disconnected from the systems that surround them. This world - in which an ever smaller amount of goods are crafted by humans - is constructed from industrially produced products and systems that have reached a level of complexity that is impossible for

1       Oxfords Learner's Dictionary (2023)  
2       Greiner, C and Pröpper, M. (2016), p. 467  
3       Greiner, C and Pröpper, M. (2016)  
4       The Tech Cold War's 'Most Complicated Machine' That's Out of China's Reach (2021)



most humans to understand.

Richard Sennett refers to technological achievements and industrially manufactured products as the content of the Pandora casket. He believes that humans, seduced by curiosity, have opened Pandora's casket and are now confronted with things they cannot comprehend.<sup>5</sup>

Most people use tools like computers or cars without knowing how they work, how they were made, or how humanity is able to make these highly complex machines in the first place. Sennett argues that in order to appreciate the qualities of the material world, we need to understand what we are looking at: „*I want to make the case [...] that people can learn about themselves through the things they make [...]“ and thus „[...] achieve a more humane material life“.*<sup>6</sup>

**d) What is an object?**

The term ‚object‘ itself is deceptively simple. At its core, an object is any tangible thing that can be perceived by the senses. However, this definition is not representative of what objects mean to us. They are not passive items that exist in our space; they are filled with purpose and meaning. Objects serve functional roles, such as a chair that provides a place to rest or a smartphone that facilitates communication with the world. Beyond functionality, objects often carry emotional and symbolic weight. A family heirloom, for example, is more than just an old piece of jewellery; it contains memories and connections to our past.

Our relationship with objects is complex and multifaceted. On the one hand, objects can enhance our lives, making tasks easier, providing comfort and even a sense of identity and status. On the other hand, our tendency to overconsume and quickly discard objects reveals a troubling aspect of this relationship. The fast pace of modern life and the relentless push of consumer culture encourage a cycle of constant replacement, fostering a mindset where objects are

valued for their novelty rather than their utility or sentimental value.

This throwaway mentality has far-reaching consequences, both environmentally and psychologically. The accumulation of waste from discarded objects is a major contributor to environmental degradation. Psychologically, this attitude can lead to a shallow appreciation of what we own, preventing us from forming deeper connections with the objects that fill our lives.

To truly understand and appreciate the objects around us, we need to rethink our relationship with them. This means recognising the value of longevity and the stories that objects can tell. It means looking beyond the surface to appreciate the craftsmanship, materials and histories embedded in the things we own. By shifting our perspective, we can cultivate a more mindful approach to consumption, valuing quality over quantity and fostering a sense of gratitude for the objects that serve us well.<sup>7</sup>

In essence, objects are more than just things; they are extensions of our lives, reflections of our values and repositories of our memories. By understanding their true meaning and our relationship with them, we can move towards a more sustainable and meaningful interaction with the material world around us.<sup>8</sup>

**B. Passion, interest and meaning in the world of crafts/wo/menship.**

**a) What is craft?**

Craft refers to the making of objects or works by hand using traditional techniques and skills, often developed through practice and experience. These objects can range from practical items such as furniture or clothing, to decorative and artistic pieces such as pottery, jewellery or textiles. Craft typically emphasises the quality, uniqueness and artistry of the finished product, often valuing the process of making as much as the result. It involves a deep understanding of materials and tools, which evolve over time to

enhance the quality and detail of the creation.<sup>9</sup>

In an industrialised world, craft also encompasses the efforts of designers and artisans who strive to maintain traditional methods while integrating modern technology and mass production techniques. These designers often aim to preserve the integrity and individuality of handmade items within the context of larger scale production, bridging the gap between craftsmanship and industrial manufacturing. The quality of the items produced is highly valued, reflecting the creators' dedication and personal investment in their work. This personal commitment to their craft often leads to a deep sense of pride and fulfilment for the makers, as each piece is a testament to their skill, passion and artistic vision.<sup>10</sup>

