Are Robots Woven – ‘made’ as a baskets are?

Jamie Wallace

RampSnake®
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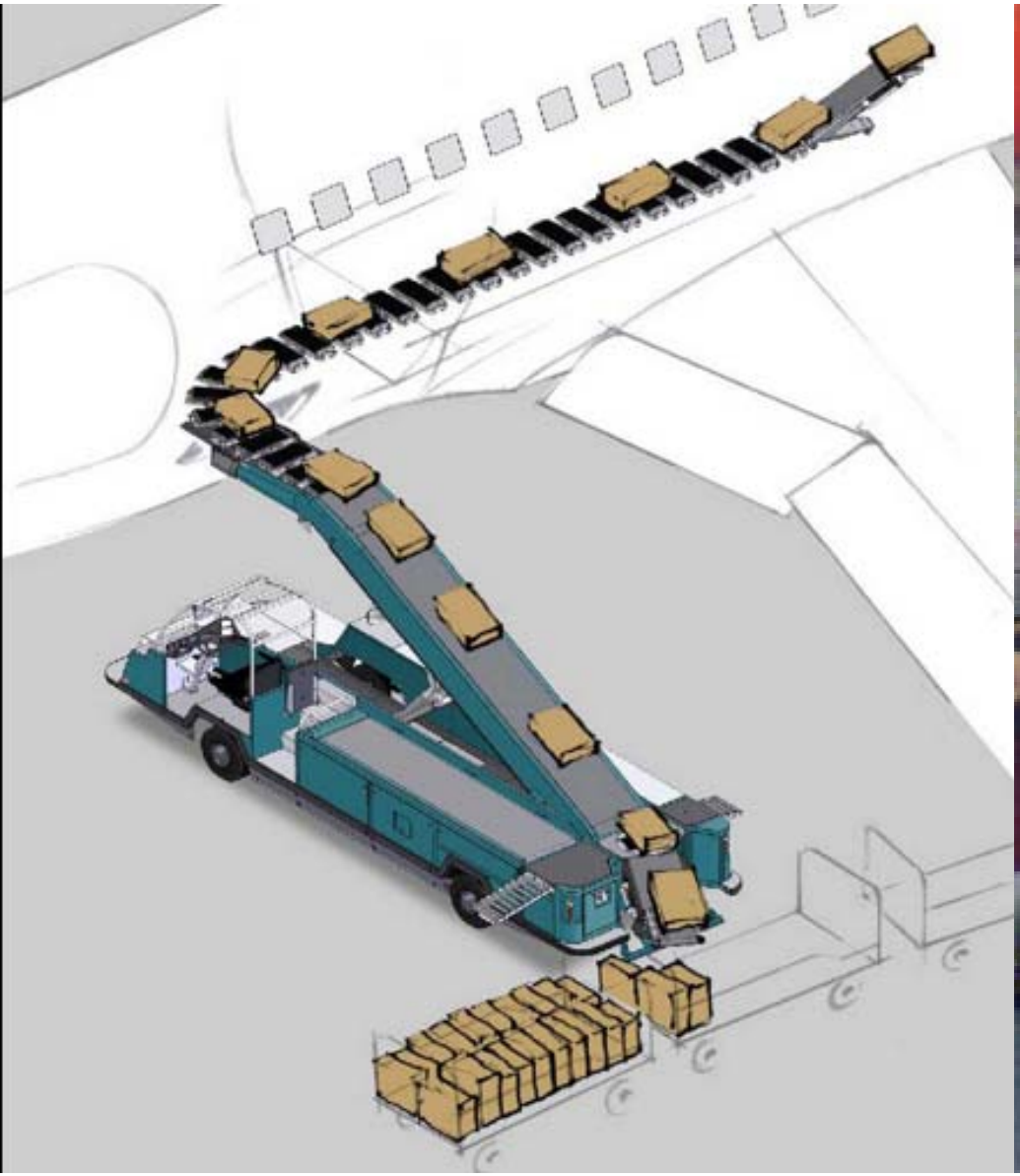


https://www.youtube.com/watch?v=nijhC8PR_ug

What kind of making is basket weaving?

Anthropology provides a view of material making

- Material engagement is an active part of the resulting basket.
- A practitioner (skilled) is responsive to the changing character of the materials at hand (those available).
- A care of handwork and attention is necessary.

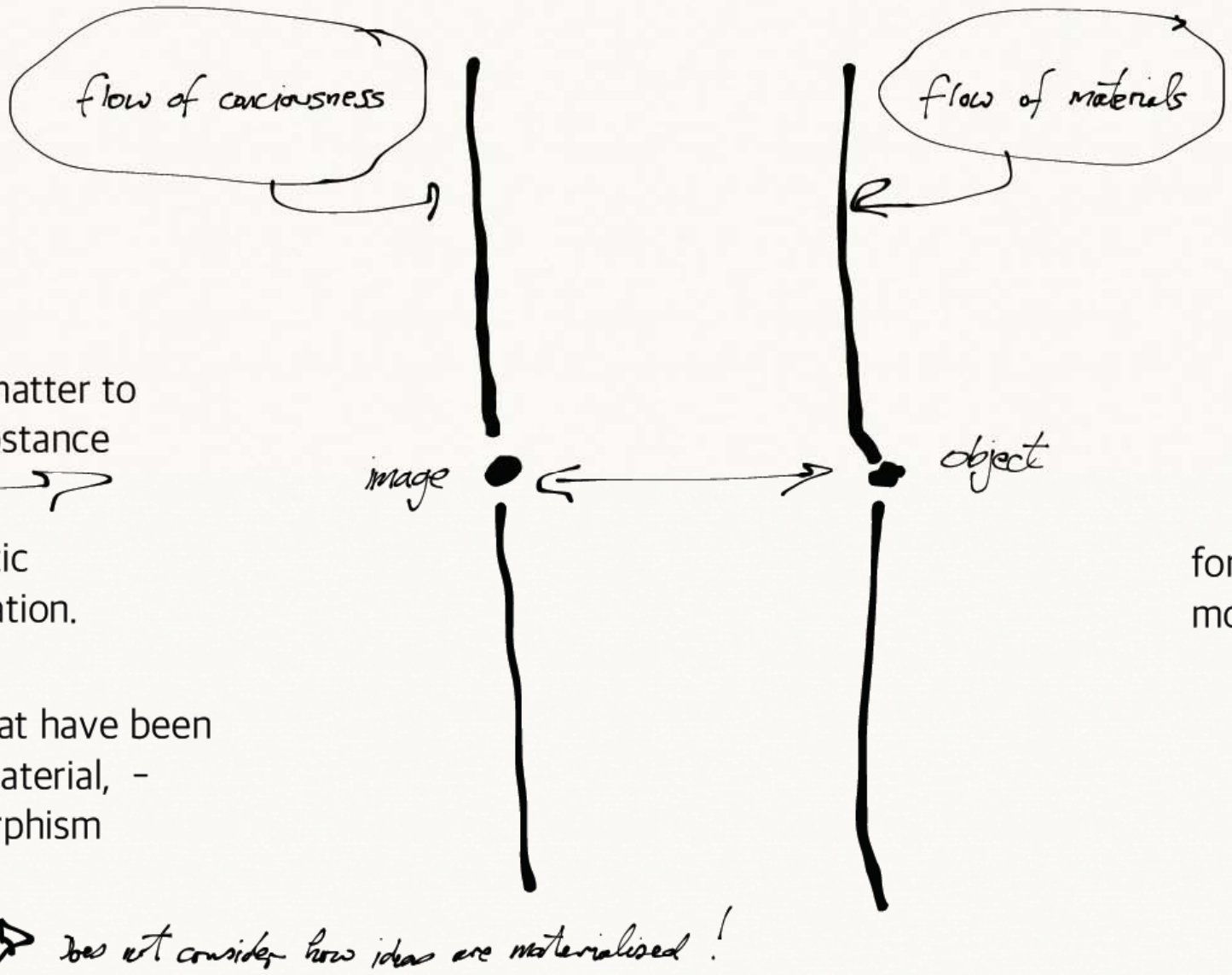
This is often seen as contrary to ‘cognitive’ processes of making – particularly the case of technology and industrial production.

