

Critical paper ADB616

Can craftsmanship work together harmoniously with digital technologies within the interior design and decoration industry?

Louise Burton

Q14569540

Abstract

This paper explores the idea of combining traditional craftsmanship techniques with digital technologies, to form what is known as digital craftsmanship. To investigate whether it is still considered 'craftsmanship' or not, and if it creates a positive effect in the interior design and decoration industry.

The idea of combining technologies, such as 3D printing, CNC machining or laser cutting/etching- to more traditional areas of craftsmanship, could create new and innovative outcomes for the interior design and decoration industry. Digital technology could be added to enhance and work with tradition, rather than threaten or replace it.

With the use of literature and 3 areas of primary investigation this study aims to explore whether craftsmanship and digital technology can or even need to work together in the interior design and decoration industry, or whether they both meet different needs.

Through the use of a questionnaire to gain the public's thoughts and opinions, 2 focus groups to gain an insight from current interior design and decoration students. Lastly an interview from an interior and exterior decoration company currently using 'digital craftsmanship' in their work.

Acknowledgments

I would like to take this opportunity to thank my friends and family for their continued support during my university studies.

I would also like to extend my thanks to all of my lecturers, and especially Dr Alan Manley for his exceptional knowledge, support and words of encouragement during this critical paper.

Lastly, I would like to thank everyone that helped with my primary research, their responses brought great insights to this paper.

Contents page

1. Abstract	2
1.2. Acknowledgements	2
1.3. Contents page	3
1.4. List of figures	4
2. Introduction	5
3. Aims and objectives	6
3.1. Aims	6
3.2. Objectives	6
3.3. Overall	
4. Literature review	
4.1. Chapter one – Traditional craftsmanship dimensions and its threats	7
4.2. Chapter three – A closer look on cultural heritage	9
4.3. Chapter two – Slowing down an impatient society in industry 5.0	8
4.4. Chapter four – Digital craftsmanship	10
4.5 Chapter five – The value of the hand and whether imperfections are desirable	10
5. Methodology	12
6. Analysis and discussion	13
6.1 Questionnaire analysis.....	13
6.2 Focus group one analysis	17
6.3 Focus group two analysis	19
6.4 Digital craftsmanship company Interview analysis	22
7. Conclusion	24
8. Recommendations	24
9. Reference list	25
10. Appendix	29

List of figures

- Figure 1 - authors own image (Burton 2024) of traditional and digital techniques
- Figure 2 - a diagram summarising the positives effects on cultural heritage through traditional craftsmanship
- Figure 3 - a graph showing manufacturing paradigms
- Figure 4 – an image showing tsguite’s software program
- Figure 5- an image showing tsguite’s outcomes
- Figure 6 - authors (Burton 2025) own graph showing potential correlations between time, price and aesthetic.
- Figure 7 - demographic results from questionnaire
- Figure 8 - demographic results from questionnaire
- Figure 9 - results from question 17
- Figure 11 -results from question 19
- Figure 12 - results from question 25
- Figure 13 - results from question 26
- Figure 14 - results from question 28
- Figure 15 - Image of products used in focus group one
- Figure 16 - shows how the group ranked the products from most to least aesthetically pleasing.
- Figure 17 - shows how the group ranked the products from most expensive to cheapest
- Figure 18 - shows the correct order of most expensive to cheapest
- Figure 19 - what the group believed to be hand crafted, digitally made or a mixture of the two
- Figure 20 - authors own image of a table showing key findings from the interview
- Figure 21 - 21 authors own graph revisited

Aims and objectives

Aim

The aim of the research is to explore whether traditional craftsmanship techniques and practices can work together harmoniously, with new digital and innovative technologies in the interior design and decoration industry.

Objectives -

Secondary -

- To define traditional craftsmanship and digital technology techniques and explore their roles in interior decoration.
- To defining craftsmanship dimensions and its potential threats.
- To further explore cultural heritage.
- To explore if creating emotional connections through the creative process can slow down an impatient generation.
- Define digital craftsmanship.
- To explore the value of the hand and whether human error or imperfections are desirable.

Primary -

- Understand a company's techniques and practices, who uses both digital and traditional.
- Explore the connection between time, price and aesthetic.
- Investigate whether as a society, we have less of a connection to the intangible values of craftsmanship, cultural heritage, shared values and generational turnover.

Overall objective –

- Collate my findings to complete secondary and primary objectives to then form a conclusion.

Introduction

The definition of craftsmanship is often conflicted and unclear. Various sources denote that craftsmanship is the idea of creating a product by hand, with some referring to it as a form of risk taking "(Craftsmanship) means simply workmanship using any kind of technique or apparatus, in which the quality of the result is not predetermined, ... The essential idea is that the quality of the result is continually at risk during the process of making" (Pye 2010 p 342) and also being thought of as a process being entirely human without the use of machines and "that prioritizes human engagement over machine control" (Kroezen et al. 2021).

Both points of view suggest that with craftsmanship nothing is guaranteed and the outcome will be as a result of the many (changeable) steps in a process.

Whereas digital technologies are more easily defined, they provide a process which can be split up into two main sections, additive and subtractive. An additive process such as 3d printing "deposits material where the object is" whereas a subtractive process such as CNC machining and laser cutting "takes away material where the object isn't" (Anderson 2012).

Digital fabrication is a manufacturing technique in which a computer controls the machinery from digital plans. The machine can be reliably programmed to create repeatable items (Anderson 2012). This means that unlike the above definitions of craftsmanship, the final outcome can be viewed before the process of making even begins.

Therefore, the use of digital technologies can be used where multiple products are needed to look uniform and repeats are necessary, which could be beneficial in terms of design prototyping. Whereas the fact they are programmed to form a specific function means that there is sometimes little room to creatively adapt the expected outcome mid process. This is an option which is easily available and encouraged to those following more traditional techniques.

The intersection of traditional craftsmanship and digital technologies can be referred to as digital craftsmanship, where creatives use a range of techniques to "create things that we couldn't create before" by pushing the norm in terms of practice and techniques and combining multiple methods of practice (Barrett 2023).

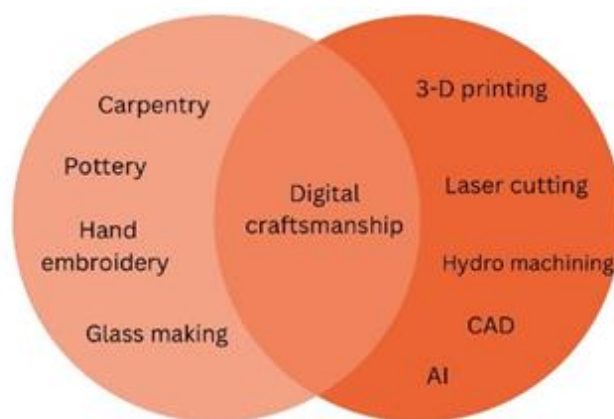


Figure 1 authors own image (Burton 2024) of traditional and digital techniques

Literature review -

Defining craftsmanship dimensions and its potential threats.

Traditional craftsmanship is often viewed as the idea of someone creating something entirely by hand. Often, processes that are viewed as traditional crafts have been performed for centuries and “have a time-honoured history” which are viewed as a way to connect to our ancestors (Li et al. 2019)

As they create products using traditional materials, traditional craftsmen make subjective decisions for themselves; they lack a digital record to go back and review their choices or make alterations mid project. At the end of the process, material artefacts serve as the only documentation, and the creation of a tangible product that can be touched and seen (Nimkulrat and Oussoren 2019).

Meaning the intangible refers to what we cannot see such as “skill, tactic knowledge” and often the know-how on creating pieces, (Partarakis et al. 2021).

Furthermore, the intangible can also refer to the emotional ties to creating which can be categorised into 3 main areas;

- Shared values ¹
- Generational turnover ²
- Cultural heritage ³

In 2003 UNESCO held a convention to set about safeguarding global intangible cultural heritage, which includes that of traditional craftsmanship. There it was stated that “several (processes and techniques) are threatened with extinction” (UNESCO, 2019). This was believed to be happening due to deteriorating numbers of craftspeople and practitioners, and the desire from both the craftsman to pass on the skill and the next generation to take the commitment to learn it; which requires a huge amount of time, dedication and commitment.

Detailed below is a list of other potential threats facing some areas of traditional craftsmanship;

- Less of a connection to cultural heritage
- Lack of funding for both individuals and within educational settings
- The rise of digital technologies (easier to access and quicker to learn)
- Mass production and over consumption
- Desires for quicker turn arounds

(Carpenter 2023) (UNESCO 2019)

¹ *Shared values and ideologies of craftspeople, often groups of people can form networks with each other through their ideas and passions for creating crafted outcomes.*

² *Processes which are passed down from generation to generation.*

³ *Showcases a specific regions or countries tradition or culture.*

A closer look on Cultural heritage.

“Intangible cultural heritage is the knowledge, words, traditions and practices that shape the physical world of artefacts and structures that we more commonly regard as heritage assets” (Francine Norris 2021). As humans we connect ourselves to a certain process of making, however if these connections are not made and passed down onto future generations, these traditions and practices may be lost, as well as a huge part of our identity telling who we once were.

Cultural heritage can be defined as the identity, history, and values of a particular community or group of craftspeople. For example, Moroccan Zellige/Zellij tilework, showcases the combination of maths to create complex patterns and creativity to reflect Islamic art principles. Of which they have “become a symbol of the country's rich cultural heritage” (Mosaic Morocco 2024). Through the passing down of this ancient method “through generations, resulting in a highly revered and culturally significant art form” (Mosaic Morocco 2024). This shows that it seems as though it is easier to create generational turnover and the desire for the next generation to learn a craft; when the craft has a large personal and historical connection. Therefore, potentially crafts at risk may not have as many of these deeper connections and the possibility of combining a technique with digital technologies could prevent them from going extinct.

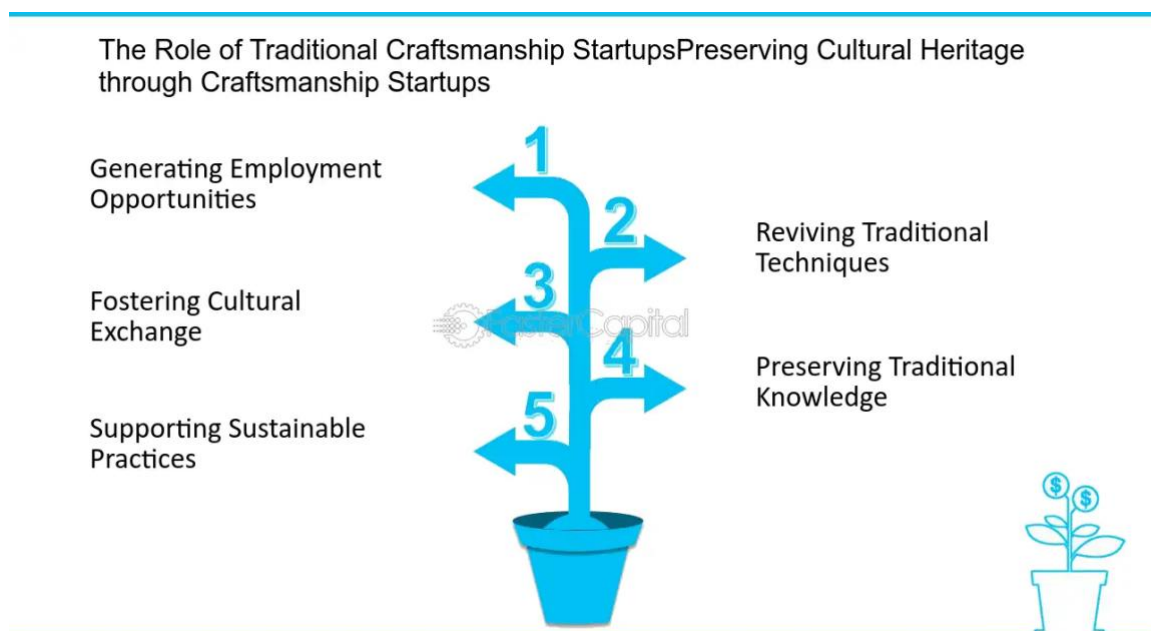


Figure 2, a diagram summarising the positives effects on cultural heritage through traditional craftsmanship (Faster captial 2023)

Slowing down an impatient society in industry 5.0 through creating emotional connections during the creative process.

As society has gone from industry 1.0 to now being in industry 5.0, although some believe there is a focus on the collaboration between humans, machines, and technology, with an emphasis on sustainability, resilience, and wellbeing. Some counter that argument by stating “A significant constant has remained the decreasing involvement on humans and reliance on machinery throughout each phase” (Kohli et al. 2022). The necessity of automation, virtualisation, and resilience are becoming paramount going into the next phase, driven by the pandemic's effects on the world, having the option of doing work digitally and remotely.

To further this, it is sometimes believed that as time goes on and as society develops there is a reduced need for traditional craftsmanship that requires vast amounts of manual skill. This is echoed in the fact that some believe in terms of creating products and outcomes “there is great emphasis on spending as little time on it as humanly possible” (Somogyi 2024).

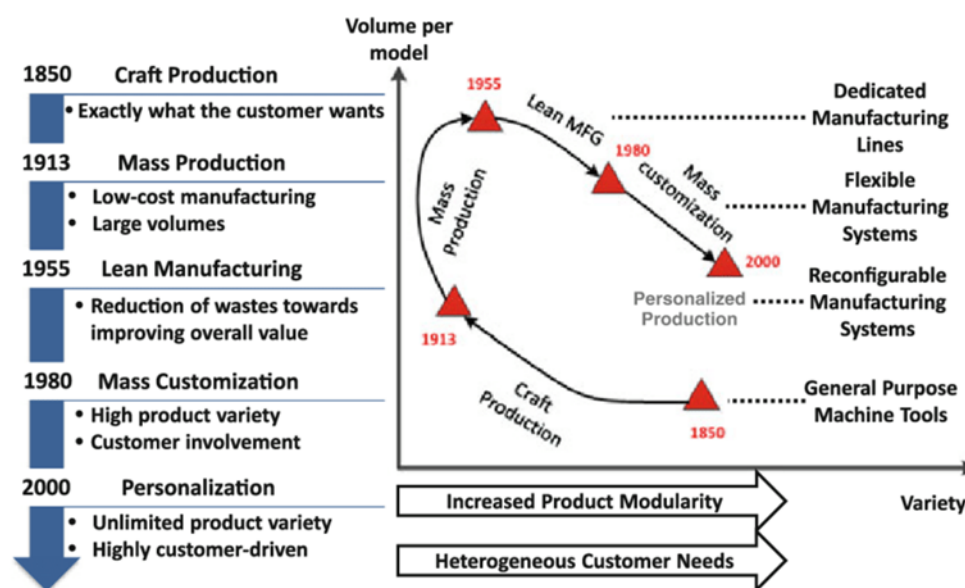


Figure 3 a graph showing manufacturing paradigms (Mourtzis and Doukas 2012)

Moreover, in this stage of industry development we have automation at our fingertips, the option for next day delivery and fast turn arounds. Meaning it's never been easier to get products so quickly. The combination of these factors could suggest that as a society we are becoming more and more impatient, and have in some cases lost the appreciation of having to wait for something to be produced.

Traditional craft is probably one of the best examples of this. These processes take longer than digital or mass-produced alternatives, but in turn creates outcomes that are not only unique and desirable, but can also tell a story of how and why it was made.

Additionally, the fact that craftsmen control the entire production process themselves has many of emotional benefits, like enhancing their creative abilities and giving them a sense of accomplishment. “They create products with passion, pride, and care” creating an outcome with a deep personal connection (Kraimer 2020).