In The Craftsman, Richard Sennett explores how a modern violin maker balances the rich tradition of handcrafted instrument making with contemporary tools and techniques. The violin maker meticulously selects the wood, shapes it by hand and uses both traditional and modern methods to ensure the highest quality sound. This process not only highlights the maker's deep understanding and skill, but also his personal investment in each violin. It reflects his passion for creating instruments that are both artistically and functionally exceptional.<sup>11</sup>

**b) To what extend is passion part of craft and what is its historical evaluation?**

The historical context of craft spans millennia, dating back to ancient civilisations where artisans expressed their skills in creating objects of utility and beauty. Craft was deeply intertwined with cultural and economic systems, with craft-people passing on their knowledge through apprenticeships and guilds. People were surrounded by craft and a deep interest in materials and objects.

Throughout history, craft has evolved with technological advances and social change. The Industrial Revolution brought mechanisation and mass production, challenging traditional craft practices.

While mass production dominates many sectors, there is a growing appreciation for handmade, artisanal products that embody the principles of craftsmanship.

Although craft is valued in many areas, its value and significance has changed in many ways. Whereas before industrialisation, craftsmanship surrounded people everywhere, today it has become a luxury. The luxury of craftsmanship lies not only in quality and attention to detail, but also in the intimate connection between the creator and the creation. Craft is not only a necessity (as it used to be before industrialisation), but it also offers us the opportunity to return to the essence of objects, learn about their function, to embrace their meaning, and quality.<sup>12</sup>

But what would craft be without passion? In Richard Sennett's ‚The Craftsman‘, he explores the notion of craftsmanship as a combination of skill, dedication and commitment to excellence. But he also shows how craftsmanship can become hollow and uninspired when it is separated from passion.<sup>13</sup>

We understand that passion is a fundamental component of craftsmanship, driving artisans to dedicate themselves to their craft with unwavering commitment and enthusiasm. Passion fuels creativity, attention to detail and the pursuit of excellence, allowing artisans to go beyond mere skill and technique to infuse their work with personal meaning and expression.<sup>14</sup>

**c) The value of human touch in a world of machine-made objects**

Globalisation is one of the main reasons why the value of the human touch has been lost, as

5 Richard Sennett (2008)  
6 Richard Sennett (2008), p.8  
7 Atelier JHP (2023)  
8 Velleda C. Ceccoli (2012)

9 Kenneth R. Trapp (2007)  
10 Digital Technology and Traditional Craftsmanship – Can we combine them? (2021)  
11 Richard Sennett (2008)  
12 Ezra Shales (2017)  
13 Richard Sennett (2008)  
14 Robert J. Vallerand (2007)



production is decentralised and outsourced to countries with lower labour costs. As a result, the people who make our clothes are often anonymous and the human touch is lost in the supply chain.<sup>15</sup>

In addition, the relentless drive for efficiency and cost-cutting has led to the automation of many production processes, further reducing the need for human labour and craftsmanship.

Despite these challenges, however, there is a growing movement to reconnect with the human touch in production. Artisanal and small-scale producers are gaining recognition for their handcrafted, locally produced goods, which often prioritise quality, sustainability and ethical production practices. Consumers are increasingly looking for products with a story behind them, where the human touch is evident in every stitch or brushstroke.<sup>16</sup>

Ultimately, the loss of the human touch in production reflects wider shifts in consumer values and priorities, but there is still hope for a future where craftsmanship and quality are valued alongside efficiency and cost effectiveness.

15 Kenneth R. Trapp (2007)  
16 Christopher Frayling (2017)

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### 3. Methodology

#### a) Cultural probe

We prepared a cultural probe for our first collective meeting with Bob as a group. The probe consisted of printed photographs that Paolo had taken of Bob and an object that Anton had made in the form of an art catalogue. Bob was very happy to receive the pictures and even wanted to pay us. However, there was no further conversation or reaction from Bob. He completely ignored our efforts to give him the catalogue. All in all, the cultural probe did not work well for this project.

