

The journey of creation

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Information

Purpose	Master diploma project
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The journey of creation

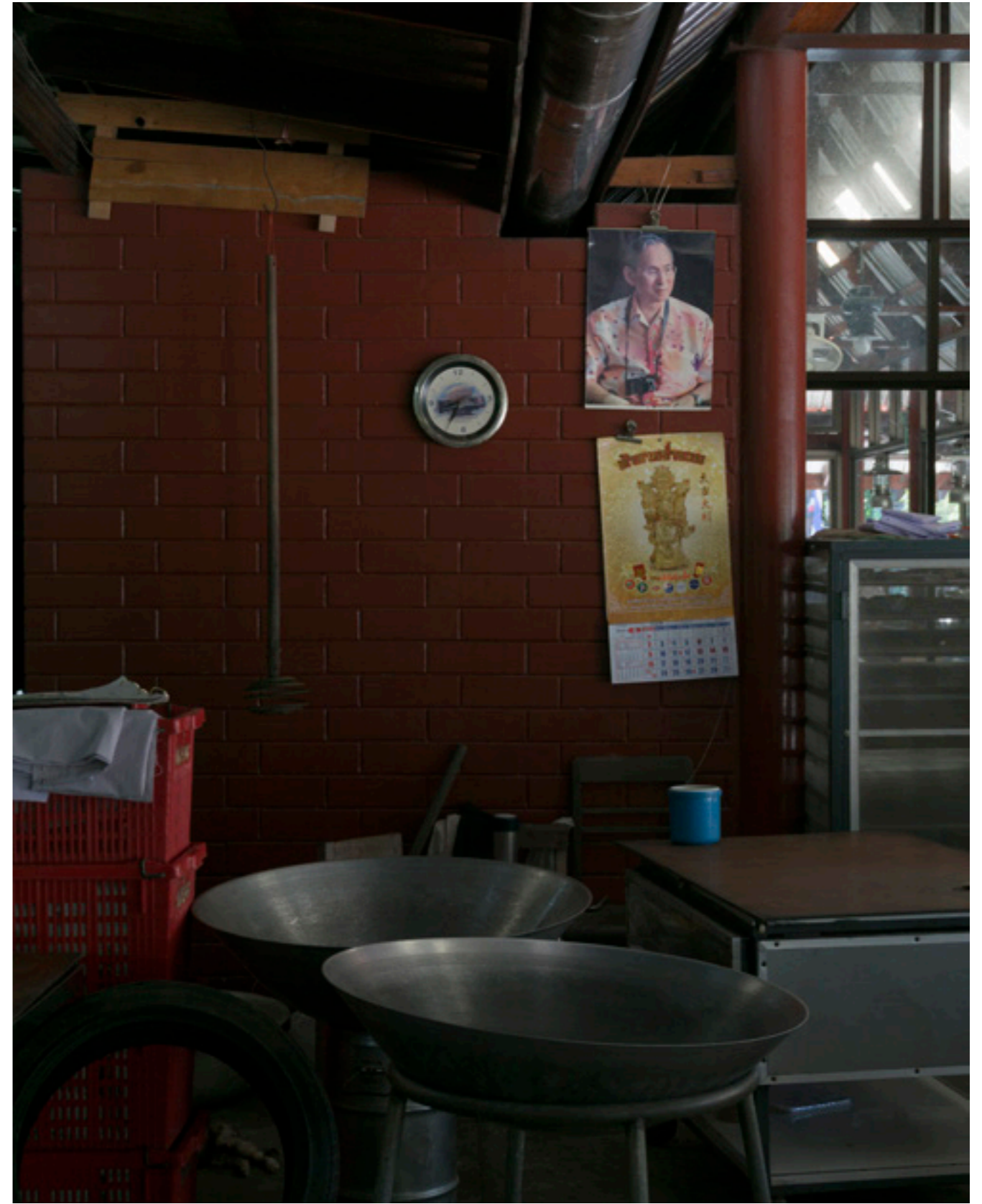
The story behind each object on our daily lives is as important as the quality aspects that define them, without a proper origin the final result will never be valuable enough to be appreciated.