Digital craftsmanship and its innovation.

Some believe with the help of advanced technology, automation, and innovative materials, a new age in home décor is beginning, “one in which 3D printing opens up a world of creative processes” (Montjoy 2023).

Combining craftsmanship with technology could also help with current design students, whose “skillful use of digital tools” and ability to create realistic and convincing digital 3D models, may encounter difficulty when trying to translate those ideas in the real physical world. Furthermore, designers who undergo training that integrates “digital reality and computer-assisted tools” with traditional “craft skills and experiential knowledge” seem to have an advantage in innovation because they are able to anticipate and address the weaknesses that digital reality ignores, through having real life and hands on experiences (Summatavet 2019).

The value of the hand - are imperfections desirable?

(Sennet 2008), refers to craftsmanship as “the trinity of the hand, the heart and the mind” suggesting that traditional craftsmanship involves a process of connecting a feeling and emotions to the touch of an object, which ultimately would lead to a meaningful outcome. Sennet’s comment would also imply that it has to involve the use of the hand, meaning that outcomes forged solely by digital technology would not be considered craftsmanship. However, this might not be the case for digital craftsmanship.

Another factor is that automated procedures are designed to complete a task with minimal or no error due to their high degrees of precision (Edet 2023). In terms of interior design and decoration pieces sometimes, mistakes and imperfections are desirable. The human error factor can also tell a story about how something is made and this effect could command a higher price point than machine made products.

An example to adding character to a piece and giving it a human touch, is seen in the ancient technique of Wabi Sabi; “the Japanese concept of Wabi-Sabi encourages us to appreciate that nothing is truly perfect or permanent” rather than criticising cracks, tears, and other flaws (Bheema 2023).

However, in some cases error would not be desirable this is referenced in the art of Japanese dove tail joints. Although skilled craftspeople can create complex joint forms with little degree of error, the time it takes to produce them is high and requires exceptional practice, skill and knowledge. In this case any error with the joints would be noticeable and could affect the function and durability of the product.

An example of how a digital process can provide a complex outcome is shown in ‘Tsugite’ the name of a software program that can be used for designing and fabricating intricate wooden joints. Taking inspiration from the century’s old technique of traditional Japanese method, of creating the complex interlocking elements entirely by hand (Petridou 2021).

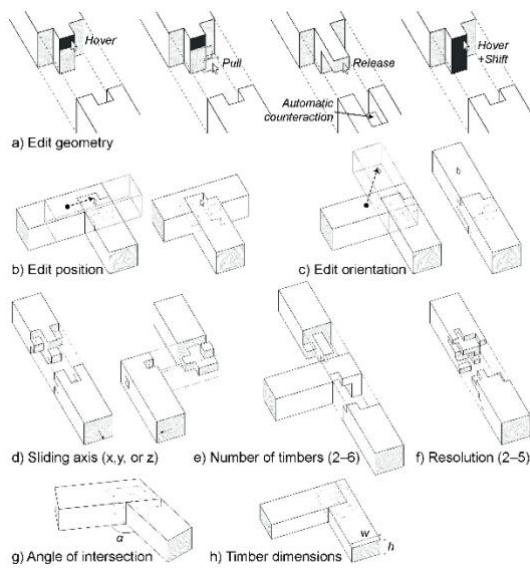


Figure 4, showing tsguite's software program(Larsson et al. 2020)

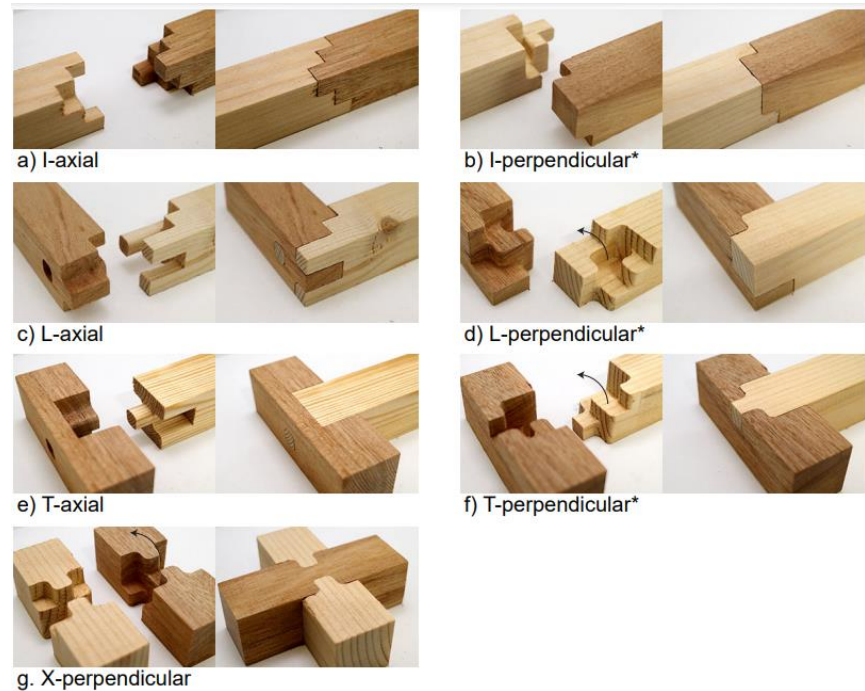


Figure 5 an imageshowing tsguite's outcomes (Larsson et al. 2020)

As shown above figures ... and ... show how the program works. The use of a free, digital modelling software allows users to alter the design of their joint and see in real time how it will form together. Once the file has been finalised, it is then formed by using a "3 axis CNC milling machine" (Larsson et al. 2020).

The positives of this process can be viewed as follows, the software can produce a high level of wooden joints, to be used for furniture design, in very little time. Especially when the time factor is compared to the handcrafted alternative.

Furthermore, as the software is free to use and seemingly user friendly, it makes a otherwise complex technique, accessible to a wider population.

However, the negatives of this program could be that it could replace a traditional craft that is steeped in cultural heritage, and that creates an impressive and special sense of achievement through the finished outcome.

In this case, this program, although innovative, is an example of where the two methods would not work 'harmoniously' due to one being a potential replacement for tradition.

Literature review Conclusion

Overall, the findings from the literature are as follows:

- Varied definitions of traditional, digital and hybrid processes.
- A desire to embed digital technologies into some areas of craft for new and innovative creative outcomes.
- Several threats face some areas of traditional craftsmanship, which could be lost in time to come due to reasons such as lack of generational turnover, and less of a connection to cultural heritage, an impatient society due to mass production and fast lead times
- In some areas of craftsmanship digital technologies would not be encouraged due to the desire of making something entirely by hand and the satisfaction associated with that.

When taking into account these findings, a connection can be drawn between the time it takes to produce an outcome, the amount of money it costs for both materials and the person's time, and the overall aesthetic desirability of the outcome. To visualise this, the researcher has created a graph of what they personally believe is the correlation (see figure 6 below).

Using a numerical scale (of 0 being the lowest and 10 being the highest score), traditional craftsmanship has been awarded highest aesthetic appeal, time to produce and cost; with digital technologies having the least time, price and aesthetic score; and lastly digital craftsmanship being awarded a middle value across the 3 areas.

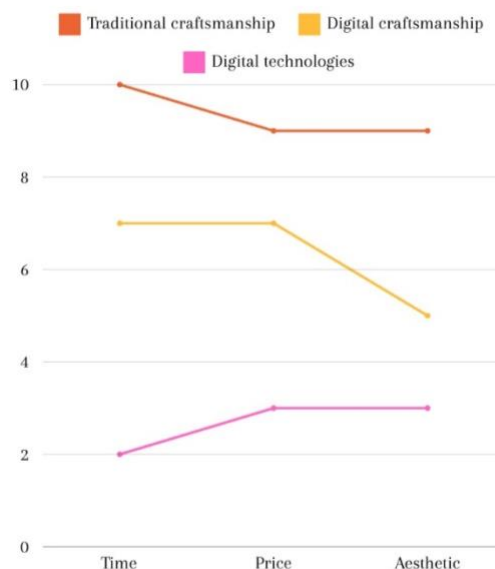


Figure 6 authors (Burton 2025) own graph showing potential correlations between time, price and aesthetic.

Methodology

For triangulation and justification of methodologies see appendix N.

Questionnaire analysis

The primary research involved the creation of a questionnaire (see appendix) with 22 questions to gain the public's view on traditional craftsmanship and digital technologies, but especially connections to cultural heritage, personal experiences, and desire to learn new techniques.

The methodology calculates 43 responses through percentages and thematic analysis of free text-based answers.

Figures 7 and 8 detail the age ranges and the locational demographic of the participants, ensuring that a range of participants were used in the study.

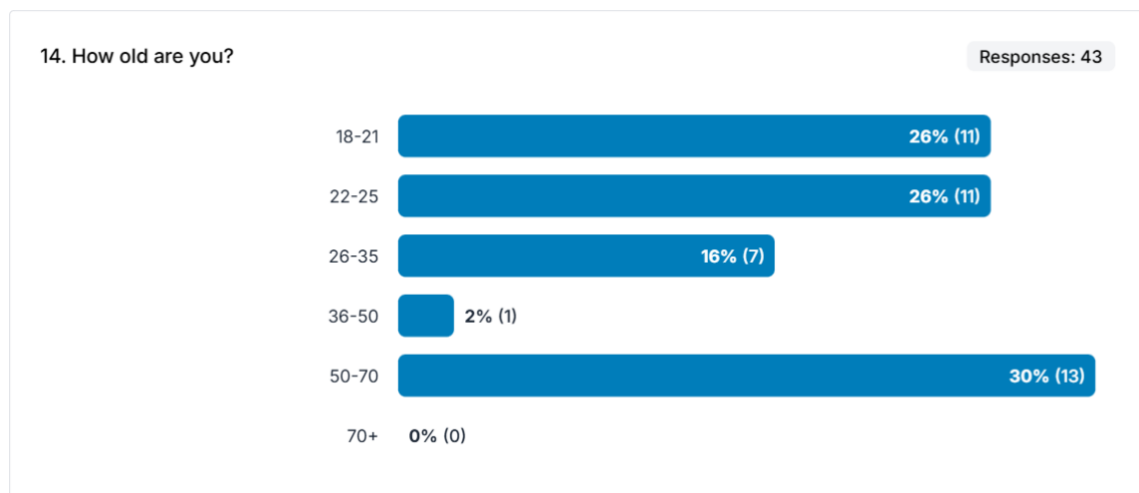


Figure 7 demographic results from questionnaire

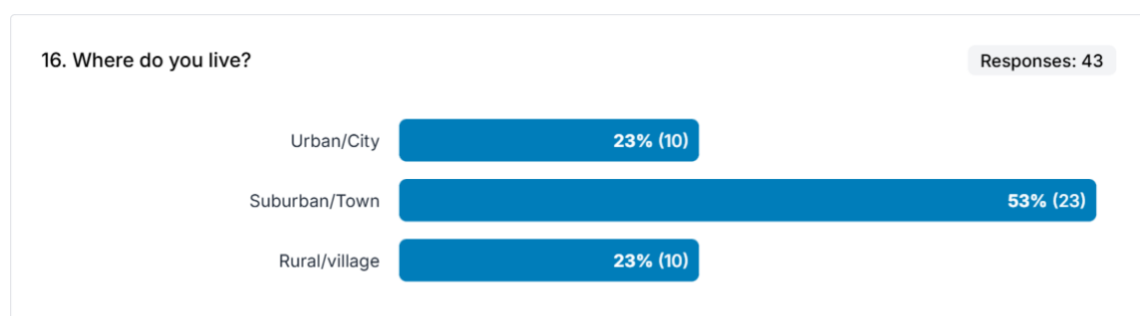


Figure 8 demographic results from questionnaire

Figure 9 details that 63% of participants believed that they were very or somewhat familiar with traditional craft techniques.

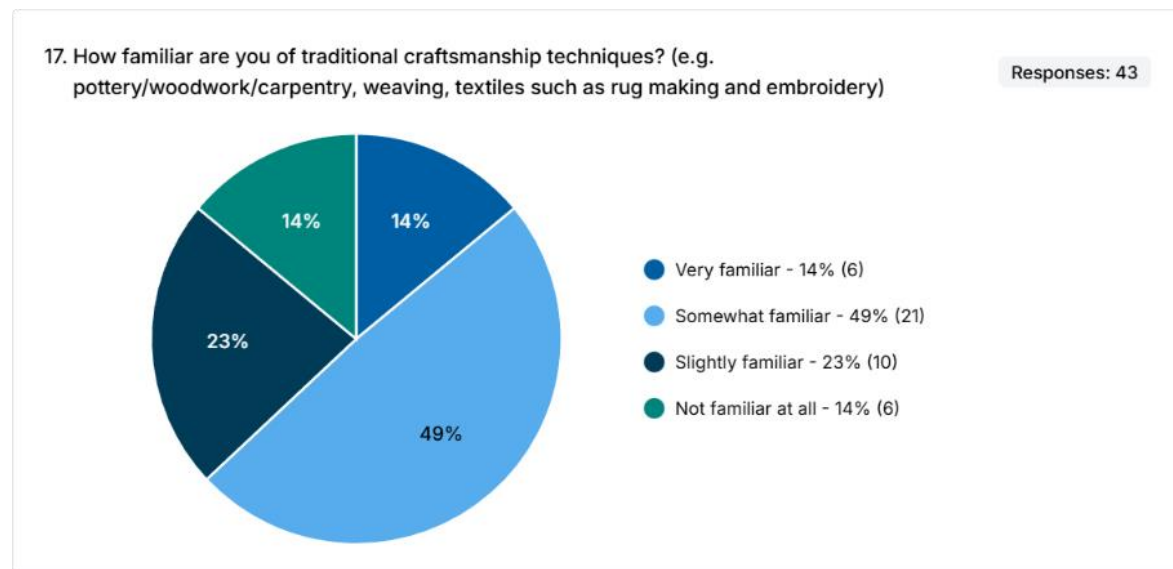


Figure 9 results from question 17.

When comparing this with question 18, where only around 30% of participants had actually experimented with a form of craftsmanship (appendix D), and only 10% for more than a year, this shows that the participants have mostly heard of them but not actually tried any themselves, this is a potential threat for the future as if it keeps going this way as the numbers of practitioners could decline.

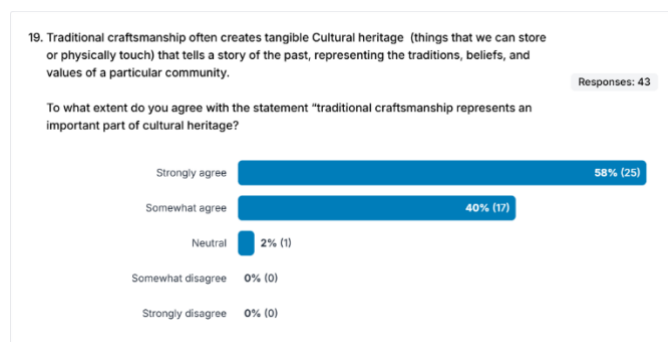


Figure 10 results from question 19

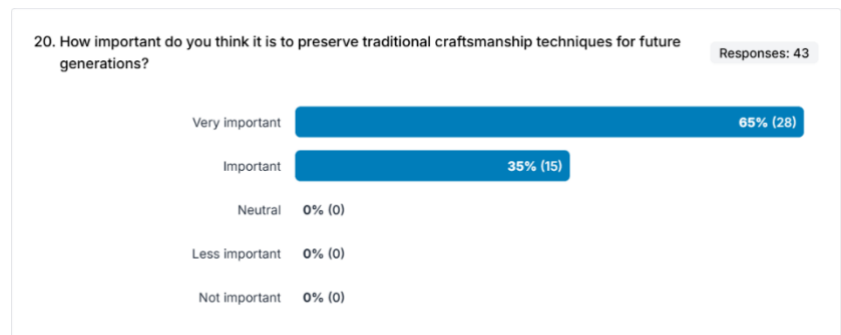


Figure 11 results from question 20

All participants agreed that traditional craftsmanship represents an important part of cultural heritage as well as believing that it is important to preserve techniques for future generations. This shows that there is an understanding of why losing the connection to cultural heritage could be the first step into losing traditional craftsmanship techniques.