#### b) Observation report

In order to analyse our experience of visiting Bob's home, workshop and 'museum', we wrote a report in the form of a 'site analysis'. This allowed us to gain a better understanding and appreciation of Bob's home and his preferences. In addition to the photographs, the 'location analysis' allows the reader to get a better understanding and feel for the space.

#### c) Visual Documentation (Photography and Notes)

Visiting Bob was a great insight into his practice and his love of objects. The visit was both visually and intellectually stimulating. We took many photographs to which we later added stories and comments from Bob. This visual documentation attempts to portray Bob's skill, knowledge and appreciation of objects.

#### d) Report

For our report, we went through everything Bob told us during our visit to see what related to our main research question. The report is a brief reflection on Bob's connection to our world, his objects and crafts, and his beliefs.

## 4. Bob Casemier (Field Research)



### a) About Bob

If you meet Bob on the street, you will most likely notice him and quickly get an idea of who he is, his interest in past cultures and perhaps even his appreciation for quality. Bob's appearance stands out in the crowd, and if you happen to see him more often, you will likely find him in very similar outfits most of the time. This demonstrates that he is specific in his style. It is not overdone or extravagant, but intentional in how he puts it together. He casually wears a three-piece black corduroy suit with zippers that all keep an elegant quality, paired with an authentic sailor hat that shows years of use, making it clear that he enjoys and is comfortable with how he dresses.

However, if you step inside his world, you will discover that he is more than just well-dressed. He is a painter, sculptor, dancer, opera singer, collector, craftsman and designer. His wide range of interests must come with deep knowledge of many disciplines. This becomes evident during conversations with him. Despite not having a formal university education, he is well-educated in art, design, music and history, and this is very evident when you look at his living spaces.

His character was preeminent from the first

impression. Especially when he shared more of his life it became apparent that Bob is someone who carries a strong will, who is determined, committed, and expressive. An example is his right hand, where one of his fingers is crooked from the many years of frame-making. Another example would be when he had an accident and couldn't use his right hand. Whereas many artists would quit he re-learned how to draw with his left hand. In his drawings, he depicts many personal topics and imagery, so stopping was not an option in his mind.

Bob lived in the Netherlands his whole life and more than 20 years in Eindhoven. At the age of 70 he has had much time to create an admirable collection of belongings. Where most people don't question why they own the things they do and in most cases we are disconnected in the way we portray our belongings. In Bob's case, it could be argued that his belongings accurately represent who he is.



## b) Observation report

The outside of Bob's home does not divert much from the average Dutch home, but when the door opens, you realize this place is special. The age of his house is visible in the conditions of the walls, the way the carpet on the stairs is starting to wear out, and when you look at the handlebars, you can see that the wood has earned its patina. Among the visual elements, you will hear the wooden floor squeaking. A smell similar to the one you get when you enter a room that has been used for storage for a long time is in the air. It is not unpleasant by any means, but it is a specific scent that most are familiar with.

As you explore Bob's home, you will see that many things belong to another time. There is a rotary telephone with separate speaker and microphone parts, and a vacuum cleaner that appears to be one of the earliest models made without plastic. You will notice that there are no screens in his living room and that the only things powered by electricity are his speakers and the light bulbs. The main source of light, however, comes from the windows. Unlike most contemporary interiors, the lighting is dimmer and warmer, probably due to the age of the bulbs, but also a decision not to incorporate more lighting, or to replace the bulbs with brighter ones.

Many of the objects in his home are related to who Bob is and how he spends his time. He pays a lot of attention to the smallest and most subtle details. Even something like the engraving on a bicycle pump are important to him. The amount of detail allows you to find new things even after several visits to his home. Each visit reveals more details within the same objects and rooms.