The purpose of this project is to live step by step each one of the stages that conform objects worth to be treasured. Exploring important phases such as the material selection, application of knowledge and craftsmanship intervention, here is displayed the evolution of a product since its raw origin to its conclusion and introduction to niche markets.

The journey of creation is pragmatic, unpredictable and sensible, where the backstory by itself is the added value of the product no matter what the final result is.



Val Calanca, Switzerland.



Nan, Thailand.

Chapter I Material

An object is clearly defined by its material, without it there would be no physicality and by consequence no tangible product. The association given to the matter is important to understand its position in terms of quality that it possesses; characteristics such as denomination of origin, difficulty to be obtained, scarcity and social context define how sought after and appreciated they can become.

The first step of the journey explores the decontextualization of an endemic Swiss stone mostly used for outdoor architecture in which the value relies on its socio-geographic origin and the intervention of its manufacturing scale.





Gneiss Calanca

Calanca is a light to dark gray, moderately slitted gneiss of medium grain with dark mica minerals. Nowadays it is only removed in a large stone quarry south of Arvigo in Calancatal at the higher Simanodecke. The rock consists approximately half of feldspar, meanwhile the other half consists mainly of quartz and biotite (dark mica). Due to its distinct, regular discoloration and the high mica content, the stone can be split very well to 4-5 cm.

Uses

Indoors and outdoors, road construction, facade cladding, horticulture and flooring.

Other terms

Calanca granite, calancagranite, calanchine gneiss.







