Developing a process system for the craft makers in the United Kingdom

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Dedication

to the craft makers of the United Kingdom and my dad

Anupa Dasgupta

Tutor: **Dr. Hena Ali Naeem Khan**

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University of Arts of London

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Above: Stack of unfired pots, (2017)

The experience of celebrating the journey of a craft-maker, acutely carving impressions on his/her chosen surface is one of the main reasons that this project has taken place.

Craftsmanship predominantly focuses on the relationship between the tool and its maker. There is a inbuilt sense of process and design that intrinsically develops because of this natural connection. Many of these associations take form in the manifested craft-work, tutor-student liaisons, region clusters and more.

Such dynamics develop successes, challenges and even gaps because creativity or artistry at times, is not a seamless exercise.

The aim of this report is to investigate and understand how the connections of craft systems in the United Kingdom unfold, in references to it users, processes, narratives, and system flows. Generate key insights that will support the researched topics from past, present and probable future to eventually build a service solution that encompasses the need and requirement of the end users.

“As you will learn, craft is not about the endgame; its about the process.”
Ramona Barry and Rebecca Jobson (2015)

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1 Background

1. Meaning making

Craftsmanship is born of skill, craftsmanship and value and dates back centuries. *"Before the age of science and modern industry, crafts used to spring out of the hearts and hands of a man."* (Yanagi, 2013, p.95). Unlike mass–produced pieces, a craft artifact is a delicate singular reproduction and is a representation of how the dexterity of the hand and the coordination of the eye. It works in single or small batches. Where does this relationship of dexterity and artifact stem from?

The responsibility lies with this interaction with the crafts maker, an individual who skillfully performs the act of creating hand-built objects. Richard Sennett (2013, p.20)beautifully phrases it as saying *"the craftsman represents the special human condition of being engaged"*. The crafted object is about the crafts maker's technique and tool he/she uses.

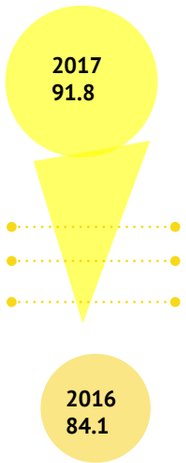

Fig 1: System structure of a craft industry.

While being laced with a traditional connotation, it has progressively evolved. It has brought about innovation through skills adaption with technology, physical processes, with hybrid surfaces and final outcomes of tactile and non tactile surfaces.

Icon (2017) in an interview with Annie Warburton, (Creative director of the Crafts Council), shares her thoughts of John Harrison, a carpenter and clockmaker, autodidact by nature, managed to create a system in which the longitude at sea would be measured. In the same breath, she discusses that the textural craft innovations have made this industry into hybrid cross connected space. She says that craft has great potential in making small scale innovations in to time breaking large innovations.

Moreover, craft, in the present context, has turned from the surface artistry focused to multi disciplinary loop where technology, human centered interactions and sustainable systems have been key factors. What are the features of this? According to Masso, G. (2017), that creative industry is estimated at 91.8 billions with 14.6 percent devoted to the crafts sector in the year 2017. Research by the Government of the United kingdom estimated the industry to have 84.1 billion in yet we will see that it is faced with resistance and shortcomings.

To discover this insights, we have to see the core form and how it has developed

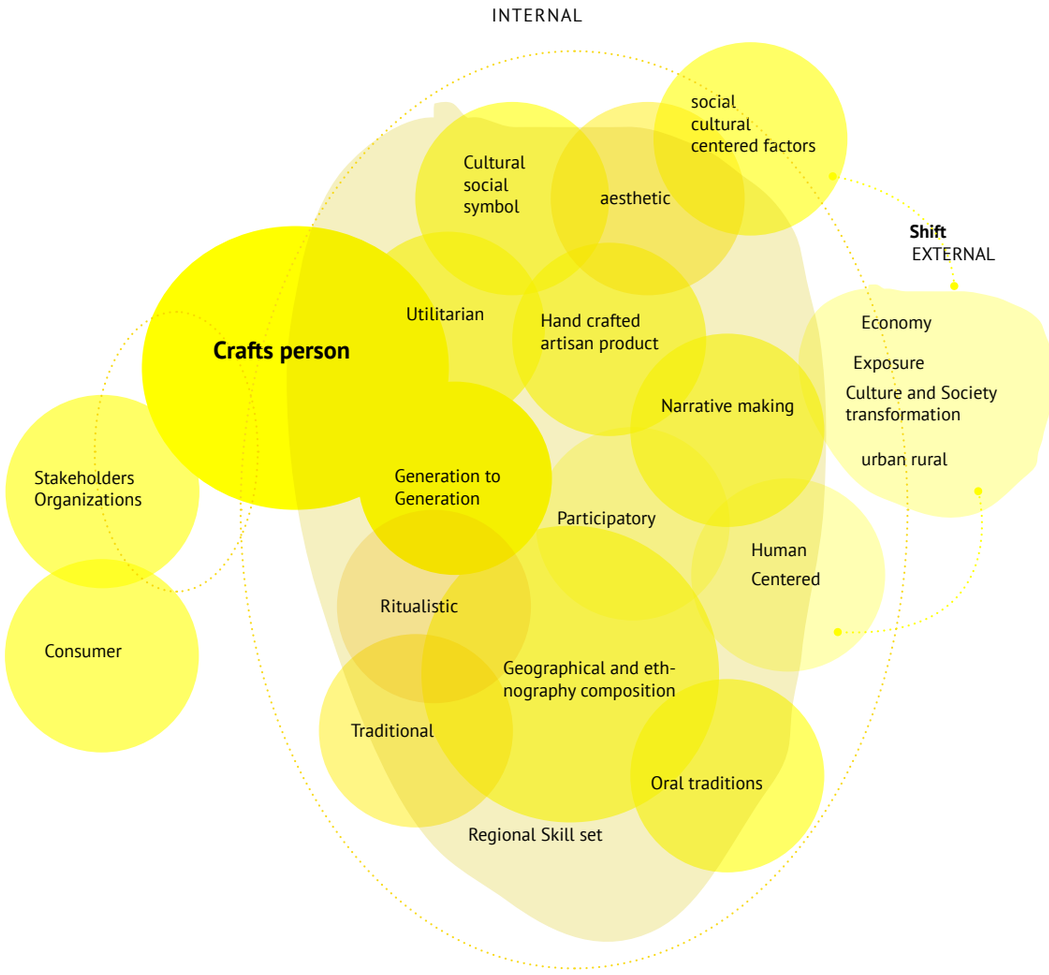

Fig 2: System structure of a craft industry

The map also shows ethos of what craft is about through the internal and external requirements. Adamson (2007) describes craft as the executed action of making and not about the categorizations, its makers or the organizations. He builds the ideas of craft being a process or an ideology.