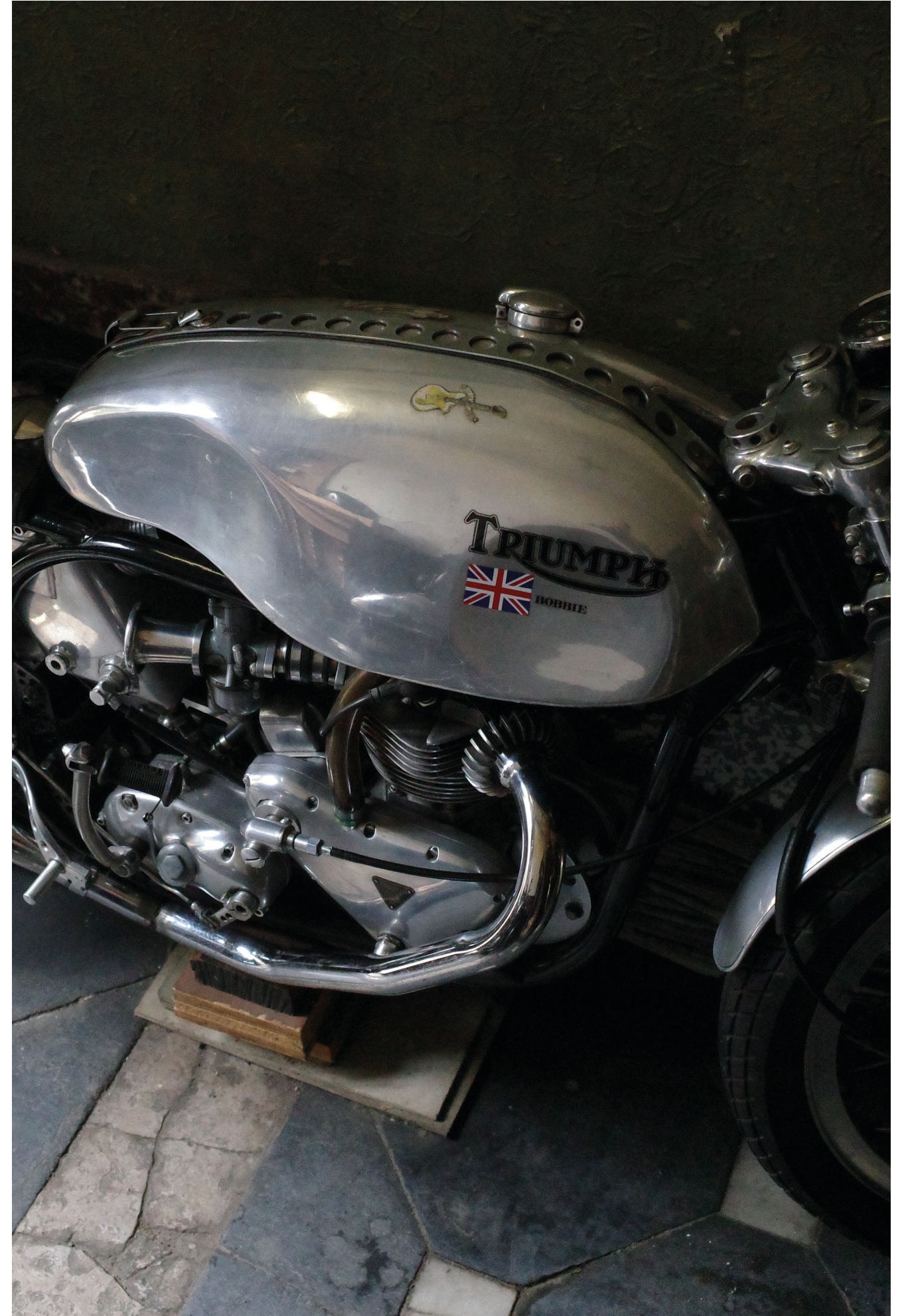
Describing all that was seen inside is a challenge in itself, as there are so many things that can be said about all of Bob's furnishings and collection of objects, but it would be accurate to say that he loves well thought out industrial design that is made to last. This seems to be in strong contrast to the things you find in the average household, what was seen were objects that could be repaired and mended, whereas today they are designed to be replaced.