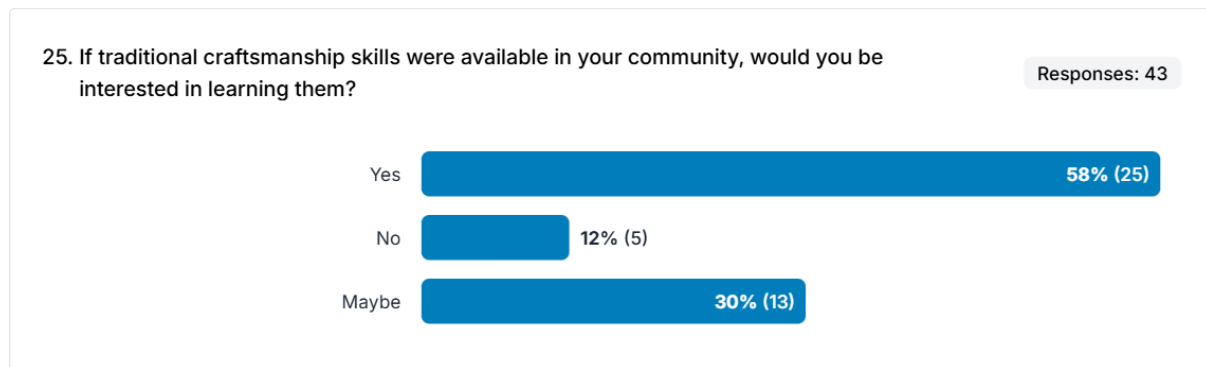


Figure 12 results from question 25

Moreover, question 25 shows that 58% of participants would be interested in learning traditional craftsmanship techniques if they were readily available in their community and 30% being unsure.

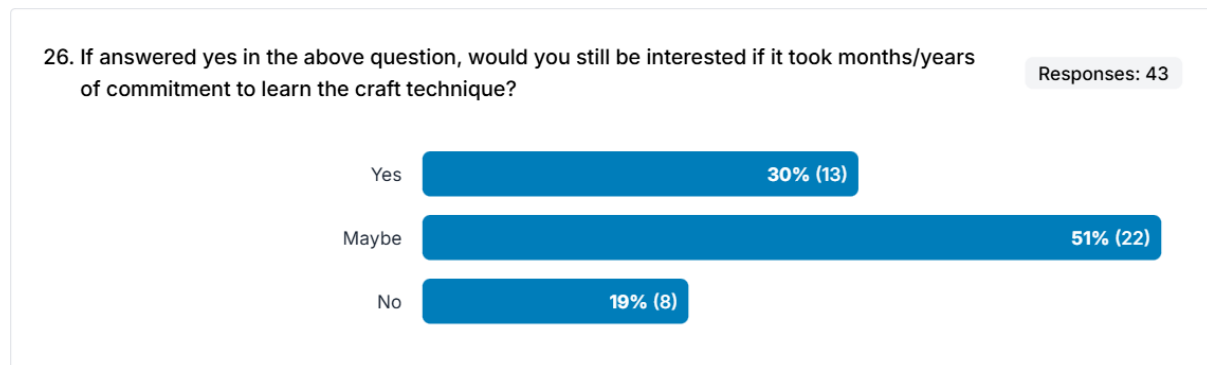


Figure 13 results from question 26

Leading on from question 25, 26 asks whether they would still be interested if this took months/ years of commitment, as stated in the findings by (UNESCO 2019). This timescale is an accurate representation of the amount of commitment needed to engage with learning a skill or technique.

The results now indicate that approximately half of those that said yes have changed their mind with now only 30% answering yes. In the following question they were asked to explain their answer, using thematic analysis. It is shown that 'a busy lifestyle and not having enough time' was the reason for 33% of responses, however 21% of participants argued that if they enjoyed it enough, they wouldn't mind about the timescale of learning, and it was more about the satisfaction of completion, and being creative, relating to (Sennet's 2008) idea of craftsmanship being the combination of "the heart, hand and mind".

A further 7 % people said that they don't have the patience to spend that amount of time on something new, "I get easily bored" which links back to the findings of (SOMOGYI 2024) and wanting to spend as little time as possible on something but also wanting to see results instantly and not to slow down and enjoy the process.

Out of 43 participants, 14 answered that they had a personal connection to an area of craftsmanship. When looking at only those 14 responses and their answer to question 25, 12 answered 'yes or maybe', potentially showing that a personal connection to a craft could be a driving factor to encourage learning one themselves.

The responses to question 28 are detailed in figure 14 below with 67% agreeing with the statement and 33% being not sure or disagreeing.

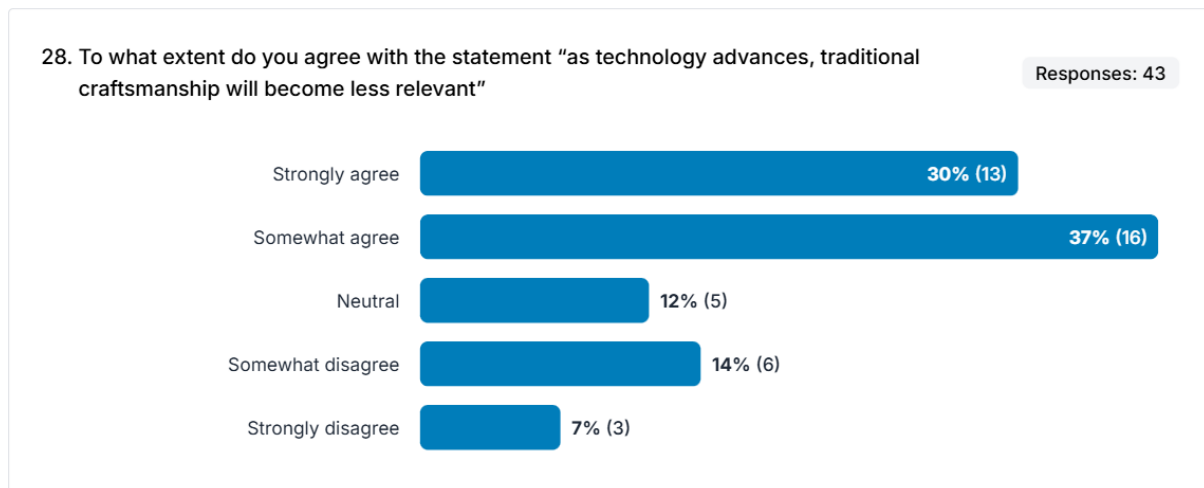


Figure 14 results from question 28

The participants were then asked to explain their opinion. Some of those who strongly agreed stated that "As technology develops human skills aren't needed as much and new skills and techniques are being developed to create things" (participant 15) suggesting that the having the option of a digital and automated processes are more desirable than human skills.

Another statement was "it seems like a waste of time to a lot of people to spend days on something doing it by hand if technology can do it for you in a matter of minutes or hours" (participant 24) which takes upon the idea of Tsugite's joinery method, a digital tool that takes very little time to customise and then a machine creates the outcome as opposed to doing the entire process by hand.

In contrast to this, those that strongly disagreed stated "As technology advances, people will realise what has been lost to it, and would want to reconnect to the craftsmanship telling the story of their ancestors (humanity in a world of robots)" (participant 12) suggesting that we have to lose something to understand its importance, which in some cases could be deemed to be true. However, at present 5 Crafts have been deemed extinct in the UK and 63 more extremely and 84 relatively close to extinction (Heritage crafts 2023). Most of these crafts have very specific processes that would need to be taught by a someone with great "skill and tactic knowledge" (sennet 2008) and once they are lost it could be near impossible to revive them to the same standard.

Another participant that also strongly disagreed stated "I think a lot of people admire and value traditional crafts, and there seems to be continued interest in the traditional/historical aspects of crafts. In this country, this is valued highly. I think that funding and finances will dictate whether people can continue to develop and work in this area" (participant 29). This viewpoint relates well to recent times. Through either the pandemic or cost of living crisis', individuals are having to make informed decisions as to whether a particular career path can support them financially, and unfortunately unless you are in a small percentage of people considered to be extremely skilled, a full-time career in traditional craftsmanship is often not finically feasible for most individuals.

Focus group one analysis

The focus group aimed to continue to explore themes defined in the questionnaire such as the idea of time of production, and handmade vs machine made price points and aesthetic desirability.

Initially, the participants were asked to decide which of the products (out of two each of wood, ceramic and glass) were handcrafted and which were machine made. The participants could easily decipher which ones were handmade which is detailed in the analysis of the discussion below.



Figure 15 Image of products used in focus group one

Perceptions of Handmade vs. Machine-Made Products

The Participants identified key characteristics that made handmade products distinguishable from machine-made ones. For instance, the handmade items were perceived as more "organic" and "unique" due to their irregularities, such as "visible ridges" and "imperfections". With one participant suggesting that "it's almost as if you can see their finger prints (in the clay)" which suggests the presence of human touch, which contrasts with the uniformity of machine-made products.

Price Point and Value Perception

The focus group participants were also asked about the price points of handmade versus machine-made products. Interestingly, despite some of the handmade items being significantly more expensive than their machine-made alternatives, participants expressed an understanding of and appreciation for the higher pricing associated with traditional craftsmanship. One participant noted that the

uniqueness of handmade products justified their higher price, as these items would likely be produced in limited quantities, making them more valuable.

Participants also highlighted how the price point influences their purchasing decisions. Handmade items, despite being more expensive, were suggested to be worthwhile investments, particularly if they could increase in value over time or be passed down through generations. This sense of heirloom pieces is an important factor in the appeal of handcrafted products within the interior design and decoration industry.

Another point of discussion was whether a recognised company or designer may be able to command a higher price point than, for example, an unknown individual craftsman, who may be offering the same product in terms of aesthetic and quality, but not having the association of a recognised name.

Consumer Preferences for Handmade Products in Historical and high-end Projects

Lastly the participants were asked to consider a current live project with a lord, of which the participants agreed there was a strong preference for handmade items. Participants believed that handmade pieces, especially those with unique qualities, would be more suitable for historical and personalised spaces. One participant also stated that “you wouldn’t put anything from Ikea in his home”, suggesting ‘off the shelf products’ would not fit with the aesthetic or the cultural and heritage authenticity of the space.

Focus group 2 analysis

A second focus group was conducted by the researcher to further explore the correlation between price, time and aesthetic.

To begin, the focus group the participants were asked to rank interior decoration and furniture along a scale of what the group agreed was the most to the least aesthetically pleasing interior products based on their opinions.

Details about the products used in this focus group can be found in appendix ... where case study sheets were created for the researchers reference during the focus group.



Figure 16 shows how the group ranked the products from most to least aesthetically pleasing.

Figure 16 demonstrates the outcome of the first stage, here they have ranked a digital hybrid crafted product as the most aesthetically pleasing and a traditionally crafted chair as the least. This finding contradicts figure 6 (Burton 2025) which suggests that often hand-crafted products are deemed more aesthetically pleasing than digitally made alternatives.



Figure 17 shows how the group ranked the products from most expensive to cheapest

Next the participants were asked to rank them from what they deemed the most to the least expensive based on only their aesthetic qualities and no other information. As seen above in figure 17, they have

kept the mirror they chose as most aesthetically pleasing in first position deeming it to have the highest price point, thereby showing that connections are made between the look of an item and its price.

Furthermore, participants did think that the hand-crafted chair seemed to be “made of good quality” and moved it up from least aesthetically pleasing to be, in their opinion, the 4th most expensive. This shows the subjectivity of the price/time/aesthetic correlation, as it can be largely subjective and down to individual taste, but overall shows that the participants could spot that the chair looked “expensive” and that “a lot of time had gone into making it” despite not being to their personal tastes.



figure 18 shows the correct order of most expensive to cheapest

Next, the price of the items was revealed to the participants, and as shown in figure 18 the items were reordered to their correct pricing scale. The participants were very surprised with the cost of most of the items, with most of them being a lot more expensive than they first thought. One participant said “we’ve never had to work with a budget before” (during 3 years of interior design and decoration studies) suggesting that they don’t have a realistic grasp on how much items cost.

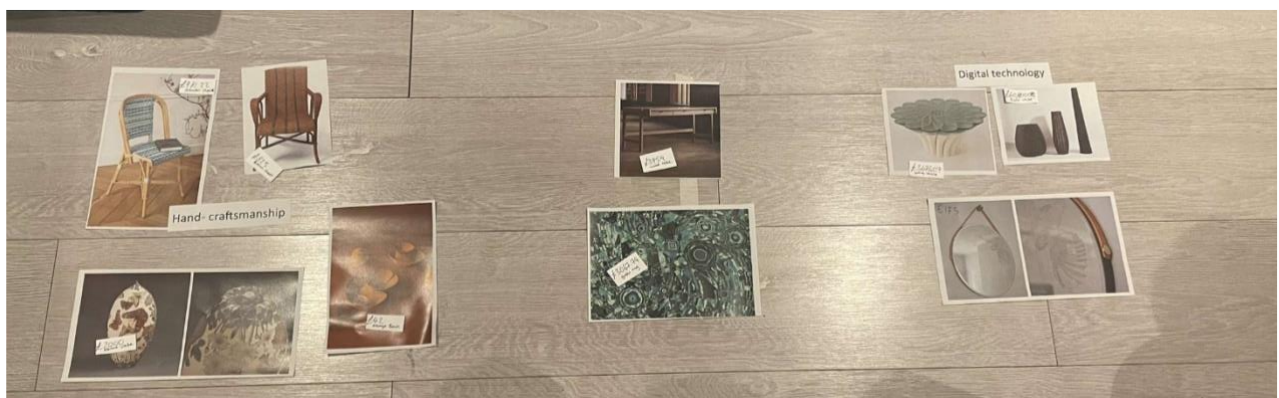


Figure 19 what the group believed to be hand crafted, digitally made or a mixture of the two.

For the final rating, participants were asked to group the items into 3 sections, into what they believed to be completely hand crafted, completely digitally made, or a hybrid of the two, as shown in figure 19.

They believed that the (Rekrill 2024) bowls were hand crafted (believing them to be made of clay), despite having an entirely digital process of turning orange peel into fibre that is then 3d printed with. Moreover, the cost of these bowls is £42, which is the cheapest item from the focus group, which contradicts their statements that something which is handmade is often a priced a lot higher.

Lastly participants where asked questions which encouraged discussion about the activity

The group were particularly surprised about the (Rekrill 2024) bowls were not handmade as one participant stated “the shape looks organic” and were surprised that could be achieved using a 3D printer.

Furthermore, the participants agreed that it seems easier to be innovative when using digital technology, as shown in the above example. With one participant stated “you can’t make that fibre by hand” and that it’s a completely new but also separate process, that is not trying to replace a traditional one.