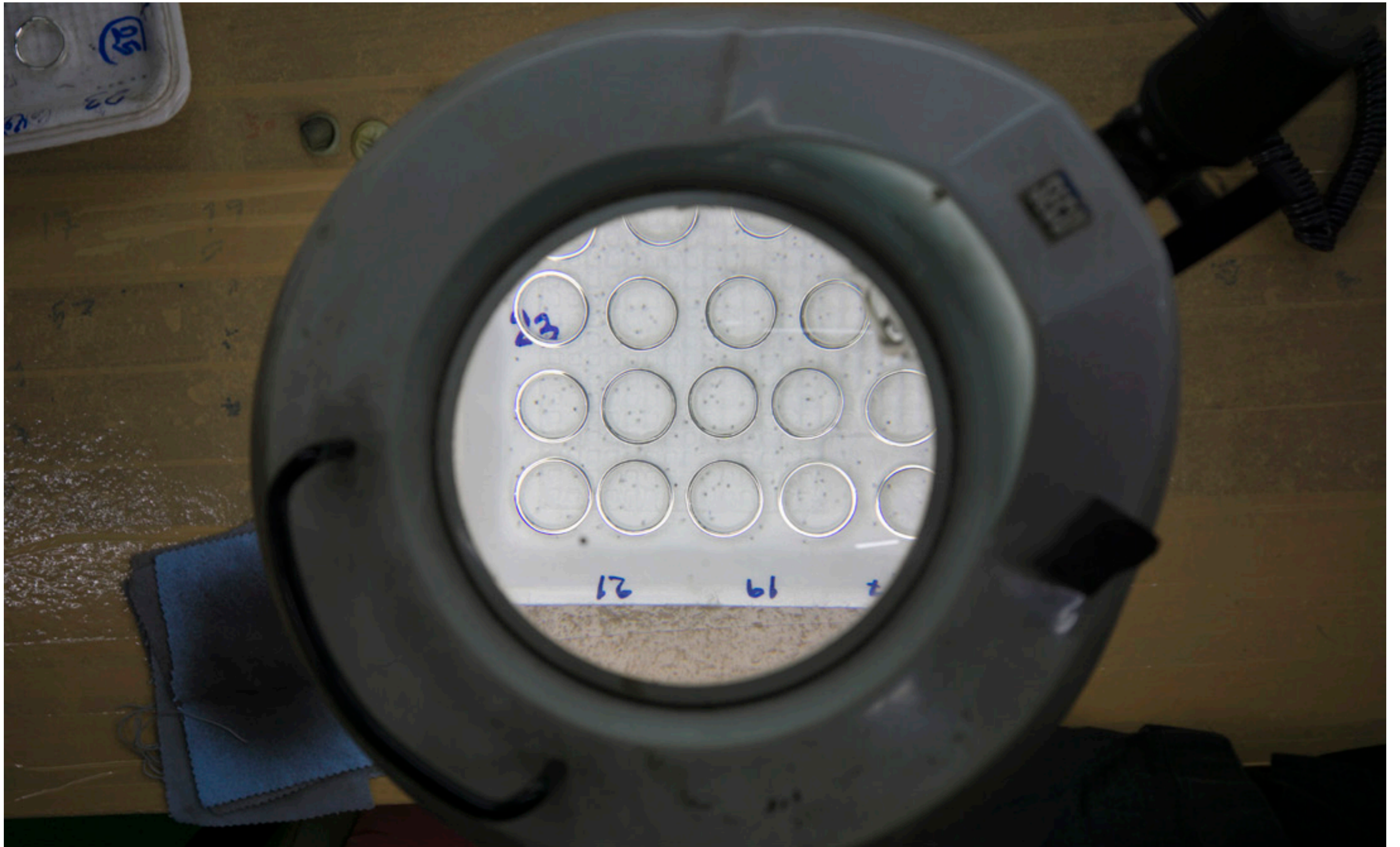


Chapter II Knowledge

Appreciation comes directly from the contextual references each individual has. The knowledge of the labor required to create and develop an object is crucial to understand its difficulty, value and beauty; this is why sometimes archaic technologies triumph over new ones. The expertise of know-how comes directly from the environment it grows, where the natural resources and cultural context allow craftsmanship to grow in its particular way.

This part of the journey of creation happened in Nan, a small town in the North of Thailand, where silver manufacturing started to grow thanks to the religious use of amulets. The display of the skills of their people to the rest of the world has turned this place into an international silver manufacturing hub nowadays.





Silver casting

There are multiple ways to manufacture silver products, the most common method in Thailand is silver casting. This process requires multiple steps such as highly precise handmade wax modelling, rubber mold making, mass calculation, adjustment of pieces for the casting tree, creation of cement molds, final adjustments and polishing.