*Bob is very selective about the clothes he wears. years ago in France. They need to be of great quality and timeless design. Here he wears a suit typical for French farmers in the early 20th century. He bought it more than 20*







*There is much to appreciate in this image, especially the interior of Bob's home. However, the main focus in here is his invention that fuses the functions of a glider and a bicycle. Just like a regular bicycle, you need to move the pedal to move forward, only in this case, the chain is connected to a propeller.*







*One of the many things you will see in Bob's home is this hybrid bicycle-aircraft living room. The picture doesn't fully convey the amount of tiny details and design choices he made throughout the process. On closer inspection, you will find even more attention to detail, even in places where it's not obvious or even necessary.*

*It's worth noting that Bob has never been inside a flying aircraft, yet he has lots of photographs, illustrations, knowledge, tiny models and even classic aviation clothing, so it's no doubt an interest and inspiration in his craft. Considering the size of his bicycle collection in his attic (estimated at around 50 bikes), it only makes sense to bring these two interests together.*





One of Bob's many interests is music. He proudly showed us an organ he had built and played it for us. The case is made of white marble that he has cut and assembled. The sound comes from a metal disc

that rotates on the top. He mentioned that he was inspired by the cover of a vinyl record, and he also constructed two speakers that are also made from white marble.

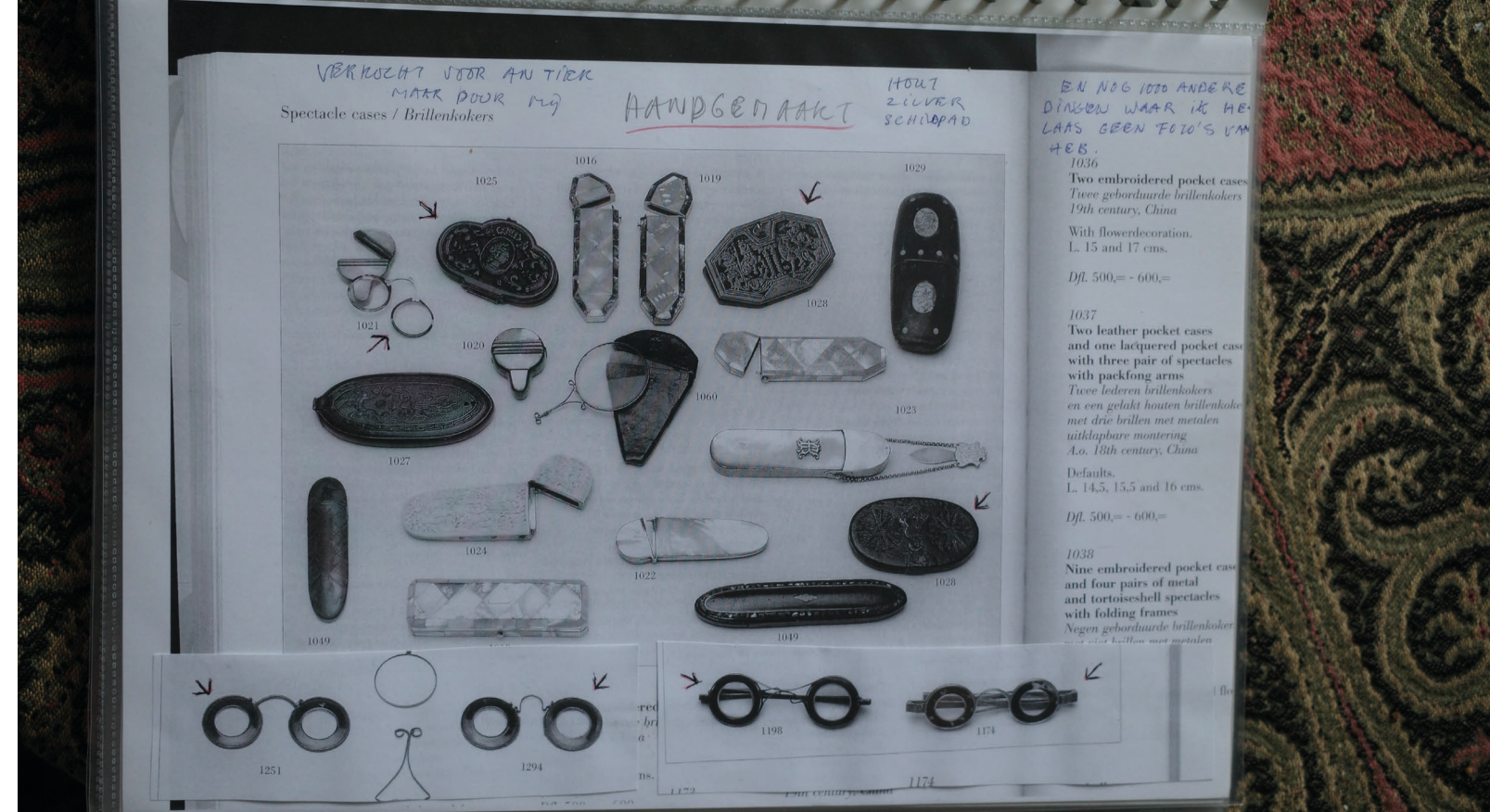


One of Bob's latest projects, similar to his hybrid bicycle-aircraft, is a zeppelin which uses the same balsa wood frame design language that is true to many aircraft being flown today.





*Bob documents most of the projects that he has done over the years by collecting pictures of his creations and keeping them well sorted in folders or by keeping them for himself.*



*Several handmade objects made by Bob from wood, ivory and turtle shell, all documented in one of his folders.*





*Bob incorporates many significant figures from his past into his drawings, whether it be portraits of members of his family, landscapes from his past, or self-portraits. In this portrait of himself as a child,*

*he creates a relationship between his past, present and future by depicting his life story. He started this work when he was ill and decided to draw his life in one big drawing.*



*After having a motorcycle accident, Bob learned to use his left hand to continue drawing throughout his healing process. Leading him to master precise drawing skills with both of his hands. This perfectly*

*illustrates his perseverance and determination in his work and creations.*





*Among all his other interests, Bob is a dedicated Rock'n'roll dancer. He showed us some of his black and white leather dancing shoes, one of which was a pair from the 1920s.*