- Machines can’t make baskets

TIM INGOLD: MAKING A BASKET - Handbook of Material Culture

The basket weaver, like any maker, is positioned in a field of forces that is composed of skills and dispositions as well as muscle power. Such a field exists in nature as much as in the human world, and both artefacts and organisms are generated through morphogenetic processes that have a narrative structure

We could go on to argue that when a modern motor car has been designed on a computer screen and the component parts are assembled in a precise and automated manner on a robotic production line, this is a most unusual kind of making. It is not even a simulation of what happens when an artisan works with her materials, for the outcome is always decided in advance, and there is no sense of a dialogue with material things. This kind of production is abstracted and impoverished, derived from and secondary to weaving, just as scientific analysis is derived and abstracted from the everyday. (p.54)



reduce matter to
inert substance

Static
Relation.

ideas that have been
made material, –
hylomorphism

does not consider how ideas are materialised !

flow

form-generating – or
morphogenetic – process.

- the rhythms of action become embodied in things: the structure of a basket can be seen as the outcome of the regular movement of hands directed in part by the pliability and resistance of the materials they are weaving. (*Chris Gosden about Ingold* Tilley et al - Handbook of Material Culture p. 430)
- Material forms don't just embody concepts they help create them, linking the habitual skills of the body in potting and weaving with domains of mental representation. The body and the mind become much more difficult categories to hold separate; material forms are not existing ideas made manifest, but help create and shape representations of the world which would not exist in the same forms without the prior existence of artefacts. (p.436)

So why aren’t technologies made through this kind of material flow?

So why aren’t technologies made through this kind of material flow?

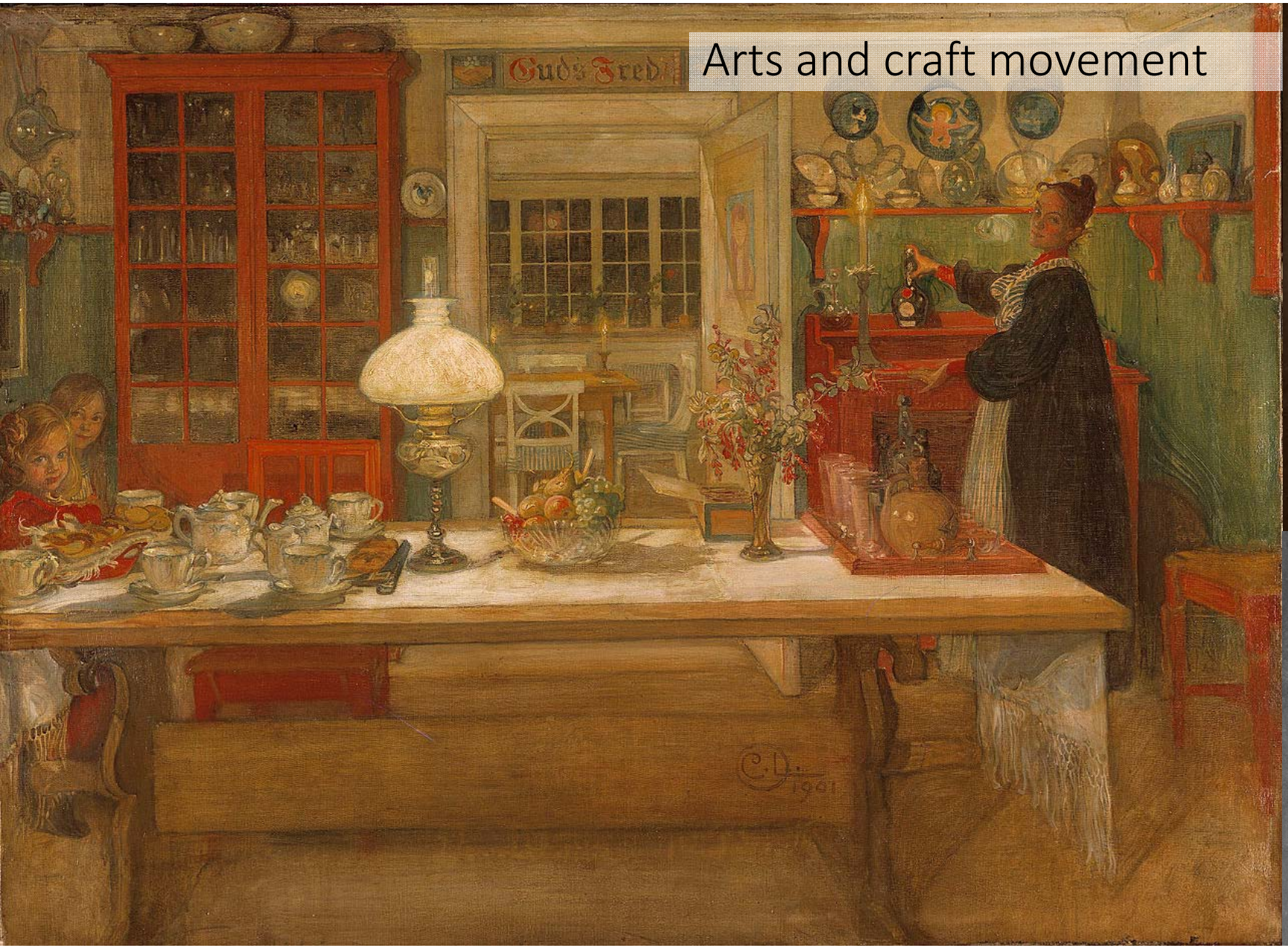
- Making associated with CRAFT is subject to a ‘bifurcation’ in which it is continually redefined in opposition to technology (Adamson).
- The material flow of technology is poorly understood as it occurs through design (or intermediary) artifacts.
- The use of intermediary artefacts follow patterns of weaving.

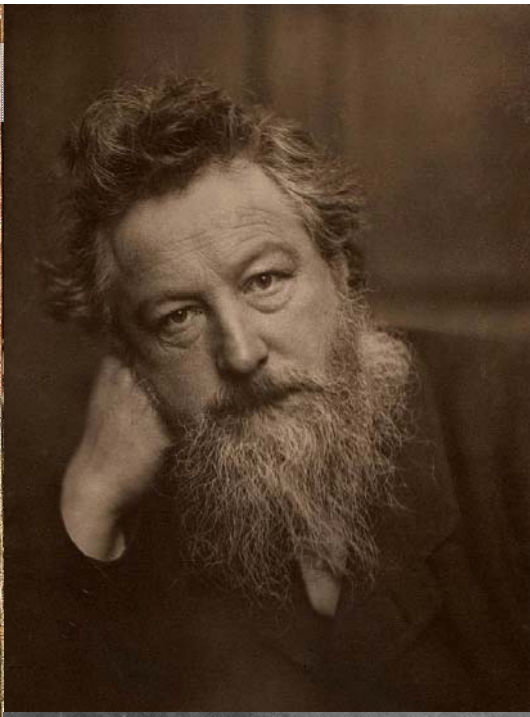
artisan making is seen in opposition to (the unnatural materials and contemporary skills of) technology

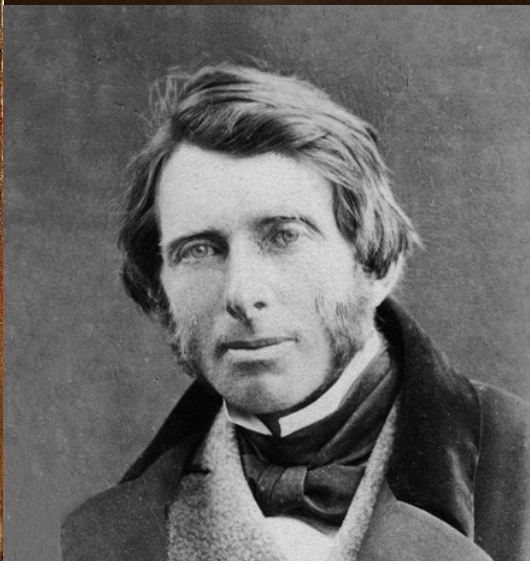
- But in the late seventeenth century, the new natural philosophers expressed an ambivalence toward the role of the body and the senses that came to a head during the institutionalization of the new philosophy into the university curriculum. These late-seventeenth-century new philosophers were unsettled by the involvement of the body in cognition, and they sought to control the bodily dimension of empiricism at the same time that they began to distance themselves from artisans and practitioners

Smith Pamela H 2004 The Body of the Artisan Art and Experience in the Scientific Revolution. P. 20