The group also stated they would expect to pay less for products made with digital technologies, due to the idea that once the digital design or CAD file is created, it can be replicated as many times as possible with no more (human) time spent on it. Therefore, would expect to pay more for handcrafted products due to an individual being only able to make one at a time, “your expected to pay more for someone’s time”.

Hybrid company Interview analysis

The interview gained an in-depth insight into a hybrid interior and exterior decoration company's processes, thoughts and opinions on topics explored in the literature review and other primary research methods.

Topic/theme	Q. no	Response	
Timescales	2	Moulds are made in a woodshop where profiles and mouldings are handmade to suit the clients specifications	
Timescales	3	UV curing machine – used in our mould production which reduces the time taken for varnish to cure by up to one week. The result of using UV curing is that we can improve delivery times	
Timescales	3	CNC machining – CNC machining is used to produce the frames for moulds... reduces the time of mould production	
Timescales	11	often project deadlines mean knock-on costs when something isn't delivered by a certain milestone. This means that the cost isn't necessarily associated with the product alone. In some cases, production times can be more important than cost or even finished quality.	
Tradition	5	We are grateful that traditional crafts exist as in many cases they cannot be replicated	
Tradition	6	the short answer to this question is 'no' however I do also believe that there is enough people willing to learn traditional crafts to meet current demands.	
Tradition	6	providing that demand from consumers is present. In almost all ways, the future and integrity of traditional crafts all over the world is, as consumers, the responsibility of us all.	
Tradition	6	individuals learning traditional skills find fulfilment in their craft as a vocation rather than a profession.	
Tradition	10	Maybe. But I have a feeling that you'd really be buying into a story or a feeling.	
Digital technologies	1	has invested heavily into more modern technologies. This is with a focus on Health and Safety and improving the quality and efficiency of our finished products	
Digital technologies	4	Using the CAD model, we had a digital 3D render produced for our website.	
Digital technologies	5	Where new methods are available, we are equally grateful that that more people are taking an interest in modern technologies and looking to the future.	
Digital technologies	6	Developing technologies are quickly reducing costs to craftspeople and subsequently the price to customers.	
Digital technologies	6	Where modern techniques can not improve the finished quality of goods, traditional crafts will continue to survive.	
Digital technologies	9	. Whilst the technology is not quite at the point of helping our industry on a practical level, the advancements mean that one day it may be able to	
Digital technologies	9	but there are many scenarios where we could see 3D printing, in its current but improved guise, as a useful tool.	
Cost	6	Developing technologies are quickly reducing costs to craftspeople and subsequently the price to customers	
Cost	6	The motivational factors will, more often than not, be more than money	
Cost	10	The answer can't be narrowed down into 'yes' or 'no'. It depends. Would you pay more for a new product made by hand if the quality was worse than something priced lower and more readily available	
Cost	11	whilst customers want the finest quality they can afford, often project deadlines mean knock-on costs when something isn't delivered by a certain milestone. This means that the cost isn't necessarily associated with the product alone. In some cases, production times can be more important than cost or even finished quality.	

Figure 20 authors own (Burton 2025) image of a table showing key findings from the interview.

The results have been sectioned into 4 main areas, cost, timescales, digital technologies and tradition. Key statements added to the table seen above, figure 19.

The company agrees that it values traditional techniques and notes that “in many cases they cannot be replicated” however where digital technology can offer faster production times and improve the efficiency of their business, they favoured it more.

The company also states that they have “invested heavily” into digital technologies such as CNC machining, UV light curing (for stone) and in some cases 3D printing. In terms of 3D printing, they stated that the technology “at the stage” of being beneficial to their business, they appreciate that “with advancements” it may one day be a useful tool, which seems to agree with the statement made by (Barratts 2023) of being excited about the innovation.

Furthermore, time is a recurring theme across many of the responses, question 11 asked- Do you think customers draw a connection between the time it takes to produce something and its price point? If so, do you think this is greater when something is made by hand?

To which the company stated that “production times can be more important than the cost or even the finished quality” (of the product). A somewhat surprising statement as the overall conclusion from both focus groups was that the aesthetic was deemed the most important factor.

Conclusion

With the topic of craftsmanship and its place in the interior design industry, both complex and subjective, the answer to this papers question ‘Can craftsmanship work together harmoniously with digital technologies within the interior design and decoration industry?’ cannot be simply answered, though through both secondary and primary research the paper can make the following conclusions.

A better understanding of craft techniques in the education system, with the support from local organisations to encourage the younger generation to explore traditional ways of making from a young age. Which could give individuals the time needed to practice and perfect a skill. So that when at the age of looking for employment they may be able to turn their skill into a profession, which in turn helps keep craftsmanship thriving in industry.

Furthermore, Craft techniques that are at risk, although sad, may simply not be revived in modern day society due to machine made alternatives being cheaper and quicker to make for the same aesthetic appeal.

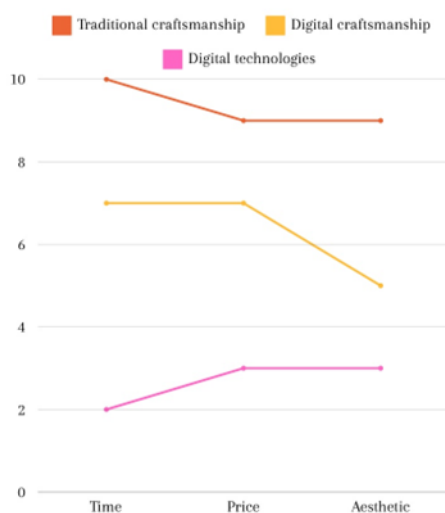


Figure 6 authors (burton 2024) own graph

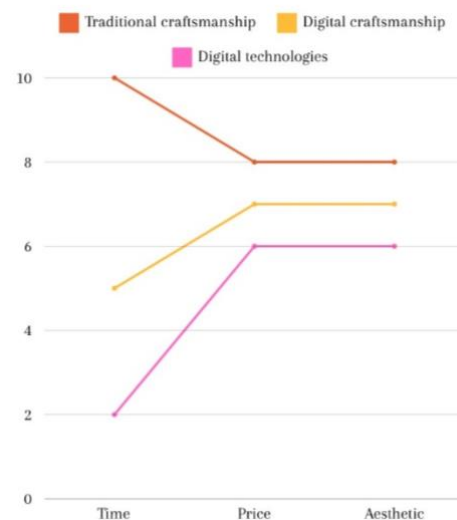


Figure 21 authors (burton 2025) own graph revisited

After completing the primary methodologies, the researcher has revisited the graph made at the end of the literature findings. Although the time values have remained almost the same, both the price and the aesthetic factors were ranked closer together. This could suggest that, although not there yet, the aesthetic appeal of all 3 methods of creating outcomes could be similar, meaning that time and price but more so time could be the biggest deciding factor as to which process to use. With this idea backed up by the statements made the interior and exterior decoration company, that “in some cases production times can be more important than the product itself” (Interview participant 2024)

Finally, to answer whether both digital and traditional techniques can co-exist in the interior design and decoration industry 'harmoniously' the answer is extremely subjective but could be categorised into certain conditions.

Does the addition of a digital technologies mean that a craft technique does not go extinct or create a more accessible way of learning craft to the next generation of creatives? Does the addition of a opposite technique creates a positive effect on areas such as manufacturing times and costs or provide new and innovative creative outcomes? If the answer to these questions is yes, then this paper believes answer to its question is also yes.

Recommendations for further work

For recommendations for further work please refer to appendix O

Reference list

BARRETT, R., 2023. Exploring the Future of AI and Craftsmanship Available from: <https://www.esquire.com/uk/culture/a45626158/ai-and-the-future-of-craft/>

BHEEMA, 2023. Wabi-Sabi: The Japanese Art of Finding the Beauty in Imperfections | BULB Available from: <https://www.bulbapp.io/p/a3f5519e-b463-4cd5-a19d-1e20c7c19d39/wabi-sabi-the-japanese-art-of-finding-the-beauty-in-imperfections>

BUDI, R. and K. MORAN, 2021. How many participants for quantitative usability studies: A summary of sample-size recommendations Available from: <https://www.nngroup.com/articles/summary-quant-sample-sizes/>

CARPENTER, D., 2023. Craft skills under threat with 17 additions to the Red List of Endangered Crafts - Heritage Crafts Available from: <https://www.heritagecrafts.org.uk/our-stories/announcements/redlist2023/>

EDET, S., 2023. The possible connect of computational tools with traditional craft practices Available from: <https://www.re-thinkingthefuture.com/architectural-community/a9593-the-possible-connect-of-computational-tools-with-traditional-craft-practices>

FASTER CAPITAL, 2023. The Role Of Traditional Craftsmanship Startups: introduction: Exploring The Resurgence Of Traditional Crafts Available from: <https://fastercapital.com/topics/the-role-of-traditional-craftsmanship-startups:introduction:-exploring-the-resurgence-of-traditional-crafts.html>

KOHLI, R., atul SRIVASTAVA and chitvan VARSHNEYA, 2022. Industry 5.0: The Next Paradigm Shift In Manufacturing Available from: <https://zinov.com/digital-technologies/industry-5-0-the-next-paradigm-shift-in-manufacturing-blog/>

KONK, 2022. Konk - Custom Handmade Furniture Available from: <https://konkfurniture.com/tables-desks-coffee-tables/hnga-desk>

KRAIMER, E., 2020. Top Decor Shortlist | The Beauty of Craftsmanship in Interior Design Available from: <https://luxiders.com/top-decor-the-beauty-of-craftsmanship/>

KROEZEN, J. et al., 2021. Configurations of Craft: Alternative Models for Organizing Work. *Academy of Management Annals*, 15(2), 502–536

LARSSON, M. et al., 2020. Tsugite Available from: <http://ma-la.com/tsugite.html>

LASCH, A., 2024. Enlace — Aranda \ Lasch Available from: <https://arandalasch.com/project/enlace/>

LI, W.-T., M.-C. HO and C. YANG, 2019. A Design Thinking-Based Study of the Prospect of the Sustainable Development of Traditional Handicrafts. *Sustainability*, 11(18), 4823

MONTJOY, V., 2023. 3D Printed Furniture: 12 Designs That Explore Digital Craftsmanship Available from: <https://www.archdaily.com/996143/3d-printed-furniture-12-designs-that-explore-digital-craftsmanship>

MOSAIC MOROCCO, 2024. The History Behind Moroccan Zellige Available from: https://mosaicmorocco.com/blogs/articles/the-history-behind-moroccan-zellige?srsId=AfmBOorejoaSp414BMHuAeznpjPZxXDThC39Nc83hSZ-k3b5sQ_UKUy

MOURTIZIS, D. and M. DOUKAS, 2012. Decentralized manufacturing systems review: challenges and outlook. *Logistics Research*, 5(3-4), 113–121

NEAL, G., 2023. Gareth Neal Available from: <https://www.garethneal.co.uk/craft/digitallywoven>

NIMKULRAT and A. OUSSOREN, 2019. Collaborative craft through digital fabrication and virtual reality

PARTARAKIS, N. et al., 2021. Enhancing the Educational Value of Tangible and Intangible Dimensions of Traditional Crafts Through Role-Play Gaming. *Lecture Notes of the Institute for Computer Sciences, Social Informatics and Telecommunications Engineering*, 243–254

PETRIDOU, C., 2021. Free interactive software easily creates complex japanese wooden joints + furniture Available from: <https://www.designboom.com/technology/free-interactive-software-easily-complex-japanese-wooden-joints-furniture-04-13-2021/>

REKRILL, 2023. REKRILL-MENT Available from: <https://en.krilldesign.net/pages/rekrill-ment-orange>

SCULL, T., 2024. My Story Available from: <https://www.tiffanyscullceramicsshop.com/story>

SENNETT, R., 2008. Labours of love Available from:
<https://www.theguardian.com/books/2008/feb/02/featuresreviews.guardianreview14>

SOMOGYI, E., 2024. The Wisdom of the Hands, and Craftsmanship as Heritage – Ervin Somogyi
Available from: <https://esomogyi.com/articles/the-wisdom-of-the-hands-and-craftsmanship-as-heritage/>

SUMMATAVET, K., 2019. Wrapped in a rainbow: Inspiration and innovation through traditional crafts.
Craft Research, 10(2), 277–286

TRAME, 2023. Navette by Alexis André Available from: <https://trameparis.com/collections/navette-by-alexis-andre>

UNESCO, 2019. UNESCO - Traditional craftsmanship Available from:
<https://ich.unesco.org/en/traditional-craftsmanship-00057>

Appendix

topic/theme	how I will use it	does it link to other	literature title	url
digital craftsmanship			Digital technology and traditional craftsmanship – can we combine them?	https://www.websensa.com/blog/digital-technology-and-traditional-craftsmanship-how-can-we-combine-them
traditional craftsmanship (glass engraving)	case study of glass engraving	traditional craftsmanship links to digital craftsmanship and the use of laser etching	glass heart, glass techniques explained	https://twotempleplace.org/exhibitions/the-glass-heart/
digital techniques		leads on to digital craftsmanship	Taxon: a Language for Formal Reasoning with Digital Fabrication Machines	https://dl.acm.org/doi/10.1145/3472749.3474779
digital craftsmanship	to discuss the potential of digital craftsmanship but also its limitations	leads on the value of the hand in crafted objects	Hybrid Reassemblage: An Exploration of Craft, Digital Fabrication and Artifact Uniqueness	https://direct.mit.edu/leon/article-abstract/46/1/4/55554/Hybrid-Reassemblage-An-Exploration-of-Craft?redirectedFrom=fulltext
digital craftsmanship	the possibilities of digital craftsmanship through maker spaces		Modding the Pliable Machine: Unpacking the Creative and Social Practice of Upkeep at the Makerspace	https://dl.acm.org/doi/10.1145/3527927.3532804
digital technologies	explanation of additive and subtractive techniques and their pros and cons table showing costs and ease of use for techniques	discusses using techniques to preserve cultural heritage	Digital Fabrication Technologies for Cultural Heritage (STAR)	https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=2dc8946480d8db7eb24496702f9c8f4267966ff
digital craftsmanship	why we should use craft practice, not just digital	links to traditional craftsmanship threats	Wrapped in a rainbow: Inspiration and innovation through traditional crafts	https://intellectdiscover.com/content/journals/10.1386/crrr_00006_1
digital craftsmanship			digital fabrication and virtual reality	https://openresearch.ocadu.ca/id/eprint/26558/1/PUBLISHED-RTD2019_article%2016.pdf
craftsmanship	definition		Collaborative craft through digital fabrication and virtual reality	https://openresearch.ocadu.ca/id/eprint/26558/1/PUBLISHED-RTD2019_article%2016.pdf
digital craftsmanship			Exploring the Future of AI and Craftsmanship	https://www.esquire.com/uk/culture/a45626158/ai-and-the-future-of-craft/
craftsmanship			A Design Thinking-Based Study of the Prospect of the Sustainable Development of Traditional Handicrafts	https://www.mdpi.com/2071-1050/11/18/4823
digital	digital processes graph additive and subtractive		5 Popular Fabrication Technologies Dominating the Manufacturing Industry (2025)	https://www.novatr.com/blog/popular-fabrication-technology
digital craftsmanship	discussion of possibilities		Digital Craftsmanship The Making of Incunabula, a Fully 3D Printed Wearable Dress	https://link.springer.com/chapter/10.1007/978-3-319-20891-6_1
cultural heritage			Digital Tool for Knowledge Transfer of Intangible Cultural Heritage in the Category of Traditional Craftsmanship in Thailand	http://www.iiesee.net/makale_indir/IJEESE_2063_article_Sb6b90129802.pdf
craftsmanship pros value of the hand	a sense of achievement through craft	emotional connections	Craft between tradition and adaptation	https://intellectdiscover.com/content/journals/10.1386/crrr_00048_2
cultural heritage	preserving and defining cultural heritage		CRAFT AND FUTURE INTANGIBLE CULTURAL HERITAGE	https://static1.squarespace.com/static/5784b8d1b8a79b204381bc57/642c84acd5acd24f86bc978e/1680639151204/C_C_West+Dean_Conference+pack_printed.pdf
			Head, hand, and machine: The	

APPENDIX A

COLLATION OF LITERATURE SOURCES, ORGANISED INTO THEMES

Solent University Ethics - Approved

Inbox



[Redacted]
To You and Alan Manley

22 Jul

...