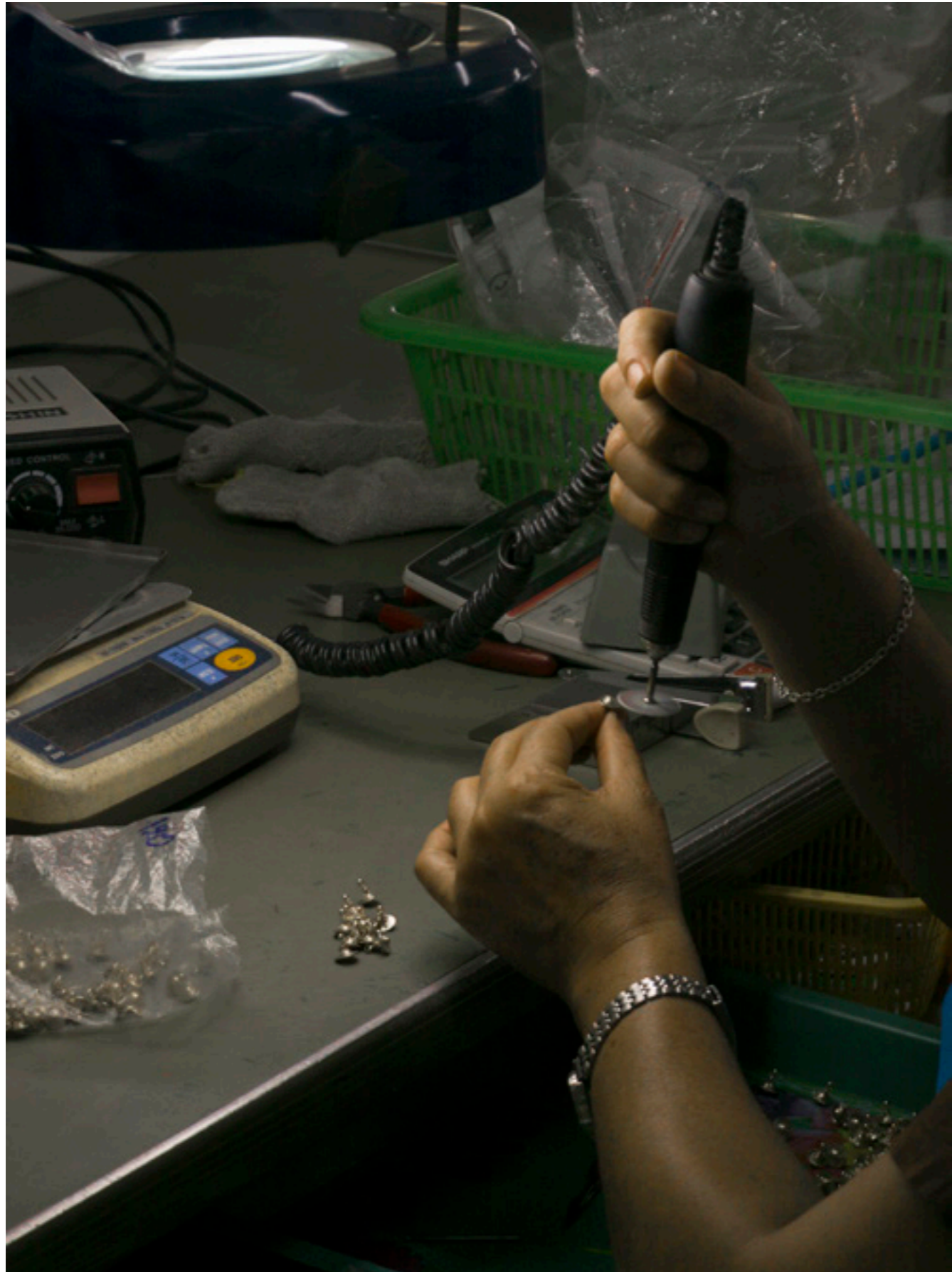
Uses

Mostly jewelry and ornamental objects.