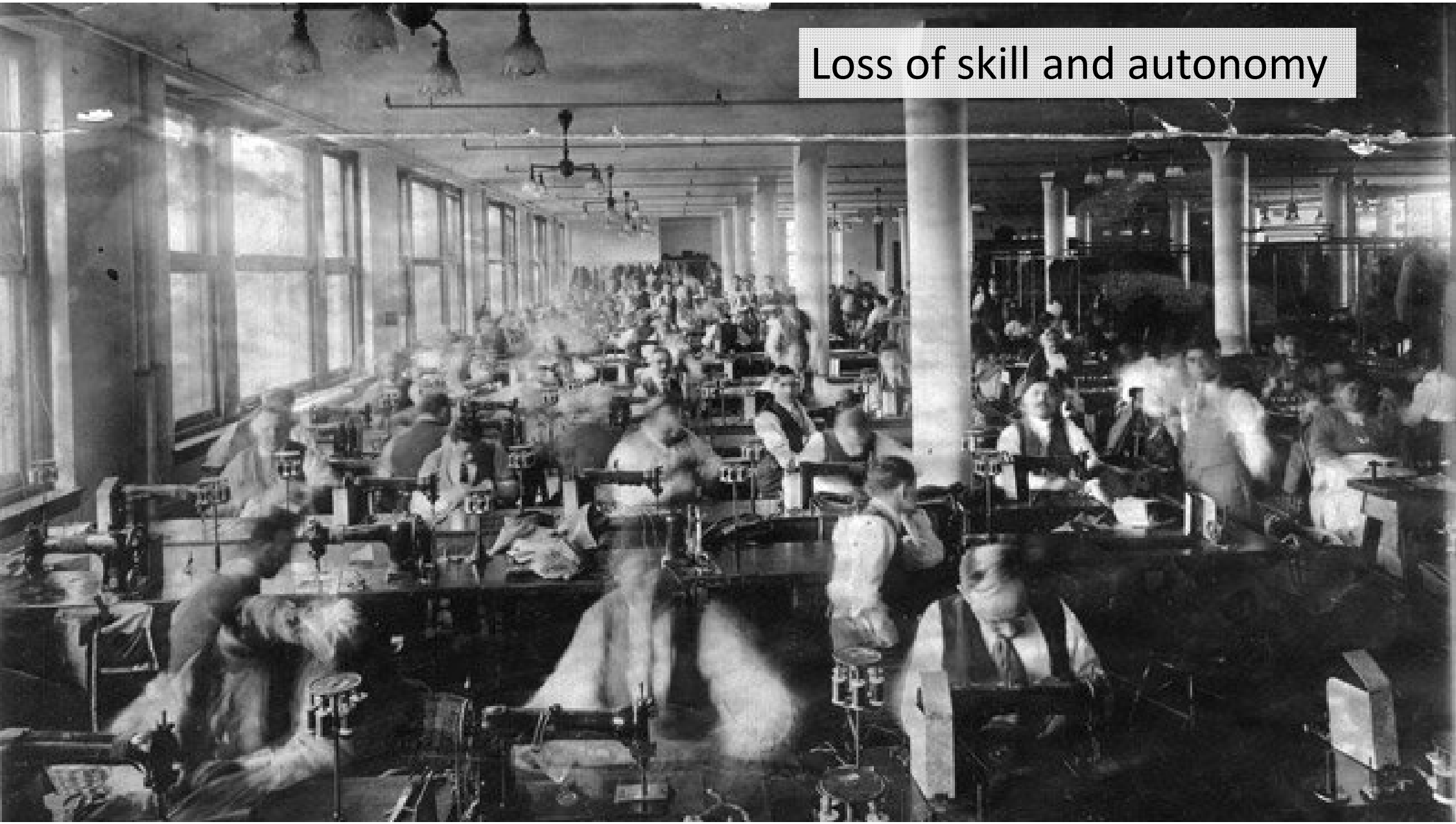
Arts and craft movement



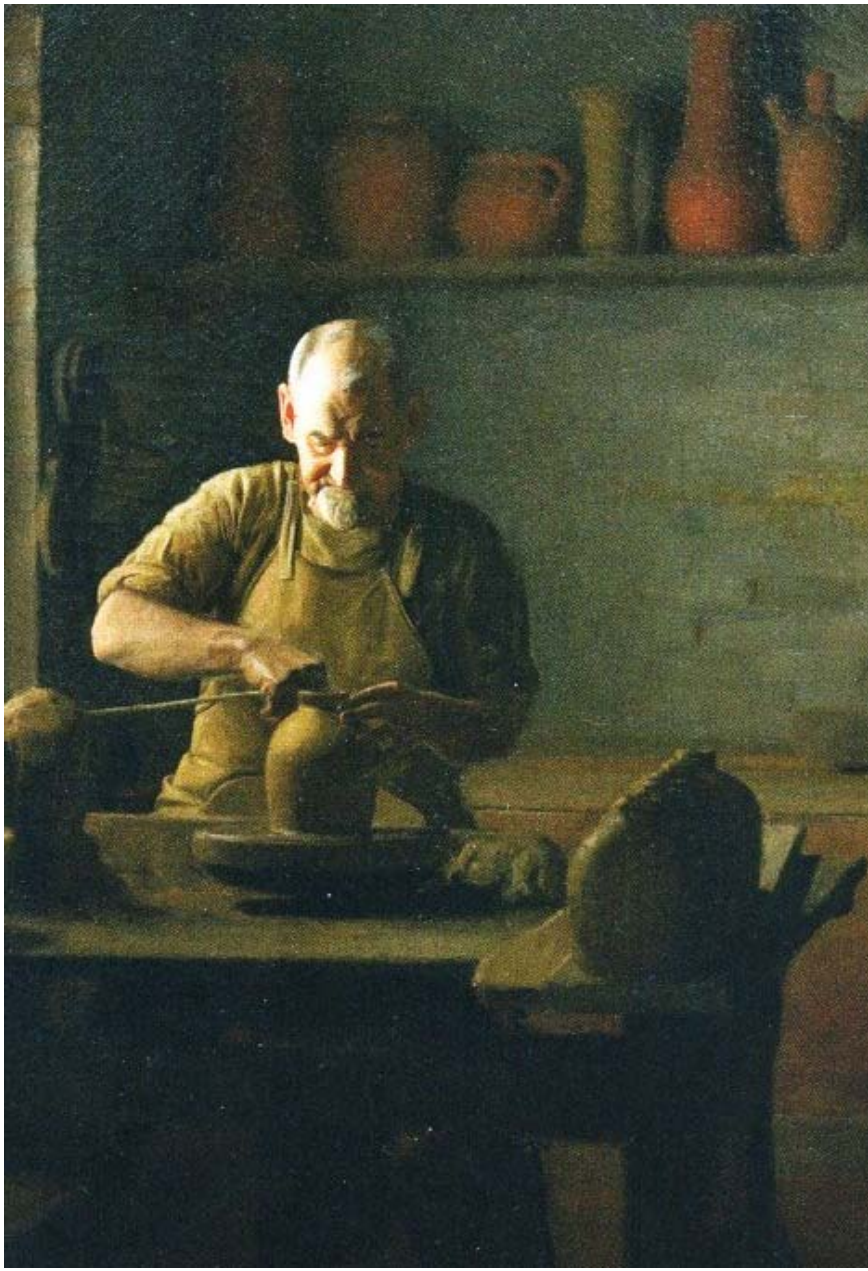




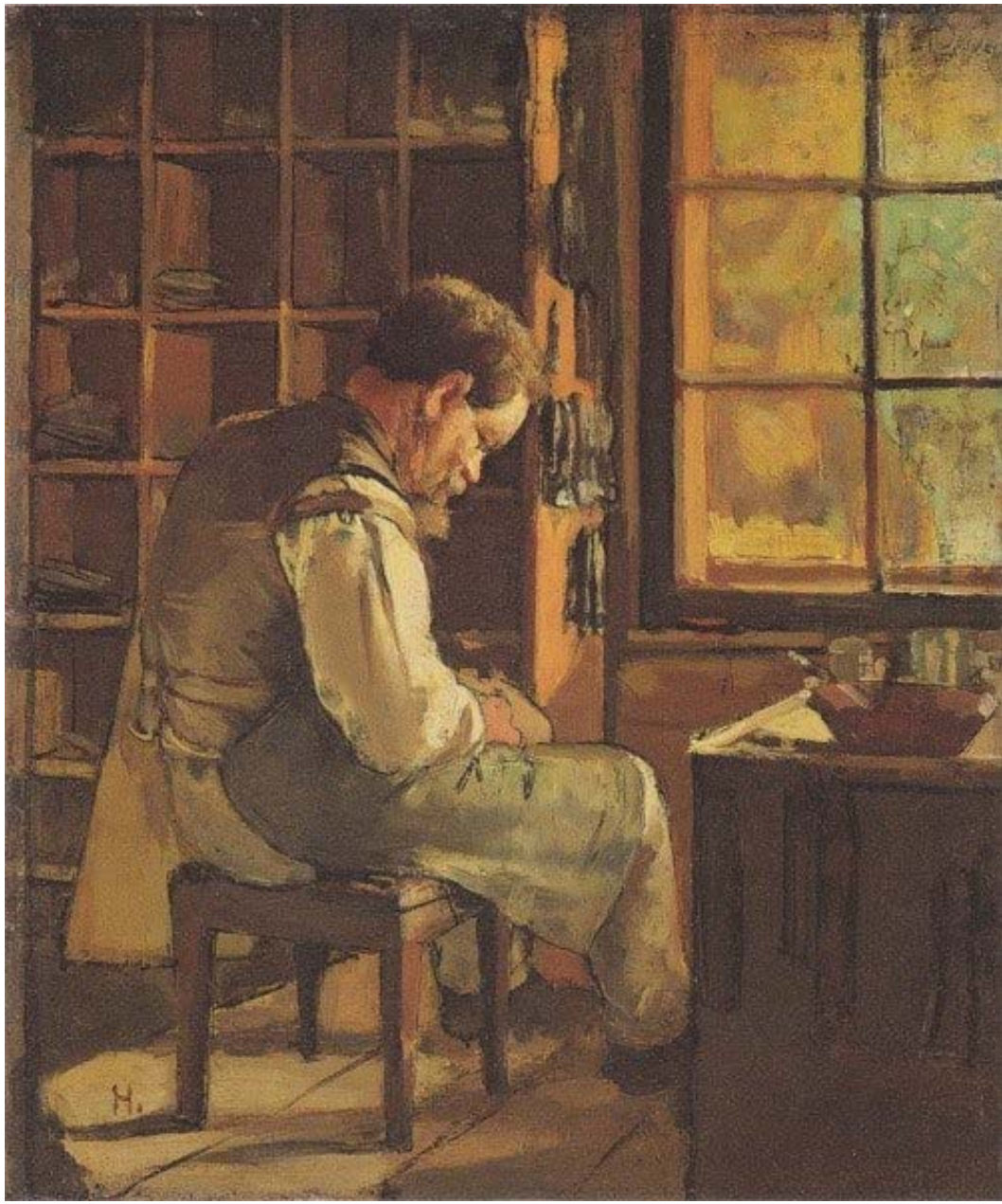
Artisans drummed out of work by machines with tragic consequences


Loss of skill and autonomy

“Every workman should be an artist
capable of conceiving the object at whose making he labors, capable also of fashioning its every part. Under such conditions, the workman would take pleasure in his work, since it would so
become the product of his brain and skill, his very own, born of his enthusiasm and of his struggles, and for that reason dear and sacred to his heart” – *The Craftsman 1901*