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Above: Stack of unfired pots, (2017)

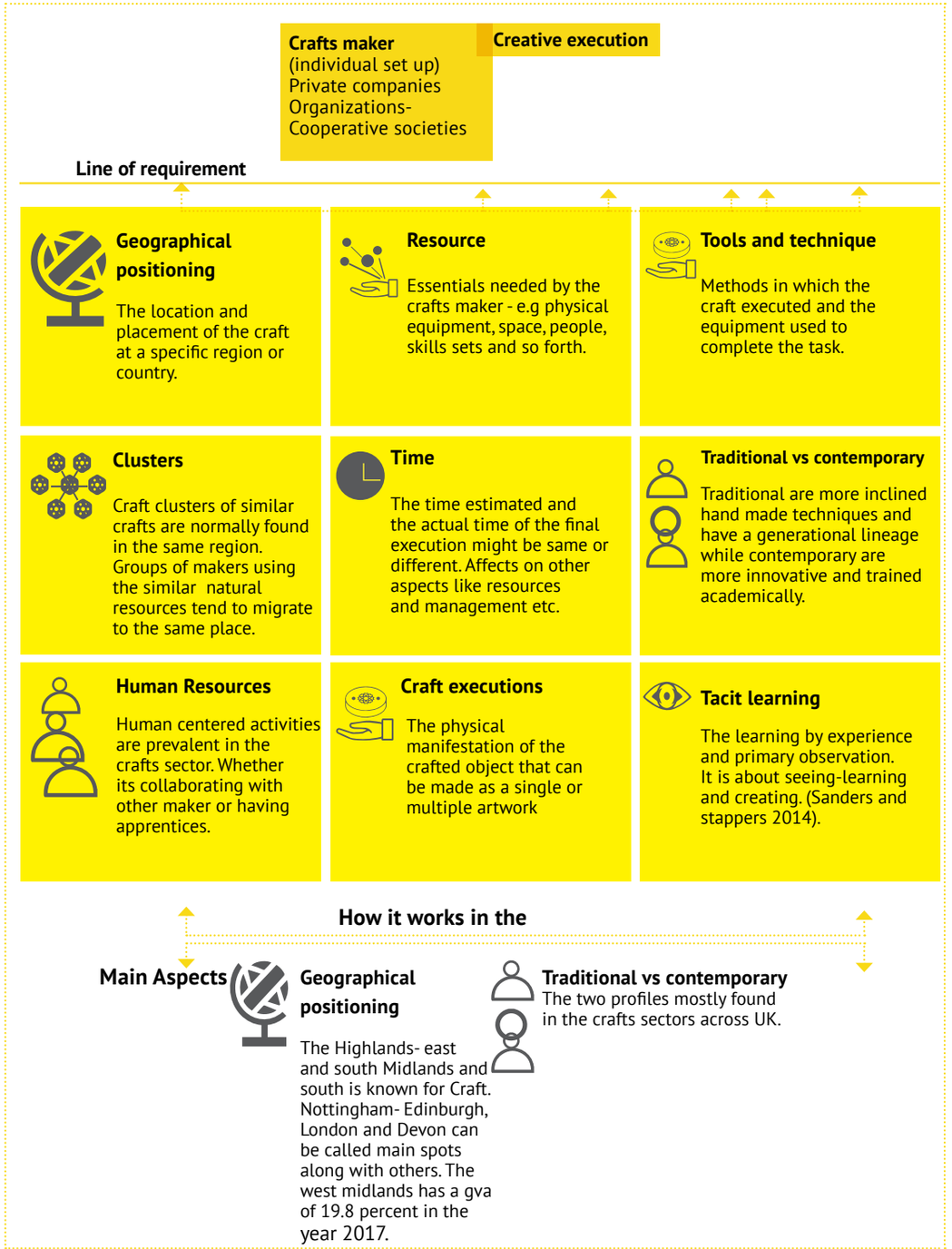

Fig 3: Requirements of the Crafts industry

These are the requirements of the crafts industry in the United kingdom focusing on the important aspects.

The information used from various Crafts council reports and A qualifications strategy for the creative and cultural industries report. See Bibliography.

2. Definition of Craft

The Structure of Craft Forms
There are various definitions:

1. **Extinct crafts** belongs to the category that is not executed or performed . According to the Heritage crafts Association, four crafts forms have ceased its non existence due to the void in practicing craftspeople . Due to death or lack of interest and lack of demand, the crafts falling under this sector are cricket ball making, gold beating, lacrosse stick making and sieve and riddle making.

2. **Endangered crafts** are on the borderline examples and have the possibility of extinction due to the same reasons mentioned above. The viability of these crafts are low which hampers their longevity. To name a few such as letter cutting, passementerie, bicycle making, folding knife making and more.

3. **Traditional crafts** are those which have been born out of heritage status and are generational approach. There is a transfer of skill which is semi manual or manual. The market has accepted its presence and future presence is not at stake. These would be glass making, pottery. book binding, medal making and more.

4. **Contemporary** bridges the link between new age and traditional. Many crafts are multi disciplinary in its process and approach. The maker themselves are advocates of trans technology and manual production.

The crafts are either practiced by individuals or clusters of people.

The change has been due to the image positioning of craft from the pas to the present. Sennett (2008) talks about the change in terms environment, behaviour and practices. This progressive and alternating position lies in the value change and different priorities.