Dear Louise Burton,

Your [Can traditional craftsmanship and new technology's work together harmoniously in interior design and decoration](#) has been approved.

Kind regards

Ethics Administration

Research, Innovation and Enterprise



APPENDIX B

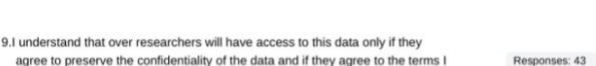
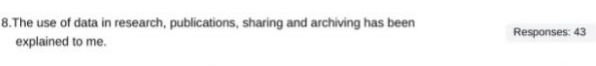
QUESTIONNAIRE ETHICAL CLEARANCE

Can traditional craftsmanship work together harmoniously with digital technologies within interior design and decoration?

Participant information

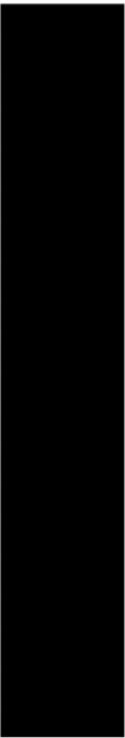


Informed consent form



13. Please write your name as a signature

Responses: 43

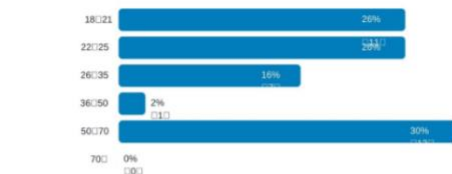


APPENDIX C

QUESTIONNAIRE CONSENT INFORMATION

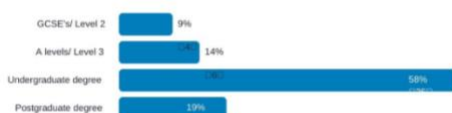
14. How old are you?

Responses: 43



15. What is your highest level of education you have completed or are currently studying for?

Responses: 43



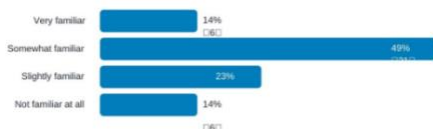
16. Where do you live?

Responses: 43



17. How familiar are you of traditional craftsmanship techniques? (e.g. pottery/woodwork/carpentry, weaving, textiles such as rug making and embroidery)

Responses: 43



18. Do you have you personally taken part in any craft techniques, if so what are they, and how long did you do this for?

Responses: 43

No

No

None

Jewellery making □ 1 day. Rug making □ 4 hours. Pottery & carpentry & textiles at school.

I have partaken in pottery a few times but nothing major.

No

No

None

N/A

Pottery, few years

Through out school/college/uni a range of textile designs including embroidery and machine sewing. I have also done woodwork and pottery briefly.

No

Pottery - creating sculptures and objects out of clay used to do this as a child in the summer holidays

I did pottery painting a lot as a child and also did it recently, more recently I did pottery painting over an hour and half session

No

Only what was provided at school - textiles, woodwork

Textiles since my GCSEs

Picked up embroidery as a hobby earlier this year

Textiles in college and university

Crochet knitting painting drawing

None

Diamond painting □ 2-3 years so far

No but would love to learn

I did textiles within fashion for a year and have done embroidery for 20 years previously

Woodwork - couple of weeks

I have only partaken in these activities either within school or recreationally.

Cross stitch □ 10 years Knitting - not for many years but on & off for 15 years

No

stone carving □ 2 years pottery □ 1 year + knitting and sewing (by machine and hand, including embroidery) - several years

I did a level fashion and textiles so I sewed and embroidered during this for two years.

I have done textiles at school using a sewing machine. I have done wood work at college by creating a bird box

Did some woodwork at school for GCSE for a couple of years

No

Pottery, I did 20 sessions of pottery making and I have pottery painted 180 times

Pottery and textiles, I completed a weeks pottery course one summer and I learnt textiles at school for a few months.

I have done embroidery, small scale tapestry, silk painting and oil painting over two decades as hobbies.

Studied Textiles GCSE □ created clothing garments, used hand embroidery, applique etc to decorate items.

I once did pottery.

Pottery taster session, 2 afternoons.

No. My husband is a carpenter and owns a joinery business

No

Little bit of embroidery but very basic

knitting, 40 years crochet, 2 years

19. Traditional craftsmanship often creates tangible Cultural heritage (things that we can store or physically touch) that tells a story of the past, representing the traditions, beliefs, and values of a particular community.

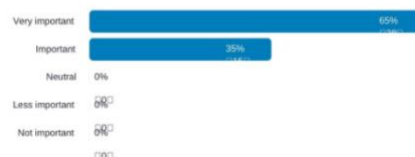
Responses: 43

To what extent do you agree with the statement "traditional craftsmanship represents an important part of cultural heritage?"



20. How important do you think it is to preserve traditional craftsmanship techniques for future generations?

Responses: 43



APPENDIX C QUESTIONNAIRE RESULTS

4.1. Which does someone considering this subject to you does have the most value?

Responses: 43



Need a natural level of art to be able to craft to a good standard.

I believe traditional goods were made to last and made out of sustainable natural products. Nowadays we have a throwaway society. Cheap and badly made products that break and just replaced with similar substandard products

Not sure

Sharing that to the future generations

Products made from good quality materials with care and inbuilt durability

22. Please explain why?

Responses: 40

Skills passed on through generations

Use of skills from hundreds of years ago

It is important we do not lose the ways we used to make things and live

Because it is from generation to generation

Connecting to your culture can help you understand who you are and those who came before you which is important for understanding yourself and who you are as well as for history.

People can use the items to link back to history and within classrooms as an artefact

To closely understand traditional methods/ technology available from the past times

I think these are the things that are the most identifiable in history, with out them we would have no idea what everyday life in the past was like or how people lived in general. We also would not be able to evolve and improve previous methods

Hand made furniture is strong and will last longer than flat pack machine made products.

Shows how our ancestors worked

Traditional craftsmanship is unique to each culture due to centuries of knowledge, morals and skills passed through generations. Each generation in each culture adds/changes something to better suit them, and that is where the individuality comes in.

Links back to the past, maybe connects to family heritage

As a humans we learn from other generations, if we stop learning about the past then future generations will not learn about it and it can get lost in history. It is important that as artists, we know the history behind craft so that we can find more valuable uses for it.

Carries on the traditional skills developed to create fine pieces of art without these pieces of art might not have been discovered for years

I think while all these aspects hold an important value, that the processes, products used and created from this has its individuality and context to consider. The development of these are built off of our understanding of its history

The quality of the art makes it more desirable and therefore people are more likely to research its history

Knowing that the techniques used were ethical, sustainable and done in such a high standard that generations to come will see

When you look at historical buildings whether they're churches, residential anything there is so much more work and artistic skill

I think it is important we don't forget certain crafts and art forms

The quality and durability of the product would get people coming back for more and word and mouth

Because it is the path our ancestors created for us

I think it's really important for people to learn about their own culture and where there family came from, what they did as jobs, how they survived and made money, a lot of this links to their craftsmanship and people's heritage

Traditional craftsmanship provides relics of the past which can depict how certain cultures operated

A traditional approach is normally more personal and reaches a higher level of standards

I like the idea of skills, which have been carried out for centuries, being passed on for future generations, as it keeps history alive & gives us valuable information about the past which is relevant to the present, passed on by generation

It is important to keep history at the forefront and so we and the future generation do not forget how we got here and who got us here.

It takes several years to develop skills and it requires a high degree of commitment, time of focus as well as persistence.

Man made things are more impressive than machine made. Require a skill, almost like having a talent.

Everyone enjoys visiting old houses to look at the history.

Seeing how far we have come with improved techniques and gives an idea of how the civilizations of the past may of lived

Because it is raw and real and nothing on the internet can infuse the creation it comes from within

I feel it can hold much historical value and as a result tells you more about the product making it more than just something you would randomly buy as it has a deeper historical meaning

I think it is important all cultural traditions are preserved and passed on.

You could look at an artefact and understand when and where it originated from by the type of craftsmanship used to create the item.

23. Do you believe traditional craftsmanship skills are being adequately passed down to younger/ the next generation of creatives?

Responses: 43

Yes 5%

No 56%

Unsure 40%

24. Please explain why

Responses: 43

I feel younger people are very tech led. They also may not have had experience with or do not have access to crafts or appropriate places to pursue them.

Carpentry/black smith even construction are all passing skills along the generations

Things are a lot easier to come across, we are lazier now

If not through family, it is not being taught in schools.

I'm not involved enough in it to know

I personally haven't done any traditional craftsmanship but also it is not currently being taught in schools

This relies on the older generation having time and the inclination to share their skills, and younger generations being willing and eager to learn about these skills. Social media plays such a big part in most people's lives so sharing craft skills would have a lot of competition.

Not all skills are being passed down to my understanding/ dying out

I think in some aspects yes, but there are also traditional things that are made losing their place in the modern world

Dont really know many people passing down these skills. I would guess not many are but I can't be sure.

It may be passed down in the family generations however new machinery is replacing a lot of handmade techniques

Nowadays, the world of global capitalism (digitalisation) is overtaking most establishments. This takes out the need now to learn unique skills and craftsmanship, as one can simply buy and purchase it from an expert if wanted (rather than spending effort and money learning and refining their own skills)

I think the modern day culture doesn't allow for this, people are reliant on technology and money and will always find an easier way to do things

We have short attention spans, people don't spend as much time learning old things if there are quicker ways to do it

They aren't traditionally taught for example in schools

I don't believe these traditional methods or their backgrounds are as accessible today such as through schools. However, I am not sure if this is because I am not as involved in these activities, that I am unable to notice it as much.

Using digital skills is becoming very common

Lack of understanding and therefore lack of interest to learn new skills

Technology is taking over, there is people who will specialise in these traditional craftsmanship but it's not something you see often in new products/buildings

Somewill be passed down from generations but others will be forgotten

Not sure

Only aware of a couple of carpenters

I think because technology has taken over people, especially the next generation, aren't familiar or interested in the traditional crafts

I think a lot of people almost find it pointless, with technology nowadays why would you teach someone hand sewing if it can be done on a machine through a computer. I think the importance and significance has been lost

In todays society, the modern generation has more of a focus on the technological side rather than actually learning craftsmanship skills

Some are however some trades are gradually dying.

I believe some skills are being passed on, but not sure to what extent. Unfortunately with cheap fast fashion it is too easy to buy from new rather than mend the old, however, some skills have seen a resurgence, like knitting. I also think school children would benefit & enjoy learning skills like woodworking, pottery etc but guess that health & safety & financial reasons prevent this taking place.

Some of the younger generation are less interested and are too into modern technology.

APPENDIX C CONTINUED

I feel that this is not valued in the education system. There appears to be a lack of investment in this, possibly due to lack of funding and a focus on the development of computing/other technology. It may also be due to a lack of these skills being passed down within families. As hobbies, these skills are expensive to pursue. There is maybe a lack of interest from people to follow up in further education and availability or courses as well as the expense of further education. Apprenticeships may be lengthy and not well paid. Jobs within this sector may not be well paid either

It's more common for us to be told to take advantage of AI technologies than to create something ourselves.

It's not very popular everyone wants a high paying job and you might not get that by being a craftsman.

A lot of those skills are no longer passed down due to automation and machinery taking a way a need to learn these skills to survive.

Don't know much about it.

Because the internet is such a big part of life these days

No, because I feel CAD is being pushed further forwards within this generation rather than traditional craftsmanship skills

Insufficient courses are provided. Creative industry has lower status and is lower paid. Many people are unknowledgeable of cultural crafts and don't appreciate their significance.

Depends on the personal interest/skill level in traditional craftsmanship of family/friends who can pass down the skills; what resources are available to individuals through schools and colleges/universities, and classes locally.

I don't think they are considered to be as important as they should be.

Not many opportunities to create art of any level sufficiently to support doing it full time.

I think today's society enjoy an easy life and want to shop for fashionable items and as soon as they are no longer fashionable they get thrown away and replaced with the next 'in' item. Usually seen on social media

Not sure

Lots of help videos out there. Social media plays a big part in this as it makes it readily available to lots of people of all ages and abilities. Sometimes it can open up opportunities for craftsmanship you've never heard of before.

I think these skills are being passed on and that there's considerable interest in younger generations to continue crafting, but I'd be less certain this is widely enough done to make sure there are sufficient people with the skills to continue further into the future.

25.If traditional craftsmanship skills were available in your community, would you be interested in learning them?

Responses: 43



26.If answered yes in the above question, would you still be interested if it took months/years of commitment to learn the craft technique?

Responses: 43



27.Please explain why

Responses: 43

Maybe during retirement.

At a stage in my life where my employment keeps me busy

If I get interested in something, I don't care if it takes months to be able to make them well.

I know how to sew. Knitting just about. Crochet never learnt. I think it is the sense of achievement and it is therapeutic.

It would just depend on how much I enjoyed it whether I would pursue it or not

Time dependent with work and other outside of work activities is

It would have to be something that I very much wanted to learn.

Time commitments and interest level

I think it would depend on the craft but I would understand the work and effort it takes to learn these things and would want to put that effort in

If it was something I loved I would commit. Time is precious though, and not always enough to take part in extra hobbies.

I would want to learn the skill as a hobby that I can enjoy. If it requires years of intense training it may become less enjoyable as a hobby. However if you were training for it to become a profession it would be different.

Due to my lifestyle and long life goals, I'm unsure as to whether it would be worth it/align with my own identity.

I personally am quite pressed for time as is, I would be tempted to do it because I think it would be valuable skills but it's whether time would allow for it

I find it interesting but I'm not sure I would spend that much time on it

Provides an interesting hobby that would provide a rewarding outcome

I think as a profession it would be necessary however to build the skill more casually. I think it would be the case of having to consistently build and take time to understand and reach a certain skill set, and expand your interest.

I would love to learn skills like pottery but I think I would be impatient when waiting a final result

Due to other commitments held it can be difficult to fully apply self to learning new skill, although dabbling in and out is preferred when time allows

I feel like I would love to learn skills but also realistically the cost may be an unaffordable amount

Depend how much of a commitment it was but overall I think it is good to grow and learn new things

I am a type of person who likes to learn quickly and learn it fairly quickly as I would get bored.

I don't want to

I think it's important to learn new skills and for these skills to be lost

I'm unsure, if it was something I would be interested in then yes I would, but if it wasn't something linked to my heritage and culture I would be less likely to participate

Rome wasn't built in a day, proper crafting skills can take years to master, some may even dedicate their lives to it such as the smiths that make kalases

Anything I do would have to work around a young family I'd have to be passionate about the trade that doesn't mean it's not worth while though.

It takes a lot of time to learn to do something well, but is worth doing for the sense of satisfaction you get from your achievement. It is a process & I think you can get enjoyment from each step.

Do not have the time and in truth the interest.