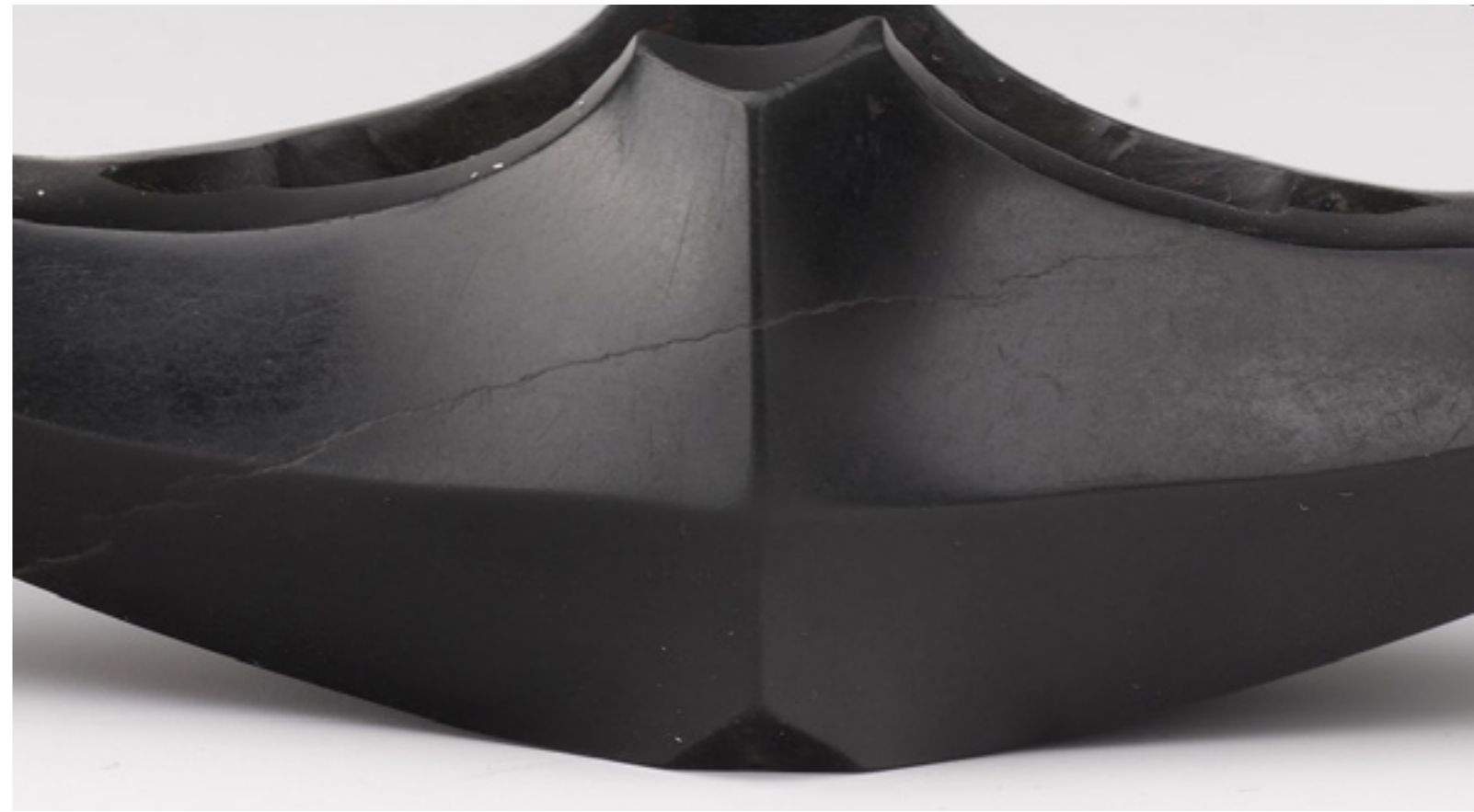


Chapter III Symbolism

There are different ways to trigger emotions through an object, it can be using visual and tactile signs that propose different characteristics such as quality or good performance, although there are objects that go directly into our primitive feelings such as hunger or happiness. Most of these artifacts are related to our lifestyle or social role, including topics such as religion or activities like traveling.

During this part of the journey of creation, different cultural objects were observed to understand what kind of connotation can be given to objects and explore the emotional resonance we can provide using these references.





Adoration

Objects of devotion have existed since centuries ago, allowing humans to venerate triggers of their curiosity such as wonders of nature, gods, battles amongst others. Features such as framing, elevating and encaging allow giving respect to things without mattering how small or non-presential they can be.

The modern culture of reduction stopped the art of collection but it helped to give real meaning to things worth to be treasured, being in this way the contemporary way of adoration.

References

- P39. Helmet with Aventail; Turkey, late 15th–16th century.
- P40. Bottle, Throne with Figures; Peru, 1300-1500.
- P41. Sword Guard; Central Asia, Timurid period 1370–1507.
- P43. Wall fountain; Italy, Simone Mosca, 1527–34.
- P44-45. Altar set; China, Shang dynasty 1046–771 B.C.







Chapter IV Craftsmanship

The beauty of craftsmanship is about the association of making a product with enough attention and care. In comparison, industrial processes are more precise thus suggesting standardization and lack of human touch. Nowadays there is a paradox related to this concept, being now the machines the ones that simulate deliberate imperfections to suggest quality.

In this chapter we explore the labor of crafting from the raw material to the final pieces, converting something that developed naturally to an object that adapts to the human environment.





Sculpture

Different methods of sculpting exist depending on the many application that can take; in this case the best way to treat small pieces of Gneiss Calanca, which by nature is delicate because of its layered composition, is to do it manually by chiseling, marking on the sides the silhouettes of the shapes they must take.







The journey of creation is not about the final product.

The journey of creation is about knowledge, emotion, material, craftsmanship; it's about what's behind the scenes of design.