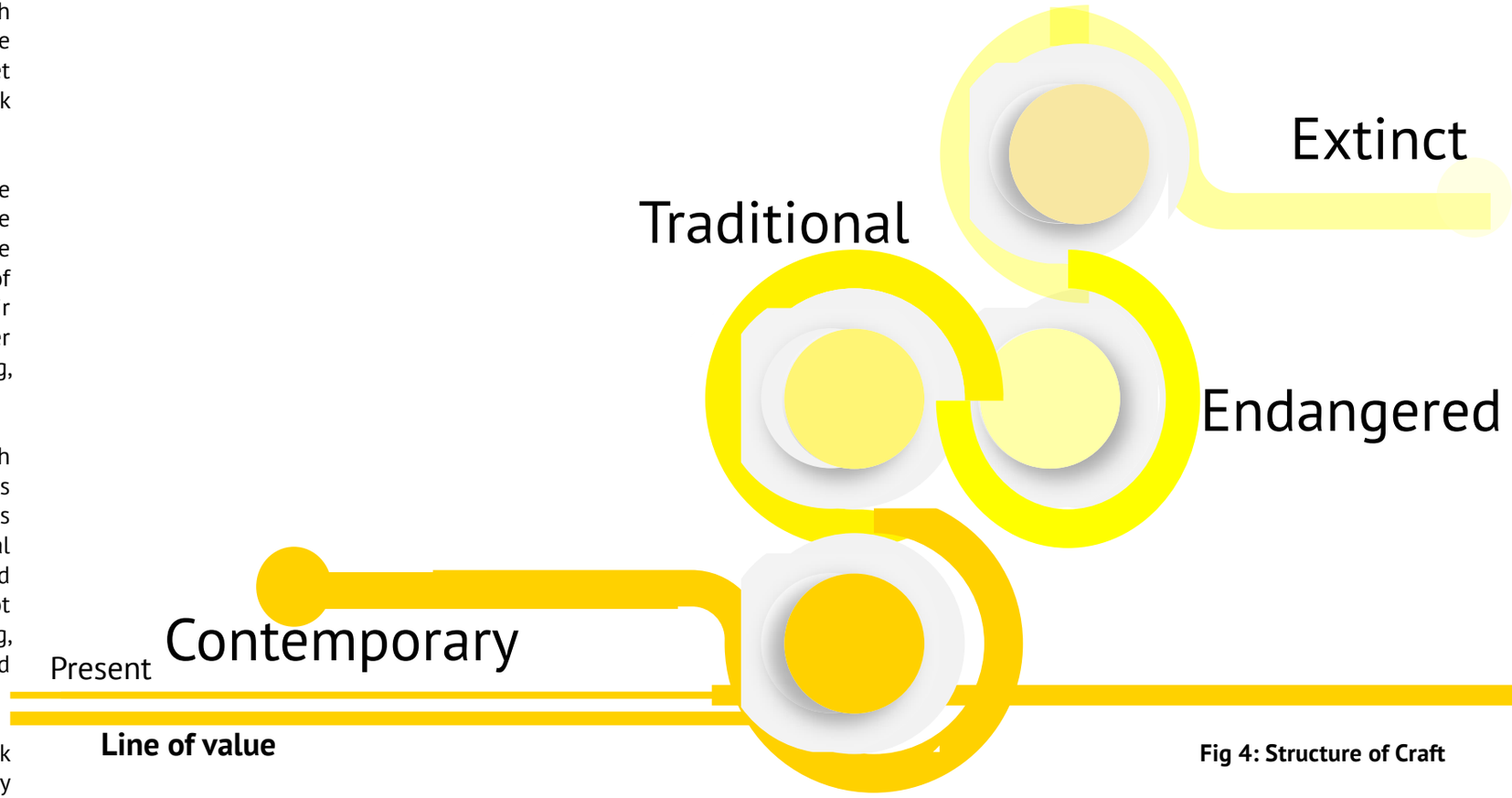

Fig 4: Structure of Craft

This shows how the craft form exists from the past to the present. The faded color of yellow is representative of its not existent. The stronger shade is what the form of today is today. The line of value shows that there is a strong presence in the past but as time progresses, the value forks in to this dual representation of strong and thin.

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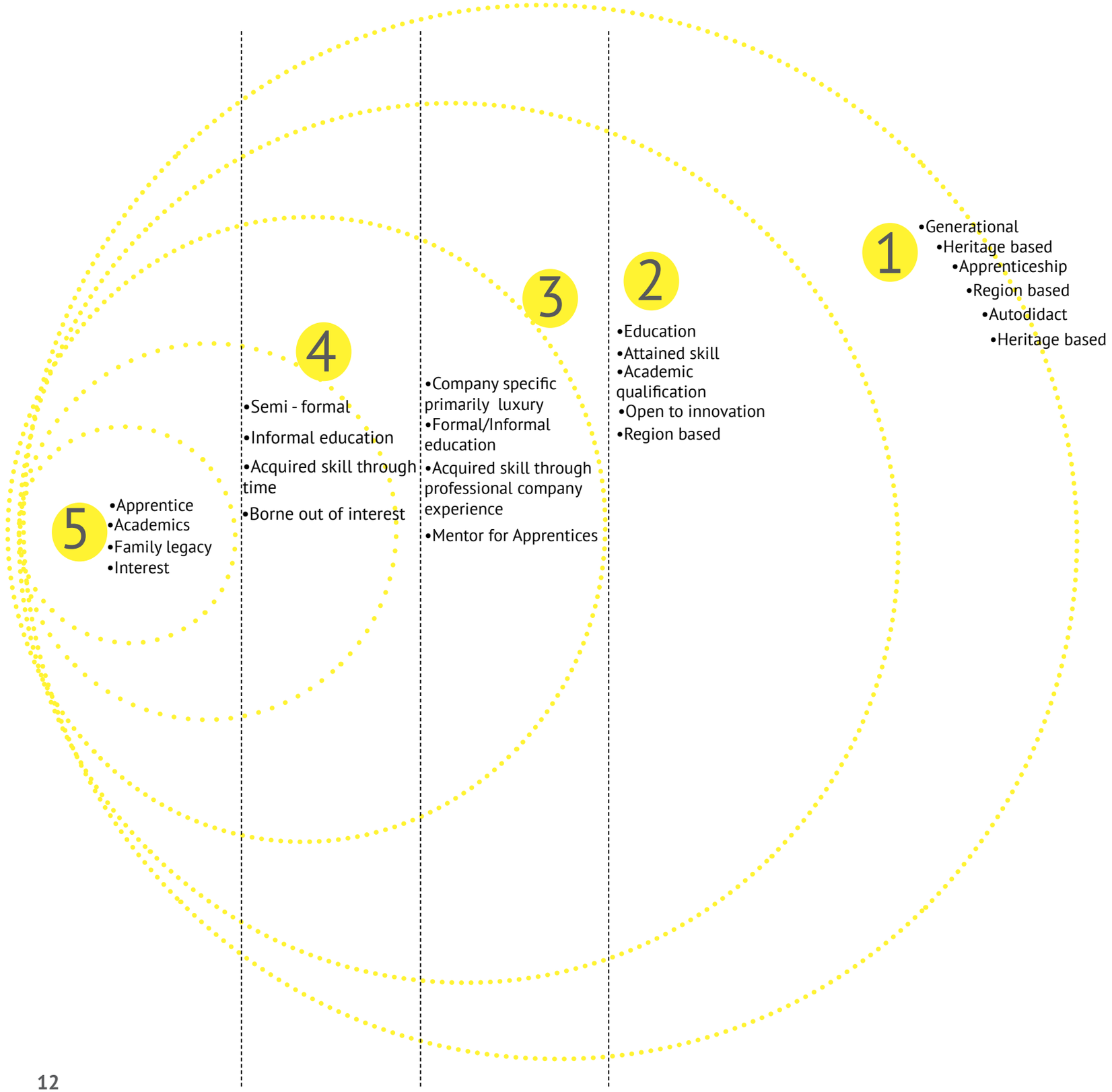
3. Positioning of the maker



Potential Users:-

1. Traditionalist.

2.. Contemporary

3..Traditionalist /Contemporary company professionals

These three main personas have similar features but vary between factors such as autodidact and formal training.