I have the time as I am not working at present. I do find that doing courses is expensive for me.

Things are so regularly available now that it almost doesn't make sense to spend that long learning a technique when you can drive a few minutes to a shop and have the finished product. Unless you enjoy it and take it up as a hobby.

I am not a craftsman I am not good with building items and I'm scared of using tools incase I break them.

I would enjoy learning a skill that I could use in future

It would be interesting in my retirement.

Because it is great to learn new skills and to embed these into your mind

Depending on the craft I would be able to remain committed to it such as pottery. As for me it is a craft that interests me so I would be more willing to continue it for longer.

Art weeks provide a brief time to see potters, sculptors and woodworkers in the region. However classes can be held in out of way places or courses are full or expensive

Main challenge would be finding time to practice consistently.

It would be nice.

Time constraints, need to try first to see if you love it enough to commit.

I don't have the time

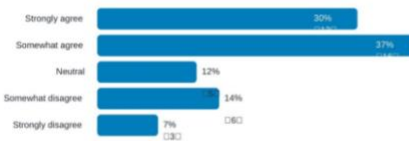
I don't have much patience to learn new skills

Very busy work like so often don't have time for other things. I enjoy sport and do a lot of that already in my evenings so it would be time dependent

Craft skills need practice and time to go beyond the basics.

28.To what extent do you agree with the statement "as technology advances, traditional craftsmanship will become less relevant"

Responses: 43



29.Please explain why

Responses: 43

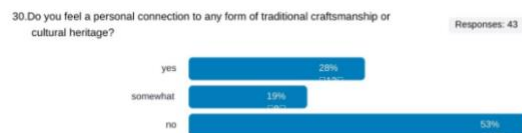
You would hope that they could work alongside each other in some way.

Some skills are being replaced with computers and robots

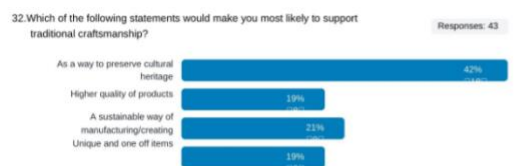
Technology helps make building things easier.

APPENDIX C CONTINUED

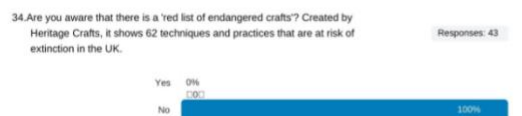
Because we have become a throw away society. Not repairing and adapting because it takes too much time.
Cultures and religions are largely moving away from crafts such as this as well as technology and mass manufacturing reducing the need and the want for this. I think for fun people will still do this but not for necessity
Children and adults will become more reliant on technology rather than traditional craftsmanship
It will continue to be pushed out by the demands of modern day life.
Past technology is proof of evolution or more so signs of progression
I think there will be a point in time where technology does everything for us, and the need for these crafts will decline because of how advanced technology is now becoming
Not less relevant but possibly not sort after as much. It still remains important, but people want fast productivity and more profit.
As it's true that craftsmanship is being seen less and less, however those that are seen are preserved and valued.
As technology advances, people will realise what has been lost to it, and would want to reconnect to the craftsmanship telling the story of their ancestors (humanity in a world of robots).
Modern day technology is advancing and although I would love for traditional craftsmanship to live on I just can't see this happening
Technology allows for quicker and more efficient ways to complete things. Companies cut these corners to have bigger profit margins > they would rather do this then use traditional crafts (main example is crochets)
As technology develops humans skills aren't needed as much and new skills and techniques are being developed to create things
I do think technology is taking a forefront in multiple instances however it is if it can support and work with the traditional craftsmanship techniques to not eliminate the other.
Some people prefer the history of traditional art but new generations may prefer the more convenient use of technology
Lack of interest and knowledge in "historic" ways, although there are many resources becoming readily available for public to see
I would say we're at a time where time is advancing so much and it's new and 'exciting' but will become out of style especially where it doesn't hold character almost like a movement like arts and crafts
I think now ai and other technology can do stuff for us we are becoming more lazy and less likely to learn and do crafts on our own
Technology is taking over very quickly
People will want items quicker and quicker causing traditional craftsmanship to get less and less wanted as people are impatient
Because we are made to use technology all the time in every aspect of our lives.
As I said earlier, it seems like a waste of time to a lot of people to spend days on something doing it by hand if technology can do it for you in a matter of minutes or hours
More and more processes can become autonomous with modern day technology such as ai or machining which leads to mass production of goods
I don't think you can replace the human touch as such however if machines are quicker and cheaper you can understand the temptation.
There will always be a relevance as we learn from the past & a lot of people wish to maintain that connection with the past. I think people will always want to experiment by using traditional & modern techniques.
Technology is becoming so clever we won't even need humans at some point - sadly
I think a lot of people admire and value traditional crafts, and there seems to be continued interest in the traditional/historical aspects of crafts. In this country, this is valued highly. I think that funding and finances will dictate whether people can continue to develop and work in this area.
Less required but not so much less relevant. I would say it's still relevant because it's the history of the technique and the original skill level behind it. But less required as we no longer need to know the skill as machines will do it for us.
With technology advancements we are able to build houses quicker which is needed nowadays with the population growing.
I think there will always be a niche for those skills that is needed but I think most can be replaced by automation
I don't want to lose all traditional skills.
Because the younger generation are not as interested in hands on physical involvement and are more connected to the internet.
Majority of people will focus on technological advances as this is arguably the future however I believe there are still people today who value the traditional craftsmanship
Both can co-exist and help each other. One often enhances the other. Traditional craftsmanship is preserved well in this country and sometimes new technologies help with this.
Organisations may favour mass production of items in factories as quicker and cheaper to produce, using cheaper materials, if technology in factories can create an item to a similar aesthetic. Customers may buy these over hand crafted if hand crafted items aren't a similar price point.
Unfortunately they lost interest.
Mass production and speed are favoured by companies so the 'craftsman' or independent artist becomes harder to find at a favourable price.
The younger generation will not pay for traditional products as they are often for more expensive
Technology is taking over everything
Social media and technology can enhance these skills but perhaps there may be a decrease in actual physical craftsmanship
I think (hope) there will always be a place for traditionally crafted products with their value in the way they're created.



31. If answered yes please explain what your connection is
Family members are very interested and have created items using traditional craftsmanship needle-craft/dress making/knitting Woodworking/furniture making
Traditionally made clothing and musical instruments. Also homewares.
Because my parents taught me.
My partner is a carpenter and joiner and he makes wonderful things from wood.
Grandad was a successful blacksmith
Cultural cooking - traditional dishes from Filipino cuisine (ones which have been passed down). I personally don't eat a lot of it, but I feel pride in knowing this dish is one which has had hundreds of years of love, sadness, grief, comfort and anger (connection to my ancestors).
N/A
I definitely appreciate how pieces of art is made, even a wallpaper being hand made I think is amazing whereas some one else might just think 'get it printed?'
Not sure if it is traditional but crochets and sewing and embroidery just because my grandma is very passionate about it
My relation is a carpenter
My grandad specialised in woodwork so I came to respect this as a form of craftsmanship
My father taught himself woodwork & I like having pieces that I can pass on to future generations. My mother & grandmother were very good seamstresses, although I was taught sewing, I've not had the same skills.
My father is Egyptian so I have always liked the Egyptian history - what a story with the tombs, pyramids and pharaohs
A family member has made a wooden bookcase and wardrobe for me which I will always hold dear to me.
My partner is a carpenter and without this he would be out of a job
I am connected through my art and visits to the National Trust properties I visit. The craftsmanship here is all around, well preserved and described. They employ new technologies too. The woodwork, staircases, textiles and furniture are stunning examples of our culture and history
Knitting very traditional in community where I grew up, both by individuals and on commercial level. Wooden, straw-backed chairs are also produced by the community (now and historically)



33. Other - please detail below
I'd agree with all 3 apart from sustainability but I feel like this could be something that technology could help
Bespoke products produced by traditional techniques in the modern day can be beautiful heirloom pieces but they are expensive. So my thought is that it will mostly be used to preserve the heritage pieces we have. Unless technology can help us provide traditionally crafted items more affordably.

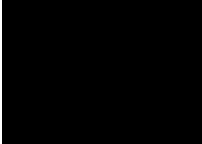


35. How does it make you feel that there are craft techniques that potentially will never be used again if they are not passed on to others?
Responses: 40

Very sad, I feel everything will become mass produced and not unique	Would be a big disappointment and a shame if these skills disappear
Very sad and sad that generations to come will not have had the opportunity to experience such craft techniques	That makes me very sad. As the people before who spend years and blood sweat and tears learning may not be treasured again
Sad	I was unaware of the list however I do feel as though it is important to share these skills as there would be no other way of people discovering it once it's lost
It is very sad. There needs to be more affordable courses at colleges. Also, GCSE.	It is important to try and maintain and keep those techniques as they resemble and achievement of mankind and should not be forgotten
It's sad to think that some of these things may die off as these hold sentimental value and are special to a lot of people	This makes me feel sad as many people before us have taken the time to teach their young for many generations and it's almost like they all fade away into dust.
Sad/Disappointed due to children not knowing about traditional craftsmanship	It would be a shame to lose them. With more information in the public domain about these different techniques people might be interested in learning something new & I guess even through you tube clips this could happen...
Very sad that these skills and techniques will disappear forever. We may see the evidence that they existed, but will not understand how to replicate them.	On the fence and a little selfish - why are they not being used, there's a reason. They will be part of history, that is part of how history is made. Though if people are losing jobs because of it, not good
Makes me consider what techniques have been lost years ago which we don't know about as they were lost in a time before we noted those methods.	Sad
I feel somewhat neutral about it, however it is an upsetting idea that crafts that have been practiced through a families generations is being lost.	It's a shame but unfortunately it seems to be the way in which the world is going. We rely on technologies for a wide variety of things now like entertainment so we sit on our phones instead of talking. Another example is self check outs in shops and supermarkets. As humans we are becoming increasingly disconnected to each our heritage and the way we used to live. Traditional craftsmanship is another example of this disconnect.
It is sad. It is a part of our history and I feel being good with your hands can be satisfying when you see the end result.	It makes me feel a bit sad that parts of our history is disappearing that I didn't even know existed.
Shocked as we should be preserving these handmade techniques	Disappointing but happy as a lot of that has already happened in past civilizations and could be a sign of how we have progressed and improved those techniques. Thus the older techniques become obsolete.
Upset and disappointed- these contribute to what makes the humanity and beauty in culture. They are the result of the beauty of collaboration, humanity and art; that can never be replaced.	Really sad because I think creativity will be lost
It makes me sad , these skills deserve to live on and be a part of the present and not just history , I think they are useful as well as without technology people would be so lost	Sad, as they are such a simple thing that people can be made aware of and learn
It's such a shame that future generations are likely to never know some of the craft techniques. I feel as though the history of craft is not valued as much as other things taught in history lessons.	It's good that there is a list to keep track, but some emphasis on providing money to keep these traditional crafts going should be provided
Disappointing and a shame that they will just be forgotten when they were the reason certain things were founded and made	Sad as the craft techniques will have once formed a part of someone's identity and meant a lot to them.
It makes me wonder why these are not used as much or ever and that it is a shame they are not as noticed as they once would have been.	It is sad that skills are lost but I think it's inevitable when progressing. More publicity of skills or crafts available to learn/demonstrate would benefit.
It's unfortunate as traditional techniques can help to create a more diverse selection of products	Just very sad but not at all surprised. None of my 2 sons want to follow in my husband's joinery business. They have all gone into economics and finance. However my husband has 3 brothers and 2 of them are carpenters. But also none of their children followed in their father's footsteps. I feel joinery is a dying breed
Genuinely quite sad.	Sad to know these things will no longer happen especially those that are sustainable for the planet
Sad, art isn't appreciated enough by people and then world would be dull without it	Disappointed - it's a shame if skills aren't passed on.
Upset I think it is important to pass down crafts and keep our history alive	
More keen to maybe learn what wouldn't be used again to keep it going	

APPENDIX C CONTINUED

LINK TO THE PDF DOCUMENT



Downloaded: 17/12/2024
Approved: 16/12/2024

Louise Burton
Arts and Music

Dear Louise

PROJECT TITLE: Can traditional craftsmanship work together harmoniously with digital technologies in the interior design and decoration industry

APPLICATION: Reference Number 001044

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 16/12/2024 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 001044 (form submission date: 26/11/2024); (expected project end date: N/A).
- Participant information sheet 1001808 version 1 (26/11/2024).
- Participant consent form 1001809 version 1 (26/11/2024).

If during the course of the project you need to deviate significantly from the above-approved documentation please email the ethics team.

Yours sincerely

Tom Slevin
Deputy Chair
Arts and Music

APPENDIX E

FOCUS GROUP 1 AND 2 ETHICAL CLEARANCE

Informed Consent Form

Project Title: *Traditional Craftsmanship and digital tech
Focus group*

I confirm that (please tick as appropriate and add your initials alongside):

1.	I have been told about the purpose of the project and I understand this.	☒
2.	I have been given the opportunity to ask questions about the project and my participation.	☒
3.	I voluntarily agree to participate in the project.	☒
4.	I understand I can leave the project at any time without giving reasons and that I will not be questioned about why I have left the project.	☒
5.	The procedures regarding anonymity and confidentiality have been clearly explained to me (e.g. not using my real name, so that anything I contributed to this project cannot be recognized unless I give my consent; that only anonymised data will be shared outside the research team).	☒
6.	The procedures regarding data anonymity have been clearly explained to me (e.g. not using my real name, so that anything I contributed to this project cannot be recognised).	☒
7.	I agree to the use of voice recording if telephone, skype or in-person interviews are used.	☒
8.	The use of the data in research, publications, sharing and archiving has been explained to me.	☒
9.	I understand that other researchers will have access to this data only if they agree to preserve the confidentiality of the data and if they agree to the terms I have specified in this form.	☒
10.	I agree to the use of direct quotations in publications provided that my anonymity is preserved.	☒
11.	I understand what I have said or written as part of this project will be used in reports, publications and other research outputs.	☒
12.	I, along with the Researcher, agree to sign and date this informed consent form.	☒

Participant:

Name *[Redacted]*

Date *9/12/2024*

Researcher:

Name *Louise Burton*

Date *9/12/2024*

APPENDIX F

FOCUS GROUP ONE INFORMED CONSENT FORM

So the question is all about traditional craftsmanship and whether it can work with digital technologies in the interior design industries. So the focus group focuses on particular interior decoration products. And just want to know your thoughts and opinions and there be some questions. So looking at these. Items on the table, so we've got woods, ceramic and glass. With two of each. So which one do you think is handcrafted and which one do you think is machine made, for each of the 3 categories? Feel free to pick them up and hold them.

So the wood one with the handle is handmade. The green one with the irregular edges is handmade. And the blue vase¹ looks like it's hand blown. OK, great. So what is making it obvious that those are the handmade ones?

They look a lot more organic. Yeah. And less perfect. They're still really cool (the other ones) , but they (the handmade) look more unique. This one could be handmade, but it's still very much something. I could have seen it like here, this one, you can see that. The thing doesn't curve, it's actually on each side, whereas this one is precise and it's. Cut well.

With that little one as well (small green bowl), it's very perfect. Where as that one, You can see the ridges and you can see how almost peoples fingers and how they've made it.

