

The Making of One-Liner

Tavs Jorgensen

01.11.10

Transcript of 'The Making of One-Liner', narrated by Tavs Jorgensen.

[sounds]

[00:12]

Drawing has always been a quite, slightly peripheral aspect of my, of my practice. But it's interesting, with, due to the technology which I've worked with for a number of years, you always have to have a drawing before you can make.

[sounds]

[00:35]

I trained as a potter, and my particular interests have been to explore interfaces with the hands, and this was also where this particular project started. It started as an exploration, whether we could use hands as an interface to describe forms and to design with.

[00:55]

This project - the glass bowls - when I design with the Microscribe, or use the Microscribe, I tend to draw lots and lots and lots of lines, and just select the ones that I find the most beautiful or the most interesting to develop further, as a glass bowl or a ceramic piece.

[sounds]

[01:23]

The process involves a lot of separate steps, and a lot of kind of interaction between hand skills and digital technology. The next step here is to use the laser cutter so I can recreate the line as a steel form which can be used for the glass to be folded, bent over in the kiln.

[01:46]

We don't have technicians interfacing with the technology. We try to have as little barrier between us and the technology, so we can experiment and we can do things that they're not meant to be used for.

[02:00]

I think the next step is to try to create our own machines, develop our own digital fabrication methods, much in the same spirit as open source, bespoke machinery, bespoke digital manufacturing machinery.

[sounds]

[02:24]

This process and all the other projects I've done, all involve interaction between the digital tools and hand skill, and this is kind of, almost like a hand skill I've had to develop for this particular process. It's strange to have to follow one's own, drawn line that, you know, is so quickly drawn with the Microscribe, and how painstakingly you have to bend the stainless steel to follow that line. Just like with anything, you know, once you're in practice you get used to it and you get quite fast and you get quite good at it.

The Making of One-Liner

Tavs Jorgensen

01.11.10

[sounds]

[03:11]

And digital tools will get you so far, but I think the biggest potential is when you combine it with hand skills and material knowledge.

[sounds]

[03:32]

This project is focused on, how can a very free and, sort of more human sketching way of drawing, how can that be explored in a dialogue with the technology, and crucially with the material that's intended for the artefact?

[03:52]

The idea of the research, the project, was to try to capture the human line as accurately as possible so that in a sense the technology only becomes a conduit to something that relays the human line or the human intention that it should be as little intervening as possible.

[04:11]

But I don't think we're really interested in machines; we're interested in each other and, and other people. And to me, a human line or human expression is, is always more interesting. It's a conduit for maybe even more accurate human expression.

[04:28]

[sounds]

[04:33]

[End of Recording]