4. Craft makers of Interest

5. Students or apprentices

Fig 5: Profile of makers.

Through the primary and secondary research, there are these existing profile of makers that exist within the industry. They vary in their skillset and approach however, the thread that binds them is the fact that they are all craft makers with different capacity.

4. Statement of Intent

1. By exploring these relational dynamics through their skill sets, geographical origins, resources and skill sharing abilities, the project aims to help the craft maker to emerge as an informed design and cultural thinker.

2. By understanding the relationship between haptic and dexterity which is one of the key aspects of craft makers that govern the way maker explores their success and barriers.

3. By exploring the what are the key resource requirement and behavioral practices of a maker that will impact the creative process.

4. By exploring what are the key methods and processes of makers that enable the maker to be multidimensional and robust not only in their craft executions but in their management and operational methods.

5. By investigating what is the journey of developmental growth for a maker. Is it iterative, innovative or gradual?

6. By looking at the decision making attributes of a craft that this about their iterative and situational practices - design productions

7. By focusing on the shift in the rural and urban dynamics.

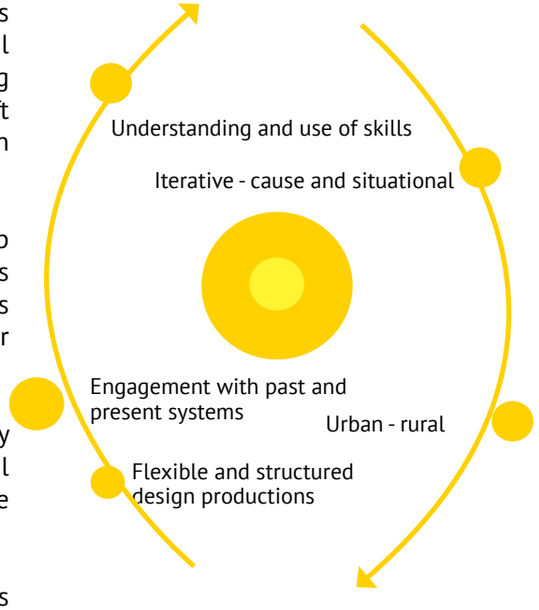


Fig 6: Model which shows how the intent will work

This is a circular model that shows the variables that are needed as an intent. They revolve in a cyclic motion to show the continuity and relevance at all given times.

5. Objective

1. To identify the various roles of the craft makers and how does it impact each other and the system.

2. To understand what are the knowledge systems within this industry, in relation to the design thinking in craft and service design.

3. To assess the nature of value, awareness and appreciation craft has in society.

4. To redefine how process of makers can be interwoven with service design processes

6. Service design and craft

The “act of physical execution” is about how your body interacts with the environment and its peripheral resources and other assets. please refer to page .

In a situation such as this, it is very important to see service design from the point of empathy because the system is about crafts person’s emotions, behaviors and attitudes. Stickdorn in Verschoor (2015) says that empathy is what design about. It allows the designer to gage the subject from a qualitative fashion but also have the ability to see the process from a pragmatic point of view.

Service design allows the designer to be process orientated, co creative, user centered, holistic and evidence related, Stickdorn and Schneider (2011).

Gordon Childe in Smith (1981) spoke about how equipment encompasses the overall experience of the past. I feel that designer to acknowledge the existing process to build for the future.

This kind of overlay of journeys allows the designer to build experiences from all angles for example:- crafts person and process, crafts person and community, crafts person and innovation and technology. Newbury and Farnham (2013) will aid the project to see the stages in a forward and backward manner.

This is critical again because the opportunities and gaps can be identified when the project approach at each stage and can be co related to get better insight.

Leather cutting tools

7. Desk research

The secondary research allowed me to sense make of the context that I have created so far.

The main points started with the value and appreciation of craft was at a stretch. Educational system in the craft sector was going through a difficult place.

Number of students studying craft in 2009/10.

57860

The regions which had highest percentage of apprenticeships were where makers was able to spend time and resource to train the newer generation. The value of tacit knowledge banks a main cause why students will continue this kind of industry.

320 + approx

Highest number of craft apprenticeships found are in the North west, east Midlands and Yorkshire.

The workforce is at low increase due to the stagnant interest of the youth who are not willingly to join.

2011- 9,000
2015 - 7,000

Employment figures.

83%

The 83 % population of makers would like to increase production but demand is low. The production is very specific to the supply and demand. The need to create iterate processes for the creative uplift ment does not look like an immediate requirement.

Halper and Douglas (2009) argue that viability of the craftsman is due to lack of sales and the education of crafts being questionable. Workshops are being shut down and practical

46% under £10,000 per annum

This is creating cloud of independent makers

70%

Work from home. Infrastructure disadvantage:

88%

Nesta says that 88 percentage are individual makers

25,000 (12%) to a total of 234,600 by 2022.

Anticipated growth in the craft industry.

Given the past research, there is a fair amount of progress and innovation. Briggs (2016) said that craft has over the years become more polished and financial gain has impacted the economy in a larger way .

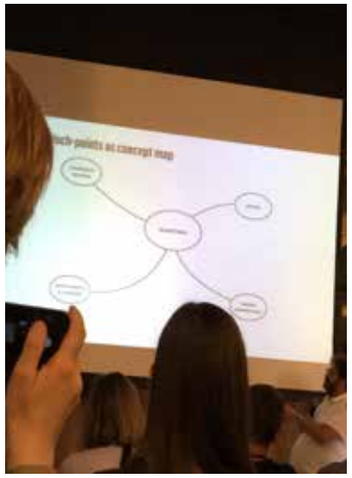
84.1 billion pounds of revenue generation in 2016

Financially not viable at times.

There is a section of makers who have been able to create value for the labor centric man hours for the price they expect, The value of experience and material is always at debate with the consumers,

The meaning of craft is at a verge of change Greenless (2016) says that craft focuses on specialized meanings of craft artifacts. They have left the realm of " hipster"

8. Primary research



Experience Hauz - learning initiative for designers and practitioners. They held a conference where speakers from the service design industry spoke on the relevance of design in todays context. This helped built my project in new directions. Discussions held on design and play to the experience in customer's journeys and so forth.

Burberry inspired by Henry Moore - the legendary design house's work was displayed as an exhibition. This was a great way to see how hand crafted objectives are seen in a story telling context. Henry Moore's work inspired the forms of the clothes which were hand stitched and constructed.