OK. So in terms of price point? This one. Is. £50 (handmade wooden bowl) This one is £8 (machine made bowl) This one is £3 (machine ceramic bowl) And this one is £15/18(handmade cermaic bowl) This was. This one was £50 (hand blown glass vase) or so and this one was £5 (vintage pressed glass vase), so does that change your opinion of which one you think was handmade or does it confirm it? I was surprised about the , small green bowl. It looks like anthropology, so I thought it would be more expensive. Than £3

It definitely confirms it because I feel like when it's handmade you don't mind paying it because it's a unique piece, whereas if that's machine made, there's probably thousands of them. Even if they made a hundred of the handmade ones, each piece would be slightly different as well.

Think that these quite nicely into the next question as well, which thinking about the price, which one would you be more inclined to buy for yourself? If you were buying them for yourself. I like the handmade green bowl. It looks handmade, but it's still fairly reasonable (price). Do you think the fact that the blue glass vase and wooden bowl with the handle are quite expensive, Does it put you off purchasing them? If I had the money, I would rather buy the one with the handle. Because I feel like I could make it look nice. Where as the other bowl I wouldn't buy because I don't know what I'd do with it.

I do appreciate a vintage piece and something that's actually unique I so I wouldn't mind. So do you think, The fact that someone spent quite a lot of time making them, do you think that makes the products worth more than terms of price point?

I think that because it just takes time and I understand that it's like a craft. And we know this is designers that you have to pay for the time. So just thinking of another example, we're all currently doing the live project with Lord Montagu. So what products would you choose for him if you were specifying for a design? Definitely the handmade. Especially the word of basket with a handle. I feel like because it's not wanted you would have if you got insert from Lord IKEA, he would have liked that.

If you could get him a unique piece, he'd rather have that in his house and it feels more personalised.

And would you think the same goes for in terms of furniture for in his bedrooms? Do you think he'd rather spend more money on something that's handmade and hand finished rather than something that you can just buy off the shelf? Yes 100% I think it would fit in with his existing furniture as it's very stately. If we had more time on the project, I would find some really unique. furniture and textiles to fit in with the design. So I think earlier. There is a relationship between how long it takes to make a product, the aesthetic and then also the price point. Do you think they work hand in hand together? In terms of traditional handmade items, I think so. I think the longer that they take to make, they have more of a unique selling point, which means the price would be higher if you were to buy something from Armani very maximalist and really obscure because it was so unique, you'd expect to pay more for it.

It felt like it to save the handcrafted things. Especially for homeware as well, you can buy that vase in that vase. So if you've got like a tapestry. You could hand that down through generations. If you invest your money. Into something that you know could go down into generations. And it would go up in value. An it's a bit more of an investment.

How it looks effects the price point and it could also, depends on the brand. If you have a handmade piece from a very small brand o individual, you might not be able to price it as much as bigger brands. So if it was an individual on their own making hammer things as opposed to accompany a well known designer. You think that they would not be able to price it is high. I'm not really influenced by labels because. Because sometimes with the handmade things. The brands. Easily influenced. I feel like social media, if you have a good social media, you can get higher prices for your goods. It can enhance seasonal experiences, and it can make it more unique. And how many pieces can be a bit more of a talking point. And it's not just a bowl. And it could be, where did you get it from? And it's handmade. And it can be a conversation starter ather than just a product . OK. I think that's everything. Thank you very much.

Appendix g

Focus group one transcript

Informed Consent Form

Project Title: *Traditional Craftsmanship and digital technologies Focus group*

I confirm that (please tick as appropriate and add your initials alongside):

1.	I have been told about the purpose of the project and I understand this.	☒
2.	I have been given the opportunity to ask questions about the project and my participation.	☒
3.	I voluntarily agree to participate in the project.	☒
4.	I understand I can leave the project at any time without giving reasons and that I will not be questioned about why I have left the project.	☒
5.	The procedures regarding anonymity and confidentiality have been clearly explained to me (e.g. not using my real name, so that anything I contributed to this project cannot be recognized unless I give my consent; that only anonymised data will be shared outside the research team).	☒
6.	The procedures regarding data anonymity have been clearly explained to me (e.g. not using my real name, so that anything I contributed to this project cannot be recognised).	☒
7.	I agree to the use of voice recording if telephone, skype or in-person interviews are used.	☒
8.	The use of the data in research, publications, sharing and archiving has been explained to me.	☒
9.	I understand that other researchers will have access to this data only if they agree to preserve the confidentiality of the data and if they agree to the terms I have specified in this form.	☒
10.	I agree to the use of direct quotations in publications provided that my anonymity is preserved.	☒
11.	I understand what I have said or written as part of this project will be used in reports, publications and other research outputs.	☒
12.	I, along with the Researcher, agree to sign and date this informed consent form.	☒

Participant:

Name *[Redacted]*

Date *12.12.2024*

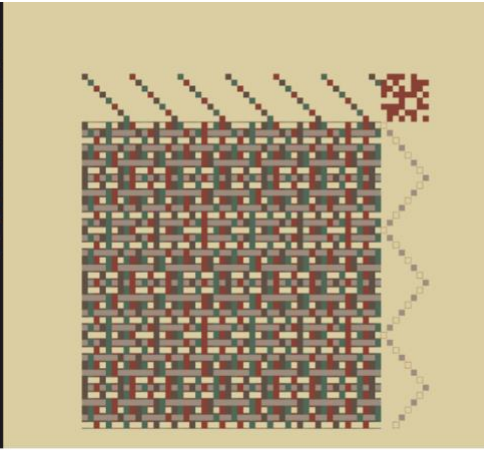
Researcher:

Name *Louise Burton*

Date *12/12/2024*

APPENDIX H

FOCUS GROUP 2 INFORMED CONSENT FORM



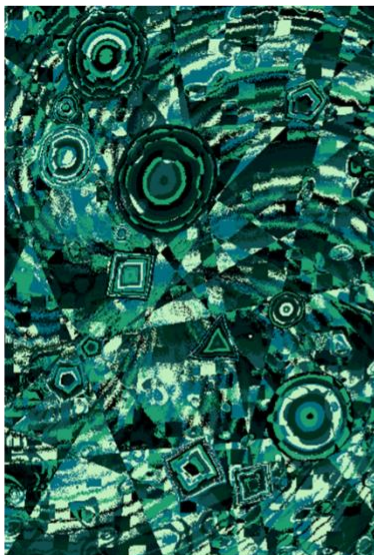
ENLACE

Enlace is a work that connects algorithmic weaving with the traditional craft of weaving in cane. We are collaborating with Trame and Maison Louis Drucker to craft physical objects from the generative output. Each generative token can be used by the collector to redeem a unique chair or a woven canvas from Maison Louis Drucker, the historic Parisian chair manufacturer. *Enlace* was released as part of the Bright Moments Paris Collection on February 20, 2024. Production for redeeming token is limited to December 31st, 2024.



Physicals Maison Louis Drucker
Each of the 100 digital outputs (or tokens) can be used to redeem a woven chair and/or canvas from Maison L. Drucker. The digital piece serves as the unique weaving instructions for their physical work(s).
Options: Woven chair(s) and/or woven canvas(es)
Supply: 100 digital outputs with no limitation on supply
Pricing: Chair \$1250/£981.22 each / Canvas \$550/£431.74 each

(Lasch 2024)



Navette by Alexis André



10 eht which today's market value is £3,067.74



Navette explores a juxtaposition of the virtual and reality by fusing a digital generative process and a physical loom. This collection offers a voyage between the worlds, a shuttle weaving between the two. Using a combination of digital techniques adapted for the physical world, *Navette* plays with the notions of series and unique pieces, but also of the inherent randomness of the digital realm—featuring the infamous “glitch.” Generative art thus becomes a way of taking a shuttle to the edge of a new universe...

(Trame 2023)



List Price £42.00

Made of **Rekrill®** Orange, an organic material obtained from the recovery of orange peels, this collection will enchant you with its beauty and commitment to environmental protection. Each piece is the result of a state-of-the-art 3D printing process, creating unique products that stand out for their aesthetics and their respect for nature



(Rekrill 2023)

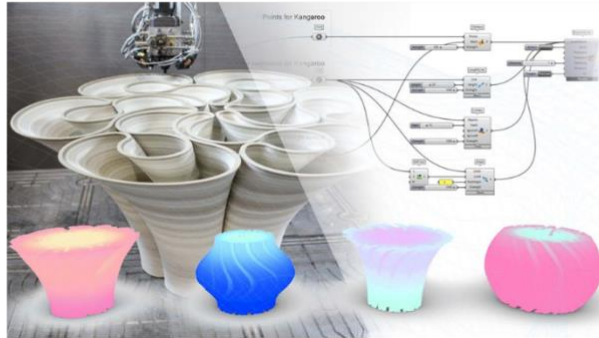
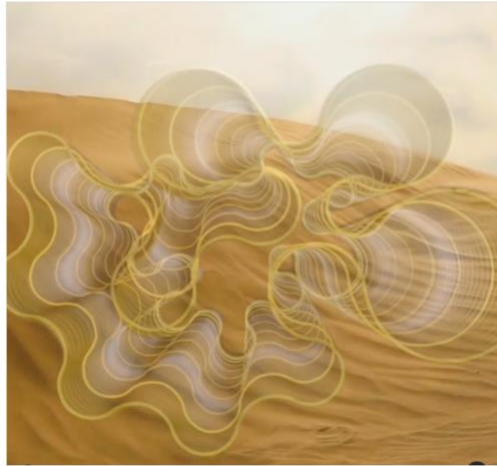


List Price £60-£100

GARETH NEAL

'Digitally Woven,' a project that explores craft techniques in 3D printed recycled polymer. Digitally Woven is a collaboration between Gareth Neal and The New Raw, which was funded by The Better Factory through an EU grant. The printing method developed throughout this project pushes the boundaries of traditional 3D printing. The robot manages to print in space (not in layers) whilst still creating structural pieces, it uses a three times recycled polymer (a feat usually not attempted due to the materials inherently unstable nature), uses less material and can be used to create a variety of interesting forms. Digitally Woven was conceived through research into various crafts such as knitting, crochet and weaving. This reference to traditional craft runs throughout the body of work, from the tests to the final pieces.

(Neal 2023)



£3676.07

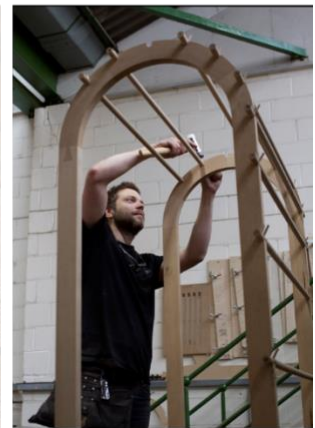


£2000

This piece has been thrown on the wheel, left to slightly dry and then goes through many different techniques using drawing, carving, clay slips and sgraffito to create the intricate designs onto the damp clay surface. The decoration continues across the base which is a very unusual and distinctive feature of my ceramic art. Each piece takes many hours and no two will ever look the same.



(Scul 2024)



£3959

This desk is all about the details. With carved drawer fronts, turned walnut pulls, and wedged tenons joining the oak frame, this desk is the cream of the crop, even having built-in cable management with accented American black walnut covers. Three holes along the back allow for cables to reach through to the mains, making this piece not only beautiful, but practical. Handmade in Bristol by the Konk team. We pride ourselves on the quality of both our work and the materials we use.

(Konk 2022)



£825

Sharland England original design hand-made wicker furniture and accessories. From scalloped vases to cocktail trays, consoles and chairs, add a little timeless charm to your home. Every item is sustainably made from 100% natural rattan, crafted by skilled artisans.



With a bevel to the edge, this mirror is engraved with Daniel's wild Pheasant illustration.

This handmade mirror is 35cm across and is on a 15mm plywood back with a painted sage green satin finish applied to the edge and reverse. The strap is made from natural leather, and is held in place with a brass fitting. The mirror comes with a matching hanging fixture as pictured.

£175

APPENDIX I

CASE STUDY SHEETS USED IN FOCUS GROUP 2

Can you confirm your name and that you consent to partake in this focus group please? Oh, yes (X6)

So the first task. There is pictures here and they're all of home furniture or home decoration pieces. I'd like you to have a look at the see what you think of them visually and rate them from what you think is most aesthetically pleasing to least and then here, this can be a midway point. If you do it together as a group that be great. You spread them out on the floor and place them along the line how you wish. If you need to get up and say, that's fine. That's a tapestry rug. Its textiles. There should be 9. Altogether. I think that one is one of the most aesthetically and least for me are those two there And definitely that chair. And I don't like that voucher either. I love that voice that you have your hand on. Just do it how you like. I'd put that flower vars second. You could always stack them if you're unsure which one you think are the most you can put. 2 is like first places away. Happy with that? I'll just take a picture.

Signal is what you think is the most expensive. And what you think is the least expensive? And just write this from what you can see visually. Is it paper Mache? It kind of looks like decopague. It all looks quite expensive 'cause this seems quite ornate. I think that could be quite expensive from the way it's been made. It all looks so original so I'm not quite sure what would be the cheapest. mirror as a material also quite expensive Mirror as a material also quite expensive, so that could be one of the more expensive ones. I have got a clue. Yeah, weird shape things, always quite expensive. I'd move that voice down a little bit. Maybe middle? To me it looks like paper mache. It looks like paper on to the vase So that's cheap.

60 lbs to 100 lbs for the black vase is. This chair here is 981 lbs. At this table here is 3676 lbs. The Wooden Table, 3959. The Brown Chair, 825. This is 2000 lbs. The orange bowls are 42 lbs. At this is 175 lbs. Oh my God, we've done this so wrong. I think if you are someone that wasn't interior designer creative, they would do it correctly because we went for things that are easy. To make Also we've never had to specify to a budget before so. Wait one show about prices of goods? Does this put into perspective how expensive things can be? Or are you surprised by any of the prices? Surprised by all of them, especially the blue chair. What, specifically, was surprising? I think it looks quite cheap. And easy to make. And you could have made that ages ago. Like in history. It looks like a kids chair.

Very last price, OK. So very last one. So now I'd like you to order them in what you think is hand crafted. Or what you think has been made by solely by digital technology and then the half way could be made through a little bit of tech and a little bit of handmade.

Is. I made. I mean, I guess, well I got anything they would have drawn up. They would run out. The machine matched that. The tapestry might be like the tapestry might be tufted. Does it look like it's homemade? It could be a. Files will be. The force is definitely homemade. The table is down here for digital. I would say the table in the middle. Yeah, that in the middle of a bit of both. Yeah, the machine cutting stuff and then put it together by hand. Yeah, I think that shape would be homemade, the bottle.

OK, so you're pretty much almost spot on. The only one that is, uh. Is this 1 here? This one is a middle one. What classes it is middle? It's hand drawn and then a digital file is made from that which is there laser cut with. So combining the hand drawn with the digital. This chair is row company from Inlays. So this work uses algorithm riffic weaving. So you format the we've digitally how it will look. And then that's the final result. And then they transfer that file and then it's created by hand. To the actual practise of making the pattern is done digitally. This one is random computer code that makes

the pattern. So that pattern is not been thought about individual, it's been thought of by a computer code and then it's connected to a loom that then weaves it together. So the colours of the passenger created by computer. And then these are obviously all completely hybrid. Add all of the detailing at the front of the wooden table is handmade. Oh, this is ham paid to the hanging half clay at the Chinese completely hand wavered. Is there anything you are surprised about that? The Orange Bowl is the most interesting. Because you had to see more organic shapes like that in pottery. You would think the shape is digital rather than handmade. Also. Thinking about this one, because it's made from orange peel, do you think that the use of digital technologies, it gives a product a bit more innovation than perhaps a more traditional technique? That have been around for centuries. So do you think it's more innovative? Bye. This is a good use of digital technologies because you couldn't do that by hand and it's. A good use of technology because. It's. Um. Creating its own industry rather than trying to take over another. And it's not like you could create the orange peel. Material by hands and that can only be done by a machine. That's not replacing a handmade craft, that's creating a new thing entirely. It's not trying to replicate something, it's trying to create something new. Would you expect a? To pay less for something that uses digital technologies as opposed. To something that is hand done. Yes, I think it is best to pay for people's time. What about? If it takes. Someone the same amount of time in the process. To form a digital outcome. As it does someone to do an outcome entirely by hand. For example, people creating CAD files. To them 3D print with. Well the difference is once you made the CAD file, you can make that 1000 times. The same thing. And someone can't sit there and make 1000 things of the same thing. So yes, it takes time to make it, but then once it's made you can keep making. So do you think you would rather spend the money on something handcrafted because it's a unique one of item? Yes, because it seems like the the person or the company deserves the money more and has. Almost answer an it's good to support smaller independent people rather than bigger corporations. Yeah, you feel like you get spooked back. In terms of buying something. So yes, it takes time to make it, but once it's made it takes nothing. You just had a good thing by supporting them.