The craftsman as noble victim



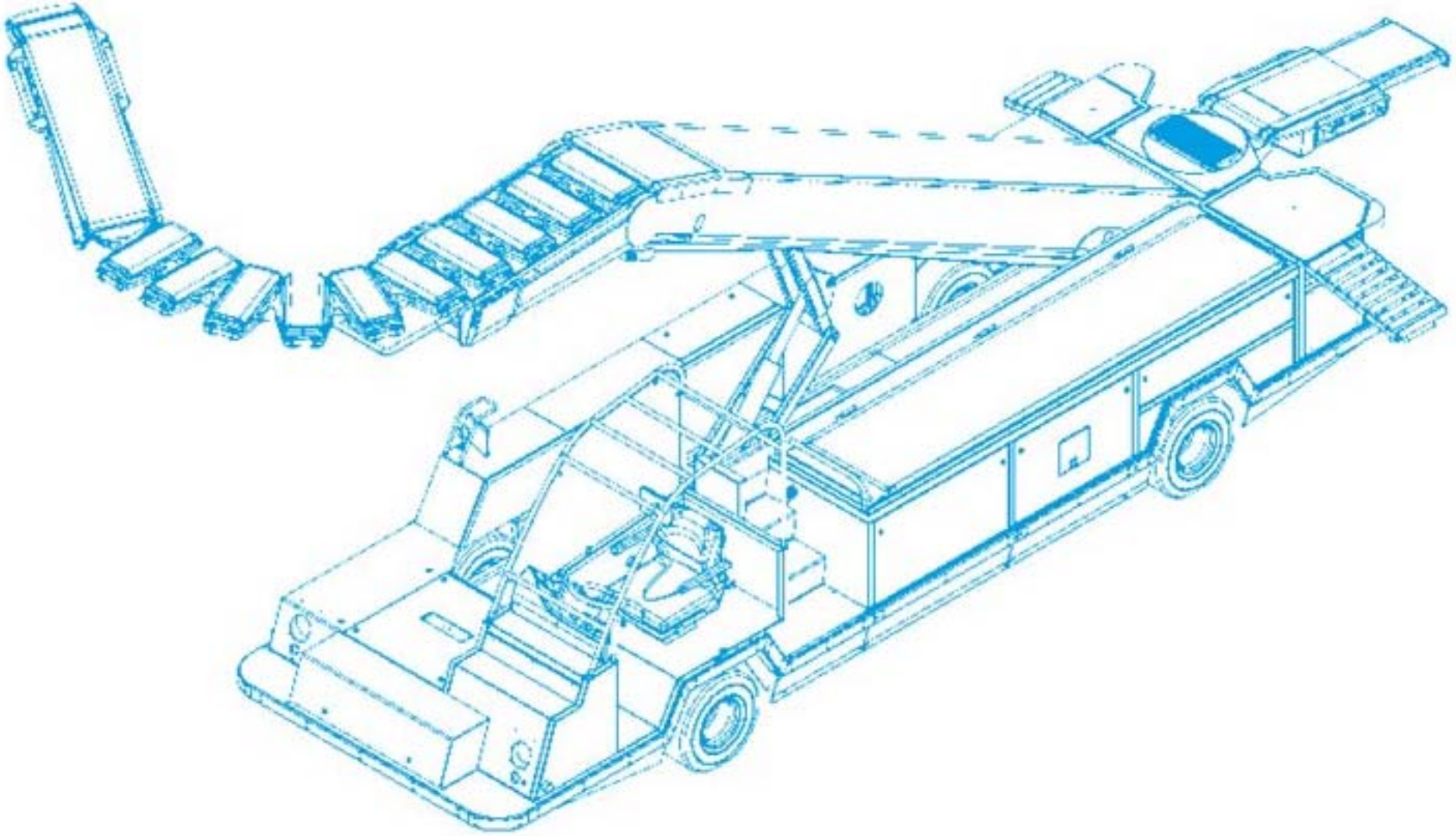
Craft

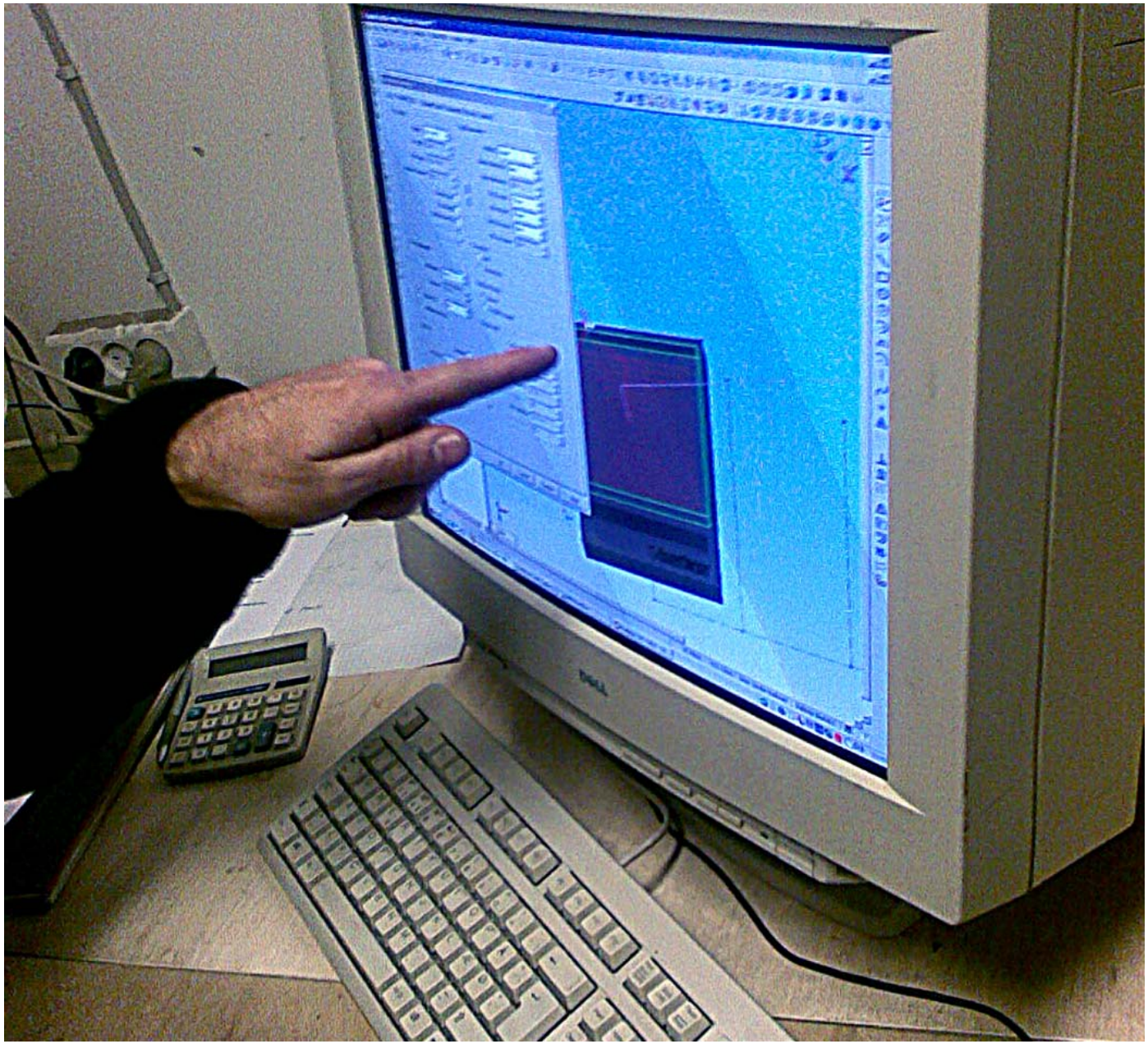
- Freedom
- Tacit
- Hand
- Traditional
- Personal
- Human
- Museums & Galleries
- Valued