Craft Central fair: Craft makers with different experiences sold their products at a commercial set. Story telling. Semi Manual. A few academically taught. Collaboration is not easy. Lesser students to teach. "You have to find your spot" as one of the craft makers say. Craft fairs are good. Some do not like the commercial of it. Business abilities are a trial and error.

The Design museum has a very educational section on the craftsmanship of artifacts. The interactive experience of engaging the users to the process is through the tools, and objects used in the craft itself.

Design frontiers , an exhibition at the London design week by the craft maker Sebastian Cox on the exploration on developing furniture through the use of fungus. The installation of the final outcome and its story was well put together by displaying the entire journey of execution from raw material to object.

Azrak Block Printing Show. Abdul Khatri, a visiting maker in London - Craft is getting appreciation. Still low. The workshops have to be 3d and not textual. Students have less interest unless it is a family business. If craft is marketed with a trendy tag of organic and natural, it does well in London.

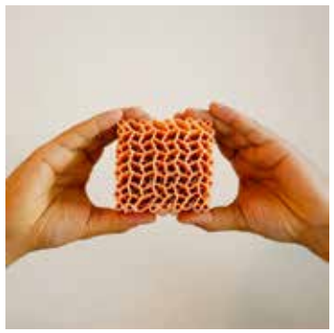
9. Gaps and Challenges

- **Lack of skill transfer -** There is no transmission of skill within generations, there is a disengagement or not enough recruits.
- **The aging workforce and the lack of new recruits**- leading to the extinction or endangered crafts.
- The uniqueness and value of a **craft is not being promoted properly.** Authenticity questioned at times.
- The **emphasis given on design** rather than technique now.
- **The lack of apprentices and opportunities to be mentored b**y senior craft makers.
- The **poor networking facilities** amongst the makers.
- **Lesser knowledge** of business needs.
- **Mass manufactured products** gaining appreciation due to comfort of price and availability.
- **Difficult commissioning process** and opportunities.
- **Funding availability** is limited.

9. Case Studies

1. **The adopt a Potter scheme in 2009** by Lisa Hammond, funded apprenticeships which allows students to learn and create with mentor potters. This programs encourages the skill transfer between various levels of potters, builds more value within the " potter" community and generates constant exploration of practices.

2. **Sarat Babu-** the founder of Betatype, concentrates on creating and developing artifacts and products that infuse craft practices and technology. This has worked fairly well for the medical industry. Their forte lies in creating man-made tissue alternates. These small scale innovations turned to economically viable companies.



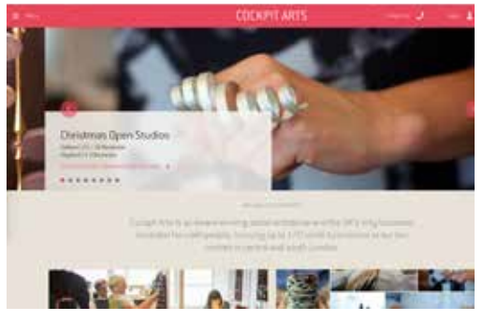
3. **Oluwaseyi Sosanya** uses the alternated version of the traditional weaving technique with 3d technology to develop flexible surfaces. Dasgupta (2017)

4. **Florian Gasby** - a successful ceramist whose work is displayed on social media for viewer ship and sake. He uses detailed descriptives texts and videos to formulate a cohesive narrative for his viewers on his processes, products. This brings value for the potential buyers and builds a community for his work.

Clockwise: Screen shot of Lisa Hammond and student(2010). Screen shot of Florian gabsy's instagram page(2017). 3d weaving, Dezeen (2014).

3. **Beazley Designs of the Year 2017** had some very interesting exhibits. The Adaptive Manufacturing collection by Sander Wassink and Olivier van Herpt which was inspired by various tactile surfaces produced by nature. By using 3d printing processes, they created a variety of ceramic and clay products which retained the handmade artisanal quality but was produced electronically. This bridge between the handmade creation and technological advancement is creating an alternative future understanding and value for handmade products.

The second image is Nendo who re-contextualized ordinary products such as bamboo baskets into backrests for furniture items. The contrast of using conventional process with an contemporary designed product is innovative.



4. **Cockpits** empowers makers to full their workmanship journeys by aiding them through creative and executional journeys.

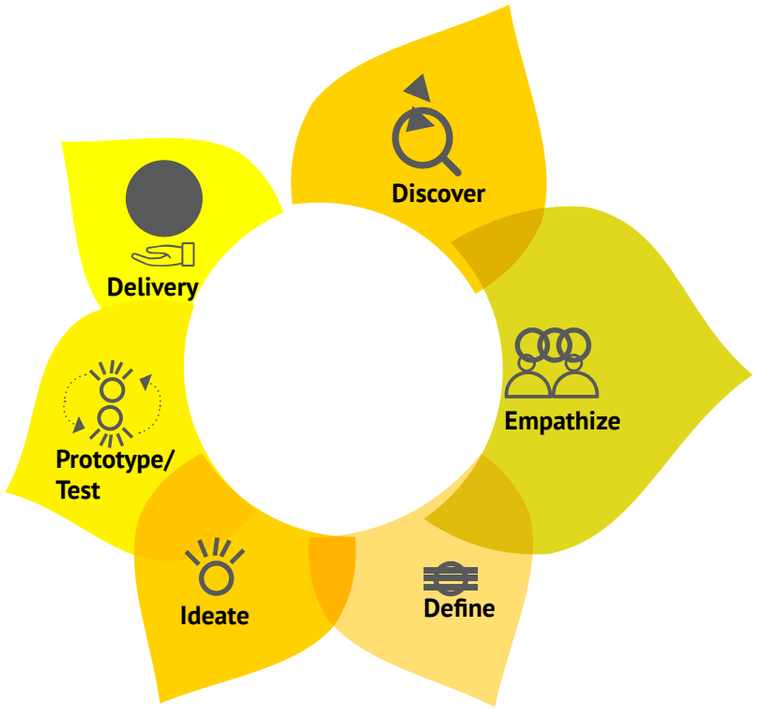
5. The design museum held an exhibition called **"Breathing Colour" by Hella Jongerius** which was on how colour and form react to the different times of a day. Craft has an in-depth relation with form and colour and this was a great way of understanding that.

Clockwise: Sander Wassink and Olivier van Herpt "Adaptive weaving" (2016). **:** Screen shot of Cockpits wesbite (2017). Ehibition "Breathing Colour" by Hella Jongerius.Design Musuem (2017). Basket back rests by Nendo (2016).