One of the first things you notice when you walk through his house is that there is little to no space that he hasn't used or occupied, including the walls of the staircase. As a frame maker, the obvious choice was to cover them with framed images.







Leading to his attic, Bob warns us to be careful of the low ceiling. As you climb the stairs, you see black and white photographs of Eindhoven, motorbikes, bicycles, friends, races and a few drawings. All were carefully framed by him with great attention to detail and character.



Bob is a massive fan of UK culture, especially from 70s and 80s.





*Among his bike collection this is something he stopped to show and explain in more detail. The car hood was something he had to completely create from a sheet of metal, precisely with hammer hits he achieved the shape in the picture and the color matching was so accurately done that it was practically indistinguishable from the rest of the car.*

*Bob was satisfied his recreation of the car hood that he asked us to feel the surface as it had no visible bumps or dents. We all agreed that it was practically as smooth as it looked. This work was so admirable because it could be argued that he would need to tell you it's not the original car hood for you to know it's not.*







*This bike was made in the UK in the 40's and had many of these "subtle design" details. One we've kept in mind is this closure for the wheel vent, which is attached to a spoke so you don't lose it.*

*Bob seems to have a story to tell about all his possessions. He kept mentioning the word 'subtle' when talking about what attracted him to these objects. He says that the older designs, especially of indus-*



*trially made objects, were much more intricate than they are today. They all have a lot of subtle details that you might miss at first glance, and you have to look closely to appreciate them.*





*Bob's workshop is in a separate room in the attic. This is where he works on many of his projects, including the Zeppelin hybrid bike. His workshop is lit by a single lamp above his workbench. Two small windows, one facing the house next door to Bob's, provide additional light. The room is filled with a great amount of materials and tools. It's so cluttered that only its owner can use it, as he is the only one who knows how to get around in his world.*















#### d) Report

Throughout his life, Bob has mastered (he would probably not agree with this term) many crafts. These skills have become an integral part of his life. From the outside, it would appear that Bob loves to make things, but this is not entirely true. He told us that he doesn't enjoy the making part, what he loves is the feeling that the finished object gives him. Knowing it his work and the appreciation for the object itself is what drives him. But it seems fair to say that the knowledge he has gained through making is a big reason for his appreciation of things. Understanding craft, materials and design seems essential to his love of objects.