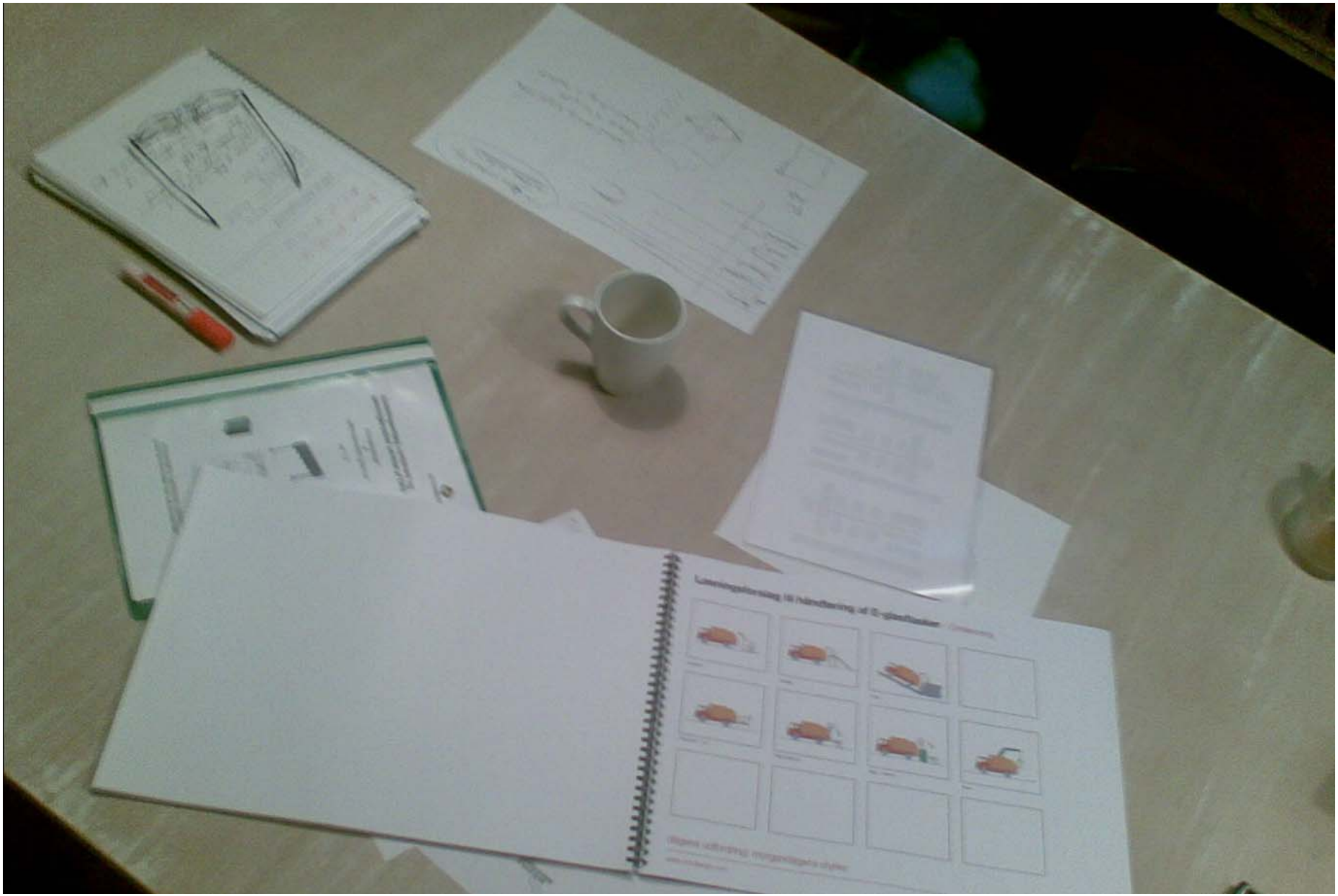
Technology

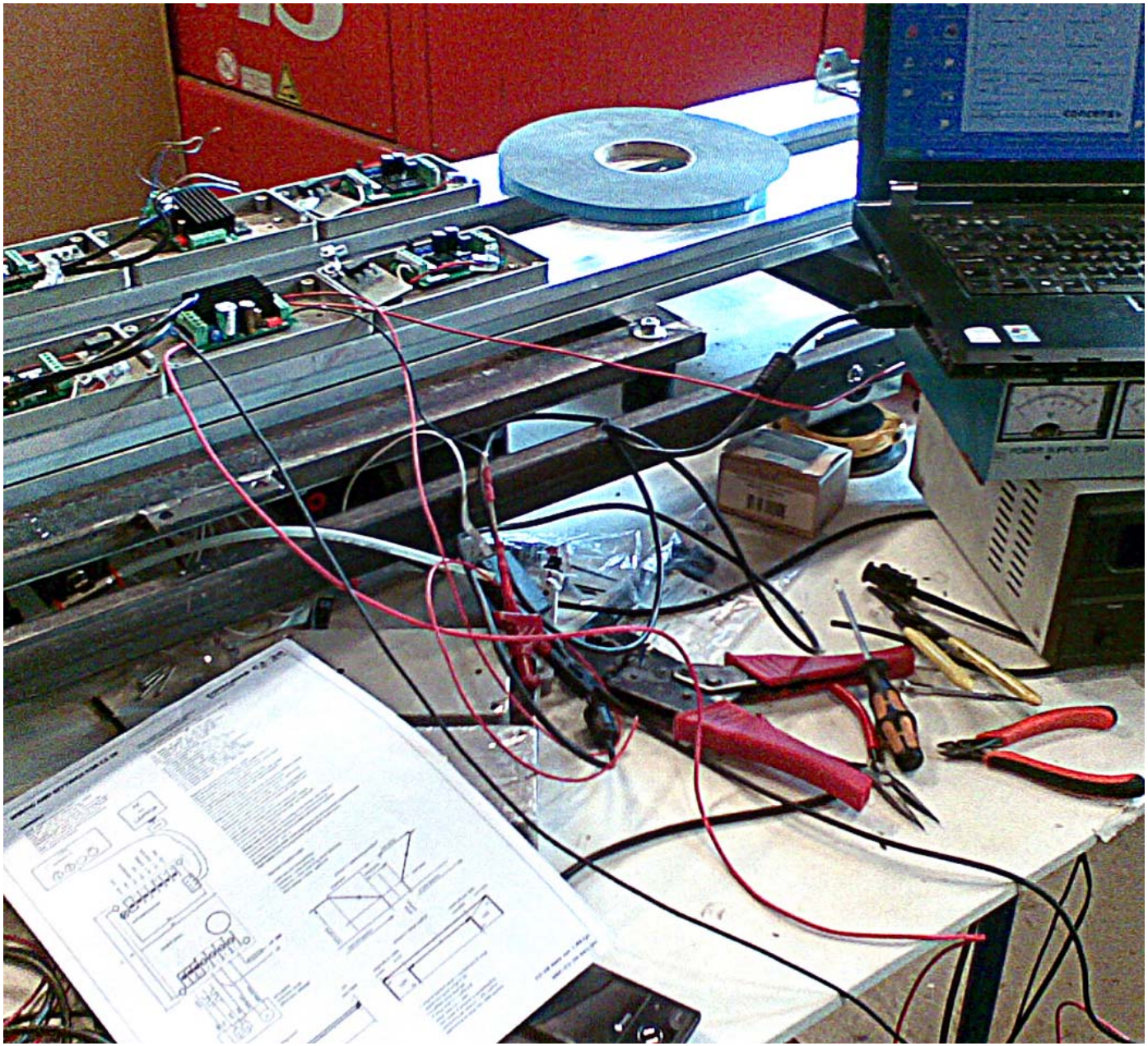
- Alienation
- Explicit
- Machine
- Progressive
- Impersonal
- Mechanical
- Everyday
- Throw-away