2

The approach

The approach: Design Methodology



This report looks at this project from different lenses. Inspired by the double diamond and The d.school's (Hasso Plattner Institute of Design at Stanford) User-Centered Prototype-Driven Design Process in Fig. 5 This combination in process and method allows me to amalgamate a structured and dynamic model like the double diamond with empathic and human centered approach.

The approach is divided into various stages: discover, empathy, define, ideate, prototype,test and deliver. There are overlaps as each stage merges into the next while you re-using methods from the previous. This creates repetitions between stages causing tools to reappear causing a cyclic pattern.

My area of focus looks at human values , connections and creation. Therefore, I wanted a process that would allow be to empathize, question and create autonomously so I could merge the existing models to experiment with.

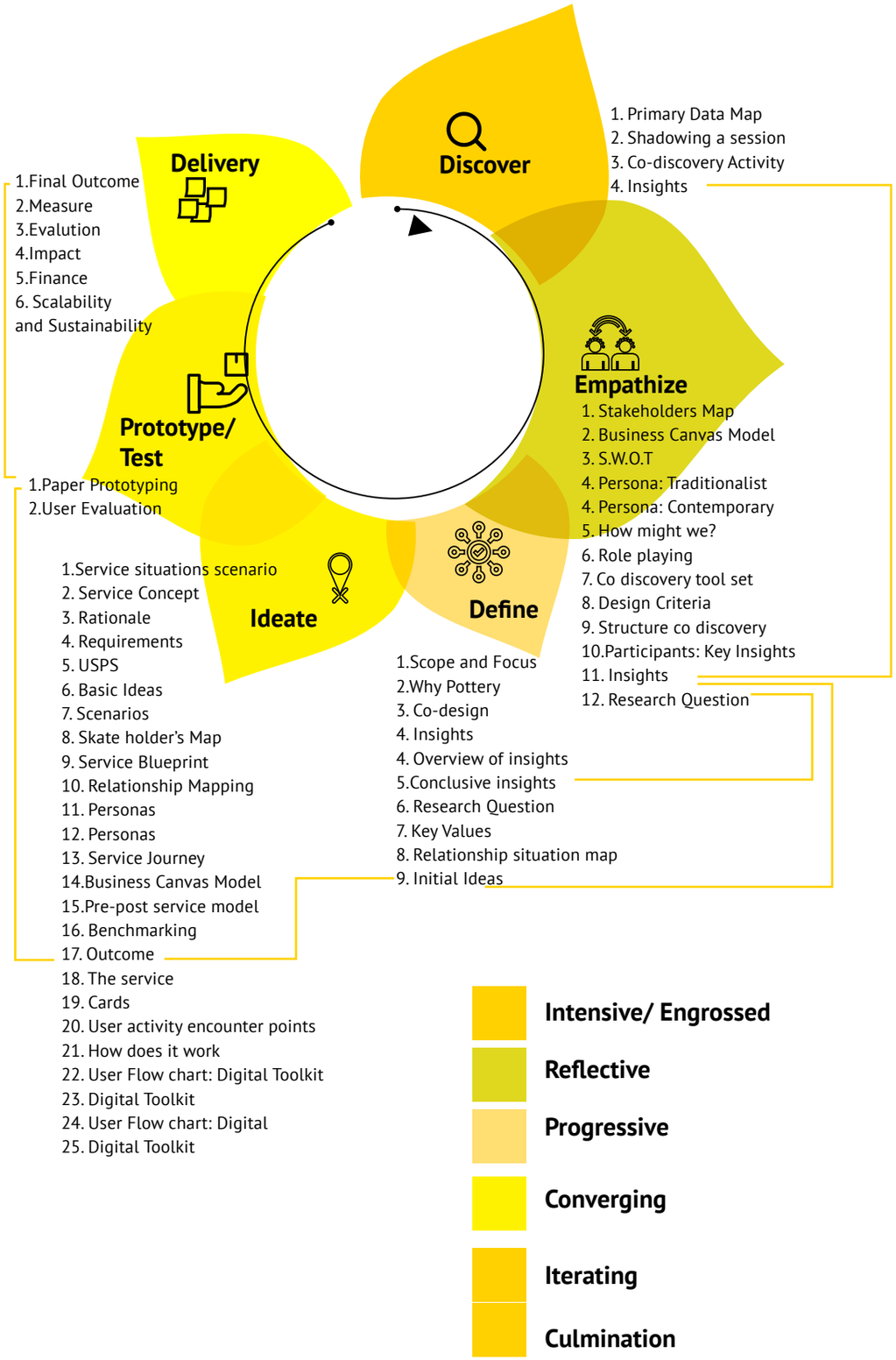
One of the key aspects that the research methods used in the phases are complimentary to each other. The merging of qualitative and qualitative data are supportive.

Flick (2009), in his model of called Levels of Triangulation of qualitative and quantitative research discuss how qualitative and qualitative data merge into each other. They function without any discord, resulting to homogeneous insight mapping.

I have aimed to adhere this approach because this layered process can help validate the research, test and delivery. The key aspect was being able to empathise and define data for a subject, as said early, is very human centered.

Fig 5: Model Inspired by Design Council's the Double diamond and The d.school's (Hasso Plattner Institute of Design at Stanford) User-Centered Prototype-Driven Design Process.

Design Phases



Discover

Objectives.

- Pin point the primary, secondary and tertiary stakeholders with this system.
- Identifying the functionality and requirement craft has in todays context.
- Building a basis of the challenges and gaps which the craft makers are facing - pains and gains.

The discovery phase is layering the first brick for the project. The phase is about gathering and devise research through quantitative (desk top research and statistics and qualitative collections (interviews, observations, primary data and discovery sessions). Manzini (2015) believes that research allows the following stages to develop through the data that has been created.

The decision to collect data relevant data depends on identifying and pinpointing the necessary existing and new areas of opportunity.,Laurel (2013).

Developing ways to understand who are the future key stakeholders can be done through gathering insights,seeking inspiration, generating an understanding on your topic and establishing our user groups.

Tools and Methods

1. Primary Data Map
2. Shadowing a session
3. Co-discovery Activity
4. Insights

Above: Display of unstitched but designed jacket.

1. Primary Data Map

Interview Insight

Design Insight

User quote

Subject | Visual Evidence | Interview | Quote | Insight

Luxury Watch company

Bespoke
Luxury Brand
Watching Makers

This branch - Assemble and Dismantle watches.

Precision and accuracy of skill - Makers are trained constantly with yearly training programs and workshops.

Makes only 25,000 a year. They are designed as per trend of customer needs and the association to their brand.

User: Collectors, well established professionals to buyers with finance.

There is a constant need to change. To engage customers with narrative of the watch.

Story telling- associative design practice. Narrative around the product.