Final question. May be aimed more at those that are studying interior design. If you were. And you had a client and you had to recommend products. What kind of area would you naturally go to? Folks, it would depend on the client. Yeah, it depends on the client, because you'd see what they already had. And. You'd be able to see if they've got decorative rugs and things like that. And then they would probably like handcrafted things. Do you think digital things seem to have a bit more of a modern look then? And then also they seem a bit more sustainable. Such as the orange vase. What do you tell him? Products. Is your focus on the aesthetic? The price? Or the how it's been made. Our aesthetic is our focus is the aesthetic. OK. I think that's everything. Thank you very much, guys.

APPENDIX J

FOCUS GROUP 2 TRANSCRIPT

Participate information sheet

This study explores the processes and practices used by companies and individuals, and whether traditional craftsmanship techniques can work together in a harmonious way with digital technologies.

Before you accept my invitation to participate in a research project titled "can traditional craftsmanship work together harmoniously with digital technologies in the interior design and decoration industry?" It is important that you are aware of what it will involve from you.

Please read the following information, which you are free to discuss with others if you wish to. If you would like any more information or clarification, please contact me:

Name- Louise Burton

Email – 4burtl40@solent.ac.uk

What is the study about?

The study investigates how companies or individuals use different techniques to create goods or products, it focuses on those that use techniques which are viewed as traditional crafts, those that use technology based and those that combine the two; and their rationale behind using these techniques. It also investigates whether certain practices attract certain demographics of consumer.

Who will conduct the research?

Researcher - Louise Burton

Research team – This study is conducted by Southampton Solent university

Why have I been asked to take part?

Due to using practices or techniques in your work which are either traditional, technology based or a hybrid of the two.

What would I be asked to do if I took part?

If you decide to take part, you will be emailed a list of questions and asked to fill out your answers to then be emailed back to me, I am happy for you to do this in your own time but politely request these are returned to me within 5 working days where possible.

What sort of questions would I be asked?

If you decide to take part, you will be asked questions about your practice and the reasoning and rationale behind using certain techniques.

Would the interview be recorded?

As this interview will be conducted through email, there will be no audio recordings used, however your answers will be kept on my password protected university email account and OneDrive.

Do I have to take part?

Participation in this research is entirely voluntary. If you decide to take part, you will be asked to sign a consent form.

Can I change my mind about participating in this research?

You are free to withdraw from the study at any time without having to give a reason. If you withdraw after the research activity has taken place, it may not be possible to destroy or remove data that has already been processed, depending on the timeline. Please communicate your decision to withdraw within 24hours after the research activity has taken place.

Would my taking part in the research be kept confidential?

All the information collected during the research will be kept confidential, as outlined in the consent form.

Would I be paid for taking part in the research?

Participants will not be paid for their involvement in this study.

Has the study been subject to ethical review?

This study meets the ethical standards laid out by Solent university ethics policy and procedures.

Who should I contact if I wish to make a complaint?

Any complaint about the way you have been dealt with during the study or any possible harm you might have suffered will be addressed. Please send your complaint to the person below who is a senior university official entirely independent of the study: UG,PGT or PGR student projects: head of student achievement, academic services, Southampton Solent university, East park terrace, Southampton SO14 0YN; 02382013200 Staff projects: chair of research and innovation committee, Southampton Solent university, East park terrace, Southampton SO14 0YN; research.innovation@solent.ac.uk

Do you agree to the above and want to proceed with the interview? If yes, tick the box



APPENDIX K

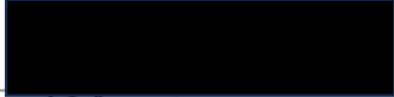
INTERVIEW PARTICIPANT INFORMATION SHEET

Participate consent form (please tick if applicable)

Can traditional craftsmanship and digital technologies work together harmoniously in Interior Design and Decoration?

- 1- I have been told about the purpose of this project, and I understand this. ☒
- 2- I have been able to ask questions about this project and my participation in it. ☒
- 3- I voluntarily agree to participate in this interview. ☒
- 4- I understand I can leave this project at any time without question ☒
- 5- I know the data given is anonymous and will not include any of my personal information or details. ☒
- 6- I agree to contribute my interview answers in a written format and to then send these back to the researcher as an email or word document. ☒
- 7- The use of data in research, publications, sharing and archiving has been explained to me. ☒
- 8- I understand that over researchers will have access to this data only if they agree to preserve the confidentiality of the data and if they agree to the terms I have specified in this form. ☒
- 9- I agree to the use of direct quotes in publications providing anonymity is kept. ☒
- 10- I understand that my interview answers will be used in reports, publications and other research outputs. ☒
- 11- I agree to sign and date this consent form. ☒

I  have read the participation and consent form, and I knowingly permit Louise Burton the full use of this information and authorise her to publish this information in an academic paper.


Interviewee signature

Date: 17-DEC-'24.

APPENDIX L

INTERVIEW INFORMED CONSENT FORM

1 Please describe what products you create or what service you provide?

██████████ is a renowned manufacturer and supplier of cast limestone. Cast limestone is an alternative product to natural stone and can be used for a variety of purposes. It is often used as a more cost effective solution, compared to natural quarried stone, although there are other benefits beside costs. These include consistency of material and the ability to cast items into the material such as reinforcing, fixings, pipes for water features etc.

██████████ have two distinct sides of the business; Home and Garden, which offers various product ranges, including planters, water features, statuary etc. and, Building and Construction which supplies stone mostly for luxury residential projects.

Although only making up a small portion of our overall business, we also specialise in heritage and replication work where we can contribute to restoring historic and important buildings, estates and stone features.

2 Please explain in as much detail as possible your process and what techniques you use?

The manufacturing process starts with mould manufacture which we ultimately use for casting the stone. This process is controlled in house and can use one of two techniques:

Timber moulds. Moulds are made in a woodshop where profiles and mouldings are handmade to suit the clients specifications. Timber moulds are mostly used for bespoke projects which makes up about 70% of our Building and Construction orders.

Fibreglass and rubber moulds. This type of mould is used for more intricate designs where the stone could not easily be removed from a timber mould. We use fibreglass moulds for all our standard Home and Garden designs. The durability of the fibreglass helps the moulds withstand hundreds of castings with regular maintenance.

Following the mould manufacture, the stone is cast in one of two ways:

A semi-dry cast limestone. This material type consists of a natural limestone aggregate, sand, cement binder along with various additives for waterproofing to prevent damage to the stone in freezing conditions. This material has a low water content, with the consistency of damp sand. The mix is hand compacted and compressed into the moulds

A wet cast limestone. Again, this material type consists of similar raw materials. The wet cast limestone is much more fluid and the self-compacting mix is poured into moulds.

Finishing:

In both cases, the mix, once poured, is left in the mould for a period of 24 hours before being de-moulded.

The semi-dry cast stone is vapour cured (steamed at a low temperature), giving the cement 14 days strength over night

Wet cast limestone is acid washed to expose the natural limestone aggregate. Any air bubbles left by the casting process are then filled

Both materials have a surface texture similar to different stone types.

Both materials have a surface texture similar to different stone types.

3 Would you say your techniques or processes are considered to use traditional craftsmanship, digital technologies/machines or a hybrid of the two?

Whilst the production process is a traditional one, utilising the skills and experience of craftspeople, over recent years [REDACTED] has invested heavily into more modern technologies. This is with a focus on Health and Safety and improving the quality and efficiency of our finished products. I have outlined some of the advances in technology below and the reason why we have adopted these methods:

UV curing machine – used in our mould production which reduces the time taken for varnish to cure by up to one week. The result of using UV curing is that we can improve delivery times

Vibrationless stone packing aids – we have had anti-gravity packing aids specially developed and installed to replace pneumatic rammers. These new tools improve efficiency and prevent vibration-related conditions developing in operatives, improving our standards for welfare and health and safety

Conveyor belt rolling systems – prevents the manual movement of heavy stone pieces. This reduces the requirement for manual lifting

Vacuum crane – as above

CNC machining – CNC machining is used to produce the frames for moulds. Whilst the intricate details and mouldings are handmade and constructed, the straightforward boxes can be cut using a programmed CNC machine. This does not impact the quality of the moulds but reduces the time of mould production

3D Scanning – where detailed designs need to be replicated

CNC machining (outsourced) – where required, which is not too often, complex models (items such as fountains) can be produced on complex, multi-axis, CNC machines by specialist companies. This allows us to produce more complex and intricate designs. In the past, these designs would have been hand-modelled by specialist sculptors at great expense. Whilst traditional sculpting methods align with our company values, often the expense of these methods price us out of projects. This is a good example of the balance which needs to be found with traditional crafts and the use of modern technology. 3D modelling on specialist software is an art in itself, albeit a more contemporary craft.

4 Can you provide examples where you've successfully combined traditional craftsmanship with digital technologies such as 3D printing or CNC machining? If you have not, please explain why you have not needed to.

Please see the below case study which shows the restoration/replacement of a large water fountain. This project was completed by Haddonstone some time ago:

<https://www.██████████.com/en-gb/case-studies/stoke-park/>

We have since created a new water feature for our standard range of products. This new feature was an enlarged version of an item we already had in our range. Because this was the case, we had our existing product 3D printed and digitally enlarged, we then had a model produced by an external company who use CNC machining. Once the model was produced, we used the same traditional methods, as outlined in the case study, to produce the moulds required

Using the CAD model, we had a digital 3D render produced for our website. The fountain can be seen here:

<https://www.haddonstone.com/en-gb/prod/quadruple-lotus-bowl-fountain/>

5 How do you ensure that the use of technology enhances rather than diminishes the idea of craftsmanship?

The technologies we use, whether or not outsourced, should be considered craftsmanship. Whilst methods including CNC machining, photographic surveys and 3D modelling may not be considered traditional, they do require a high level of skill. We are grateful that traditional crafts exist as in many cases they cannot be replicated. Where new methods are available, we are equally grateful that that more people are taking an interest in modern technologies and looking to the future.

6 Do you feel there is enough people currently willing to learn traditional crafts so they will not be lost in generations to come? Please explain in as much detail as possible

I feel that the short answer to this question is 'no' however I do also believe that there is enough people willing to learn traditional crafts to meet current demands. Whilst many traditional crafts are adapting to new technologies, tools and ways of thinking, some may never be replaced. It is greatly important that we continue to keep these alive, providing that demand from consumers is present. In almost all ways, the future and integrity of traditional crafts all over the world is, as consumers, the responsibility of us all.

Developing technologies are quickly reducing costs to craftspeople and subsequently the price to customers. In some industries, traditional craftsmanship could never be replaced however in most industries we are seeing that it is being.

We should all consider the factors which may influence somebody to make a decision to engage with traditional industries. The motivational factors will, more often than not, be more than money. In my experience, individuals learning traditional skills find fulfilment in their craft as a vocation rather than a profession.

Where modern techniques can not improve the finished quality of goods, traditional crafts will continue to survive.

7 How do you preserve traditional techniques while adapting to modern technological trends?

Does my answer to question 4 help with this?

8 Have you faced any resistance from clients or craftspeople when introducing technology to traditional designs? How do you address this?

Most of our items are unique to each project. Whilst, speaking for Haddonstone, some people do take an interest in the process we employ, many people care more about the quality of the finished product than the journey.

9 Are there any emerging technologies you're excited to integrate or see integrated with traditional techniques?

3D printing is a process we are keeping an eye on. Whilst the technology is not quite at the point of helping our industry on a practical level, the advancements mean that one day it may be able to. It is hard to say exactly how (predicting technological capabilities is impossible!) but there are many scenarios where we could see 3D printing, in its current but improved guise, as a useful tool.

10 Do you think that products produced using digital technologies hold the same aesthetic and price value as traditionally crafted products?

Thinking about how to answer this, I understand that this is a more open question than it first appears.

The answer can't be narrowed down into 'yes' or 'no'. It depends.

Would you pay more for a new product made by hand if the quality was worse than something priced lower and more readily available?

Maybe. But I have a feeling that you'd really be buying into a story or a feeling.

11 Do you think customers draw a connection between the time it takes to produce something and its price point? If so, do you think this is greater when something is made by hand?

This is true for our Home and Garden products. Every item in our range is manufactured to order to the specifications set by the customer. We very rarely receive complaints about the delivery periods which would suggest that your point is correct.

For our Building and Construction projects, whilst customers want the finest quality they can afford, often project deadlines mean knock-on costs when something isn't delivered by a certain milestone. This means that the cost isn't necessarily associated with the product alone.

In some cases, production times can be more important than cost or even finished quality.

APPENDIX M

INTERVIEW QUESTIONS AND RESPONSES

METHODOLOGY

This study used 3 methods of primary research, a questionnaire, 2 focus groups and 1 interview.

A questionnaire was used to gain the public's thoughts and opinions on the topic of craftsmanship and digital technology. Overall, 22 were used to gain the responses, with a mixture of multiple choice and free text answers. There was a focus on questions relating to whether the participants had any personal experience or connections to craft and also cultural heritage.

The study used a convenience sample strategy with the aim of getting to the target of 40 responses, which is viewed as a desirable number in terms of qualitative data collecting. (Budi and Moran 2021).

A focus group was conducted using a purposeful sample of 5 interior design and decoration students. The choice to use current students in the study was to determine their understanding on craft techniques and digital technology.

In the absence of interview responses, a second focus group was held this time with 6 participants. Again, a purposeful sample strategy was used and 4 participants were interior design students and the other 2 are studying another creativity-based degree.

Appendix n

Methodology justification

Recommendations for further work.

The topic of this paper is extremely interesting and has many areas of research that can be explored.

To begin to further the work started in the paper,

- More analysis of the questionnaire results could be made. With so many detailed and interested topics mentioned by the respondents, this paper has only scratched the surface of the findings.
- To conduct focus group one with individuals not in creative industries, to determine whether they draw the same connections between price, time and aesthetic.
- Although 20 emails were sent to creatives and companies for a contribution towards the interview methodology, and a further 5 agreeing to do so, only one company gave a response to the question.

With more time, more individuals/companies could be asked. To gain a wider range of responses. With the aim to gain a viewpoint from highly traditional practice, digital and hybrid, which answered could then be analysed and compared against each other.

- Further research not included in the paper could be as follows,
- Experimentation with digital techniques and traditional. After that further experimentation to see whether 'pairs' could be formed to create new digital craftsmanship techniques.
- To demonstrate how current media, such as tv programmes, conferences, pod casts and online videos, are discussing and also experimenting within this topic of research.

Appendix o

Recommendations for further work