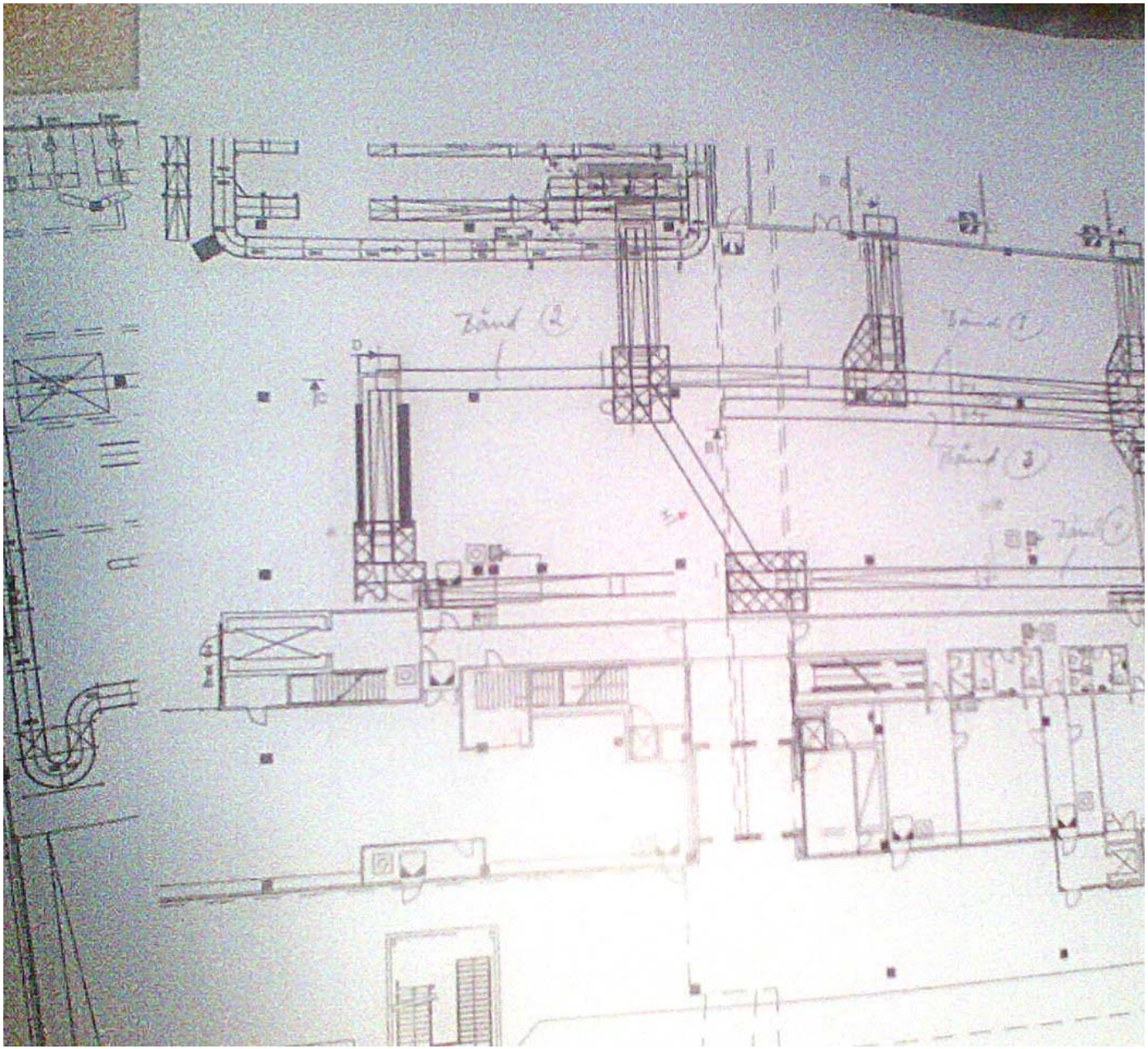
Th

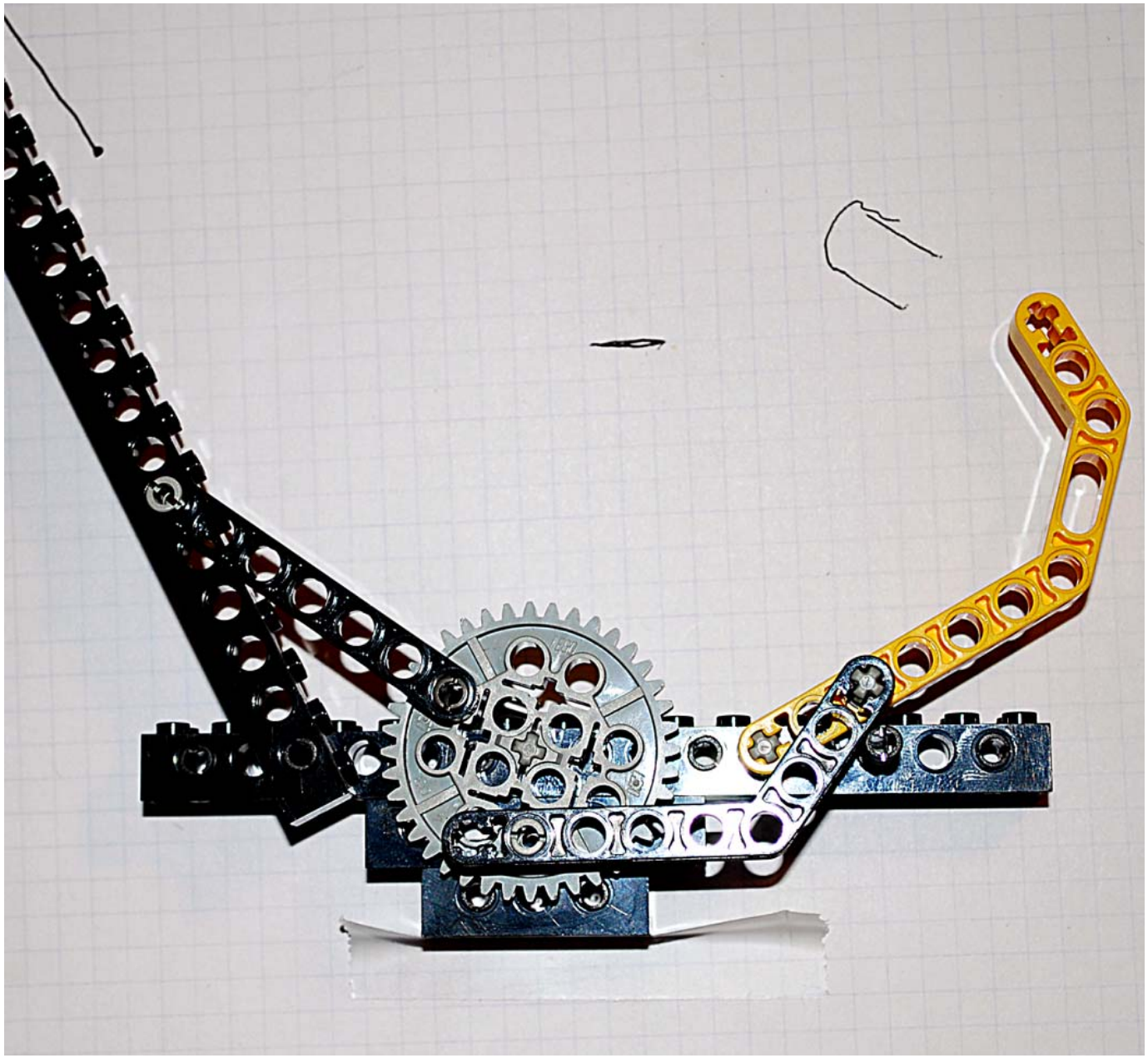


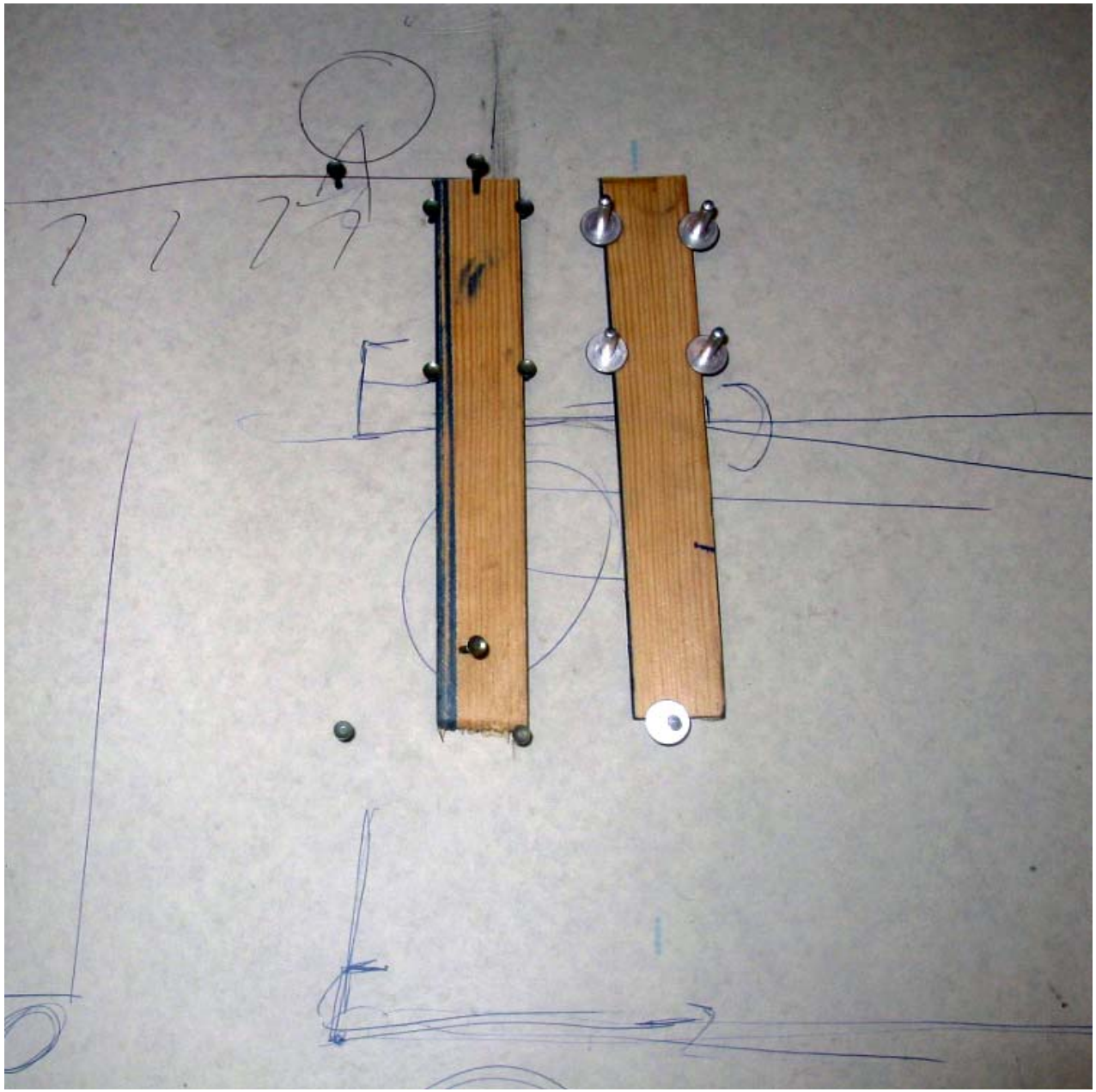