Users: To what a smart watch: *" Its a toy" " Its about the accuracy of time but the workmanship"*

Adhering to their basic principles about what the watch company stands for.

Value Identification and appreciation are core points.

Watcher Maker:
Watcher Maker 3 years of experience

" Try and work on small things. It challenges me"

"I have my circle of watch makers. We are today from college."

Premium Luxury Brand
For menswear and products.

Practical ability is crucial. Courses have changed.

Design centric approach- not technical and process based.

" You have to understand what you make".

Lack of knowledge banks" *Its is creating a bubble."*

Mass customization.

Lack of transfer of skill.

People are retiring. Shortage of teaching stuff.

Learn through execution and teaching.

Necessity for skill sharing practices and knowledge creation hubs for the students.

Teaching - one on one - there is an invest and the student leaves. This is cyclic. There is a benefit.

There is customisation over the years on products. The style or the pattern change.

Time and production have a huge role to play. The workmanship is constantly renewed by training.

Pattern Maker:
18 yrs in profession - Maker and Mentor for apprentice

" The focus in on design and the procedure"

" We need adaption and innovation"

Luxury Stationary products

Demonstration for the London craft week, 2017

I have making over the past 22 years and now I teach.

Same company principle but the categories and colour changes with time

Mass customisation is making it difficult.

Practicing and imparting knowledge is also safeguarding skill. generational transfer.

Was trained through academics. Now professionally practicing.

Appreciation towards finer things now.

" Personalisation is something very important now".

The need for personalisation and specificity is occurring often. The value of handmade is increasing due to the excess of mass production. Is it ready choice.

Book Binder, 22 yrs of experience.

"You need to get the technique right"

The technique is same but the customer's designs are different.

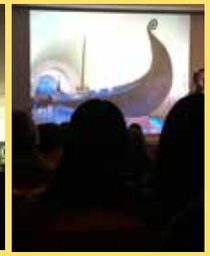
Calligrapher:
New in the profession.

Her: " Would you like your name written." Me: This is the experience."

Demonstration for the London craft week, 2017

Fig 1: A map discussing the subject, insight and design insights from primary data observation. Continued on the next spread.

The texture of Craft Conference 2017 - The Heritage Craft Association: Speakers


Kaffee Faseett
Textile Designer

The more you work, the faster you work.

Design ——— Record ——— Redesign
Execution ——— Prototype ——— Redesign
Design Process

Commissioning is a important process. Needs to be more organised.

Inspiration ——— Storage ———
Technique ——— Skill Sharing
Commissioning
Important in Craft

Has the process of design changed over the years and how?

Traditional technique vs global discipline and trend.

Restoration of process and re visiting.

Appreciates the value and authenticity of craft.
Transfer of Knowledge is very important.

Usage and availability of resources.

No use of technology.

Skill acknowledgment
Share —— Skill

One unique process - excel point - like colour making.

"The whole idea of making and camaraderie of making things."

" We need adaption and innovation"

Dr. Alex Langlands
Archaeologist

Socio- economic framing
Execution of craft.

Importance to time and resourcing of materials.

Gender of roles: early the biological reasons - led to a certain demographic in areas.

Knowledge structuring and evidencing structure.

Mass customization and excess consumption of products.

Region specific resources.

Educational to vocational.

Future>Circular economy>Disruptive knowledge system>
authenticity>customisation>
Skill retainer ship -transfer>resource>storage

Transfer of hap-tic skill.

Craft is multidisciplinary - health care.

"The window before the cheap and accessible power."

" The illiteracy of power in the lack of crafts"

Draw on resources locally for literacy of power.

Greta Bertnam
Trustee of HCA

Assess and identify the various kinds of craft.

There is no definite distinction between traditional and contemporary

High intensity craft skills are becoming extinct.

Categorization
Issue Mapping
Knowledge
Monitoring

Viability of existences of craft is changing

Resource procurement is difficult

Loss of Empathy

Genevieve Sioka
National Trust

Raise the profile of crafts maker.

The power of story telling should be enhanced.

Pair + maker materials.

Mentor skills needed.

Value given to the experience of craft.

Business Models need to be increased to build more feasibility of economics.

" Putting a face > place in craft"

Lisa Hammond
Potter
Founder of
Clay College Stoke

Skill sharing and education are key aspects in craft

The exchange of information leads to better execution and management.

Infrastructure - education and exchange of information
= sustainability

Founded the " Adopt a Potter" for her apprentices

2. Shadowing a session

The technique to shadowing Minberg (1970) in Czarniawska-Joerges (2013) helped me to discover new, specific insights and questions by shadowing a maker in real life craft experience.

Questions:

1. What is the most effective way for a craft maker to function?

2. How can use my work spaces become a composite center for knowledge bank sharing?

3. What are the most key resources required?

4. What is my behavioral pattern?

Clockwise: Pottery equipment, Maker with student in an executional process and maker molding clay.
Next page: Cleaning technique. Raw finished pots.

The workspace itself is a visual knowledge band which can be used for constant documentation.

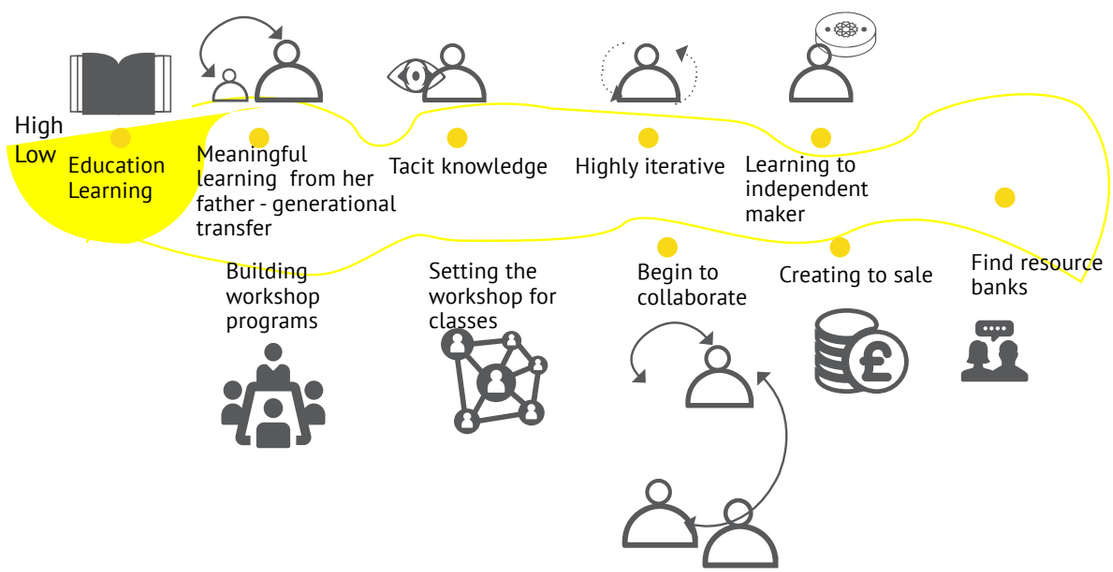
Craft itself is a heavily iterative process. Manual execution leads to constant physical testing. Self intended and semi structured processes are always something the participant is doing.
She uses her spare time to practice a lot to build her collection or devise classes.