Perhaps his passion for making was lost when it became a habit or routine? Listening to him talk about his projects, you can sense a special attachment to many of them. A story or anecdote gives meaning to every object he chooses to show. In addition to the stories he tells, Bob places great emphasis on the quality of the objects he makes and collects. Whether he is talking about his personal creations, which he designs and makes from scratch, or the many collectables he displays on the top floor of his home, quality and attention to detail are what he values most.

Bob is critical of manufacturing in our industrialised world, which tends to sell items of inferior quality and a lack of thoughtful design. As a result, he devotes much of his spare time to researching and collecting vintage items from the 1970s that meet his standards of design and quality.

Over the years, Bob has accumulated his personal creations and vintage items to the point where his house feels like a museum. He defines it as such while walking us through his home. By documenting his work and passing on his knowledge, Bob tries to keep the appreciation for good design and subtle details alive, giving them the importance they deserve. Not only does he reintroduce us to the essence of art, design and craftsmanship, but he also tells his personal story and leaves his mark on history.

Over the years, Bob has accumulated many of his creations and vintage items to the point where his home feels like a museum. He defines it as such as he takes us on a tour of his home. By documenting his work and sharing his knowledge, Bob tries to keep alive the appreciation of good design and subtle details, giving them the attention and appreciation they deserve. As well as reintroducing us to the essence of art, design and craftsmanship, he tells his personal story and leaves his mark on history.

Since Bob's diagnosis, he has found a great appreciation for love, hope and the idea of life after death. Believing in the afterlife has helped him find his spirit again. What's the point of getting up every day if you have nothing to look forward to? Ultimately, there is nothing Bob wants more than to create meaningful objects with dedication and hope for the future.



## 5. Conclusion

### A. How can craft influence our relationship with objects?

#### a) Conclusion

Bob Casemier has dedicated his life to making objects. He spent decades perfecting his skills in making, drawing and repairing objects. We found that acts of making have played a central role in his life to this day and have undoubtedly made him the person he is today. It was wonderful to see that Bob had chosen to go down this path by himself. Talking to us, he never showed any doubt or regret about his choices. Making has brought him joy, as have the many objects he has made and repaired throughout his life. Today, at the age of 70, Bob still spends long nights in his small workshop.

Through his various projects, Bob has learned to work with all kinds of materials and tools. If you showed Bob a few dozen materials, he could easily name them all. It should be fair to say that the same applies to tools, sandpaper grains or saw blade sizes. By thinking, planning and making an object, Bob has learned a lot, or perhaps we should say that Bob has taught himself a lot.

After delving into Bob's world, we have learned how craft has influenced his relationship with objects. Through his knowledge and experience, Bob has become a great craftsman and an avid collector of industrially made objects. At first his interest and appreciation of these objects might seem to be in contrast to his work as a craftsman, but we found the opposite to be true. Through making, Bob has learned to appreciate beautiful, meticulously crafted and well-thought-out products. He developed an eye for well-chosen materials and subtle-timeless design.

Bob has shown that craft can teach us a great deal about the intricate nature of objects. Industrially manufactured objects have little traces of how they were made. There are very few entry points for us to understand the underlying structure and the process that birthed the object in front of us. Making allowed Bob to begin an active interaction with an object and help to

go beneath its visual surface by allowing him to understand its materiality, internal function and manufacturing process.

This project has shown that craft can counter the increasing detachment from our materiality and transform our relationship with objects. While craft doesn't help us understand the underlying systems of our human-made world, it can help people understand simple systems of manufacturing, construction and materiality. Besides educating people through craft, the act itself comes with an immense feeling of gratitude, which may be reason enough to experience it.