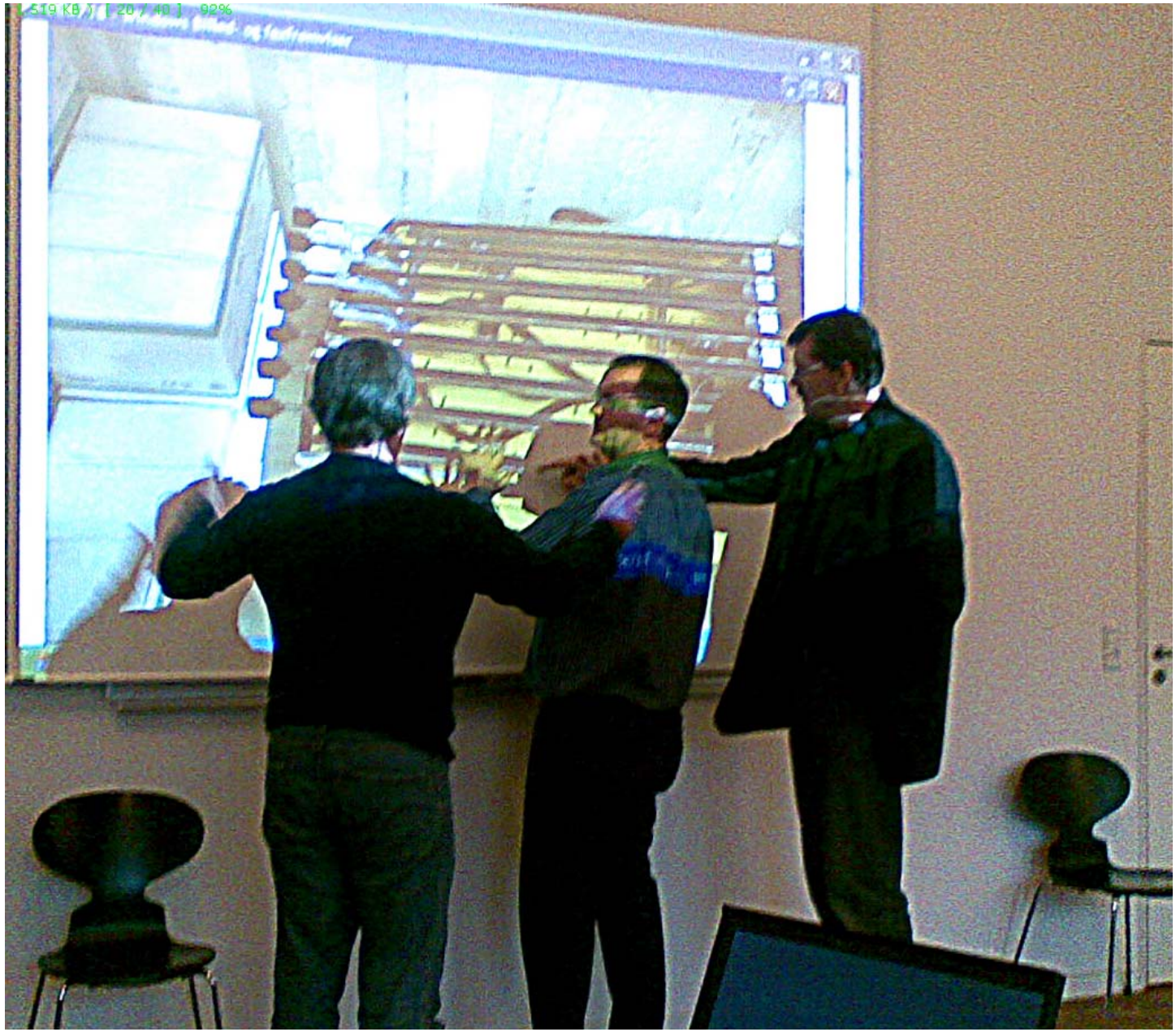






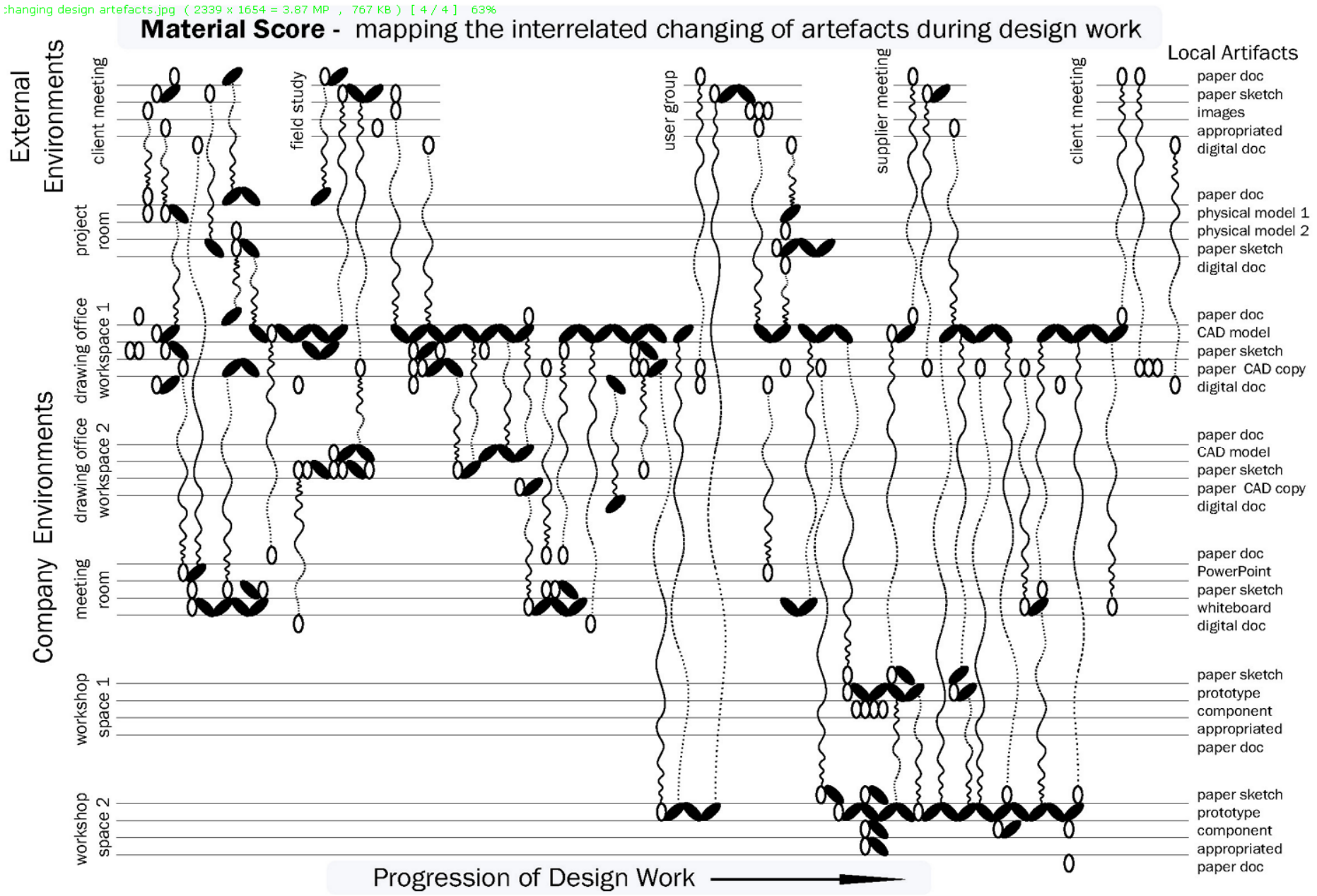


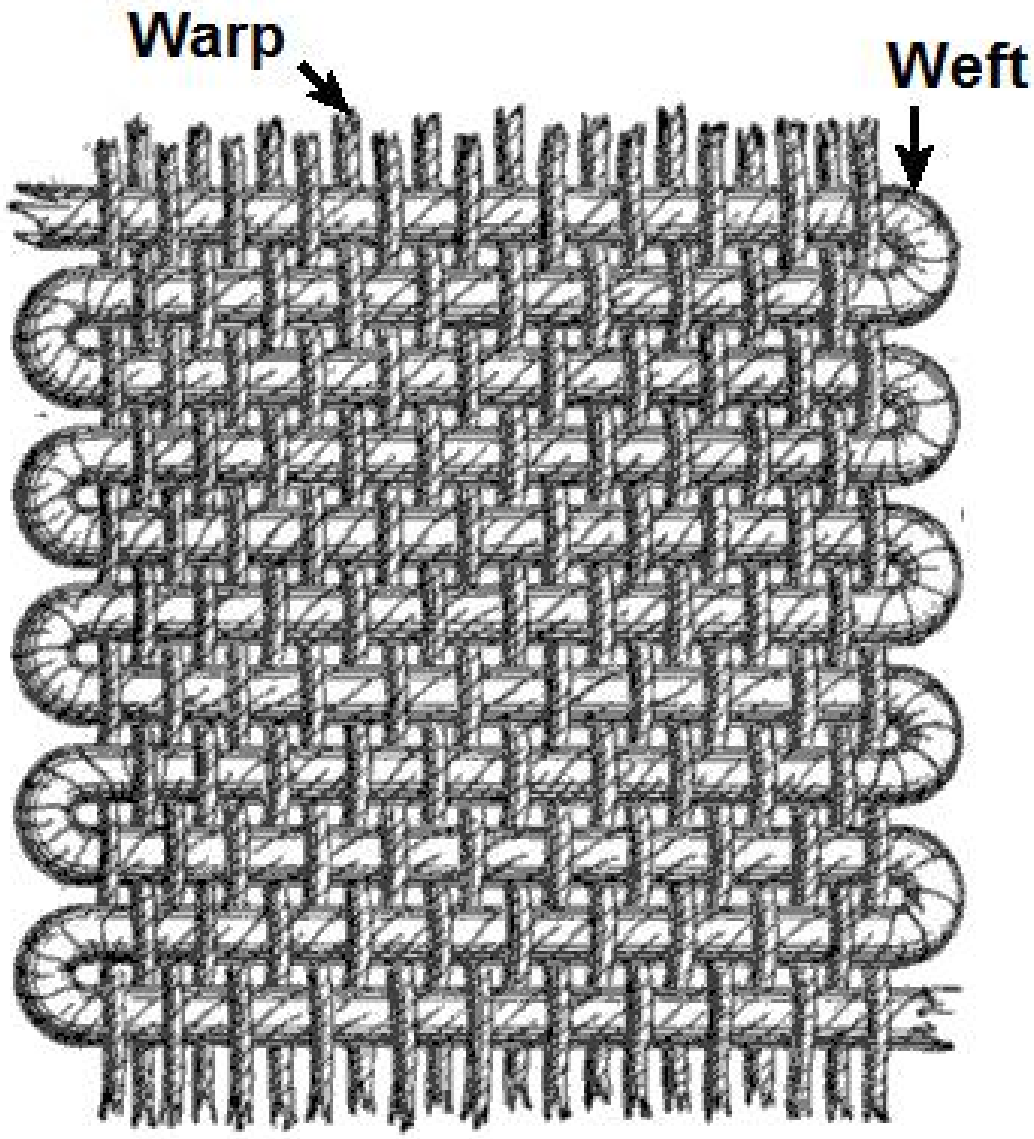




Coca-Cola
B.B.B.

changing design artefacts.jpg (2339 x 1654 = 3.87 MP , 767 KB) [4 / 4] 63%




Warp
Weft