While most adults have to actively choose to experience craft, future generations could be educated and connected to the material world by including craft in school curricula worldwide. Planning and building educational programmes around craft could be the focus of future projects. In today's age of information, we gain independence through knowledge. Crafting will increase our understanding of the material world and thus our autonomy. After all, making is a long educational process in which we learn about what we make.



## b) Personal Conclusions

### I) Capucine

Through the course of this project, I have come to deeply understand how craftsmanship profoundly influences our relationship with objects. Theoretically, our research illuminated the historical and cultural significance of craftsmanship, revealing how objects crafted with care and intention become imbued with meaning that transcends their (utilitarian) function. Over time, our society has shifted from valuing objects for their aesthetic and emotional resonance to appreciating them solely for their utility. Value was found in numbers and extravagance, rather than beauty and meaning.

Practically, our interview with Bob Casemier provided invaluable insight into the intimate bond that forms between a craftsman and his creations. Bob's passion for his work and his collection highlighted how the life of an object begins long before it comes into physical use. The dedication, thought, and heart invested in the creation process infuse each object with a unique identity and spirit, akin to the tale of Pinocchio. In the tale, Pinocchio starts as a simple wooden puppet but is brought to life through Gepetto's love and desire for a real son. Similarly, a handcrafted object begins as raw material but is transformed into something with its own life and identity through the craftsman's care and creativity.

To counter today's trend of overconsumption, it is essential to revert back to valuing quality over quantity. Through this project, I have come to understand that one way to embrace this shift is through the practice of buying second-hand items, which allows us to give objects a second life and foster a sustainable relationship that counters overconsumption. By extending the lifecycle of pre-owned objects, we preserve the stories and honor the craftsmanship embedded within them, highlighting the importance of meaningful and enduring items over sheer numbers. Moreover, the appreciation for vintage items in today's culture

underscored this shift, as people increasingly recognize and value the unique charm, history, and quality inherent in well-crafted older objects.

In conclusion, this project has taught me that craftsmanship is more than a skill; it is a conduit for creating meaningful connections between people and the objects they cherish. It has further taught me that objects should be treated like friendships: a few long-lasting ones are worth hundreds of short-lived and disappointing ones.

### II) Anton

Working on this group project has taught me a lot. I have learnt that even in a small social group, getting work done requires a lot of patience and communication and that people have other ways of working and different interests. We managed most of these challenges quite well. Even though not everyone contributed the same amount of work, we all learned something and ended up with a result that everyone was happy with.

The work itself was something I really enjoyed and wished I had more time to do. Creating a structure, research question, and tasks was good practice, and in the end, it was great to see that it worked out as we had planned. I also enjoyed reading about the many topics our research question touched on and putting this new knowledge into different texts.

Looking at the role of craft in today's world, meeting Bob Casemir, and interviewing him has deepened my appreciation and desire to understand the objects and systems of our world. Although our research aligned with my interests and opinions, I was curious to learn more and challenge my preconceptions about our world. However, this did not diminish my interest in the subject but showed me how much more there was to learn, discover and improve. Following this interest and urge to learn will help me understand my interests, and goals, and get a broader understanding of the human world.

### III) Paolo

This topic is an interesting one because the perspective someone has on craftsmanship will vary from most and most have an image or an idea of what craftsmanship is. In the case of Bob, his understanding and definition were very apparent in his home and after many visits, I would say that my perspective has also changed.

When people create things they do it keeping in mind the qualities they value in objects, and in Bob's case he values design that is centred on function and durability as something to be praised as aesthetically pleasing. Rather than creating objects to be beautiful by design, they are beautiful by function, this is reflected in his motorcycle collection. He emphasized this when he said that kids can recognize beauty in things like flowers and that it is important for young people to see more things related to craft and function for them to find beauty and get a better understanding of objects.

Keeping this in mind, I can further appreciate certain qualities and I have a better understanding of what I value in the objects that surround me. Not because I didn't value them before but now because I have more things to look for.