Ongoing collaboration and knowledge sharing is a constant and prevalent process. There is a need to make this relationship more effective and meaningful.

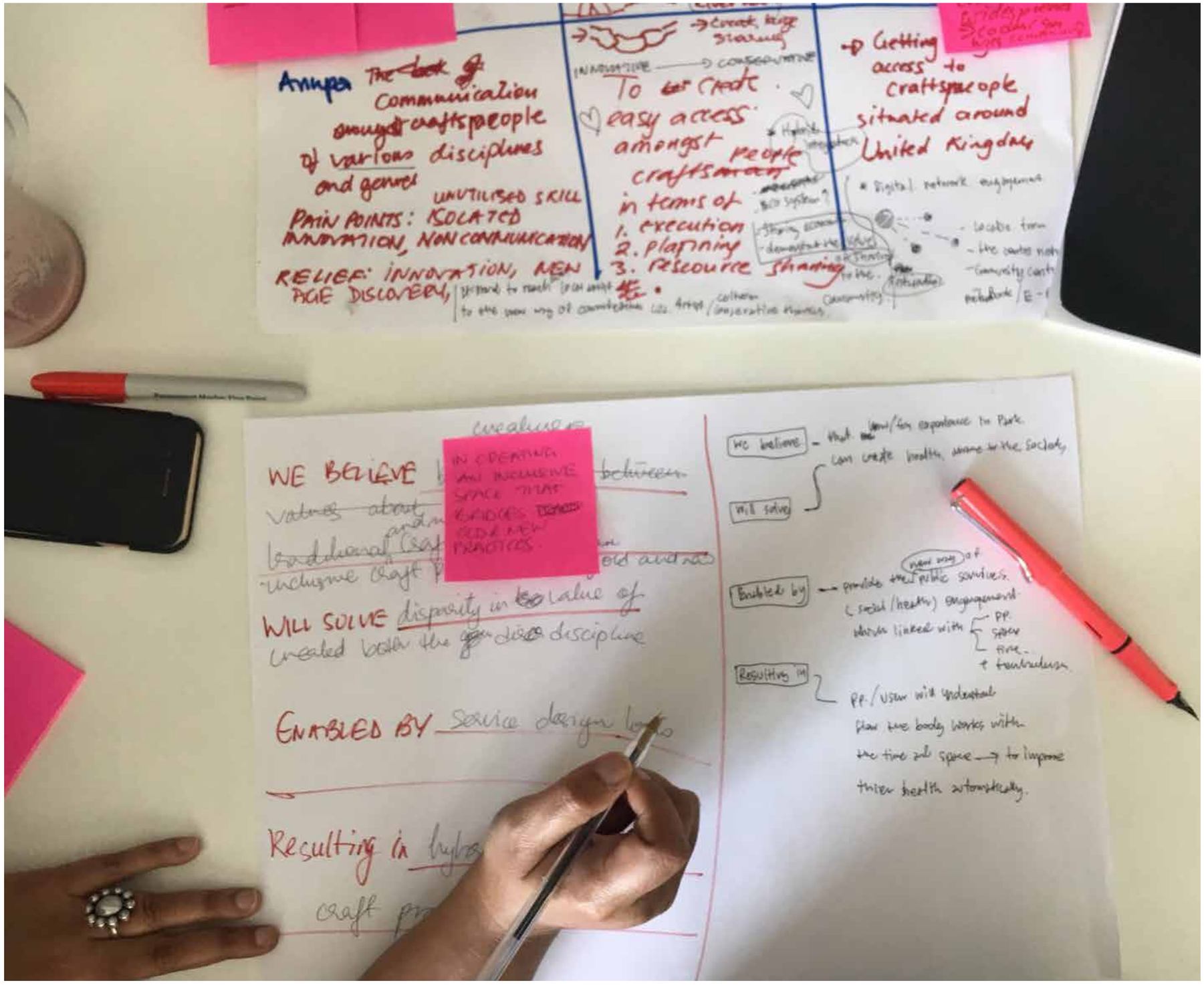
Education needs to enhanced and schools needs to take a more progressive attitude towards craft.

Getting resources and storage have been a task for the participant. She is forever wondering how to manage space.

Fig 2: User Journey



3. Co-discovery Activity



Compiling data and make sense

Stages 1:

By looking at the subject are: communication within the various craftspeople. Pains: isolated innovation and non communication. Relief: Innovation - new page discovery.

To create an outcome: To create accessibility.

How: By looking a regional connectivity

The way I broke down this information was to create a statement which was binding the whole aspect together.

We believe in creating an inclusive space that bridges old and new practices .

Will solve the lack of communication

Enabled by makers themselves.,

Left: Co-discovery activity conducted in class.

Above Left: Conducting Co-discovery activity.
Above Right: Outcomes by affinity mapping. Reference: Britz et all (2010)

4. Insights

01

Generational knowledge and skill transfer are key aspects of this form.

02

Tacit knowledge of learning and **education are getting lost. Today there is focus on design rather than technique.**

03

Craft practices have **develop kinds of thinking processes. Story telling and making narratives needs to be pronounced to show the value and experiences of this industry.**

04

Awareness and value for hand made products are **low.**

05

Resources - Raw material and space are **always in shortage** and **demand. Opportunity to re use is open.**

06

The **ageing population with the craft makers are increasing** while the **new apprentices** are **decreasing**.

07

Shared practices within the craft industry are fostering towards **technological centric innovations by contemporary craft makers**

Empathize

Objectives

- To articulate ways on how relationships work within the craft industry?
- What is the overview of the value in indutsry?
- Build personas to generate an identity of the probable actors of the service.

The "empathise" stage is where the meaning of the insights begin to surface. The discover phase has located focus and it needs meaning making through empathy to create the human centered connection.

There are volumes of data that has been discovered and now with logic and empathy, it needs to be dissected. By sense making, in a driven exercise, matching of the relevant associations takes place, Sangiorgi and Prendiville (2017).

For example, gaps and opportunities have alternative and mixed features. How do you compare and collate insight?.

How can the experience of being a craft makers be understood by the designer?

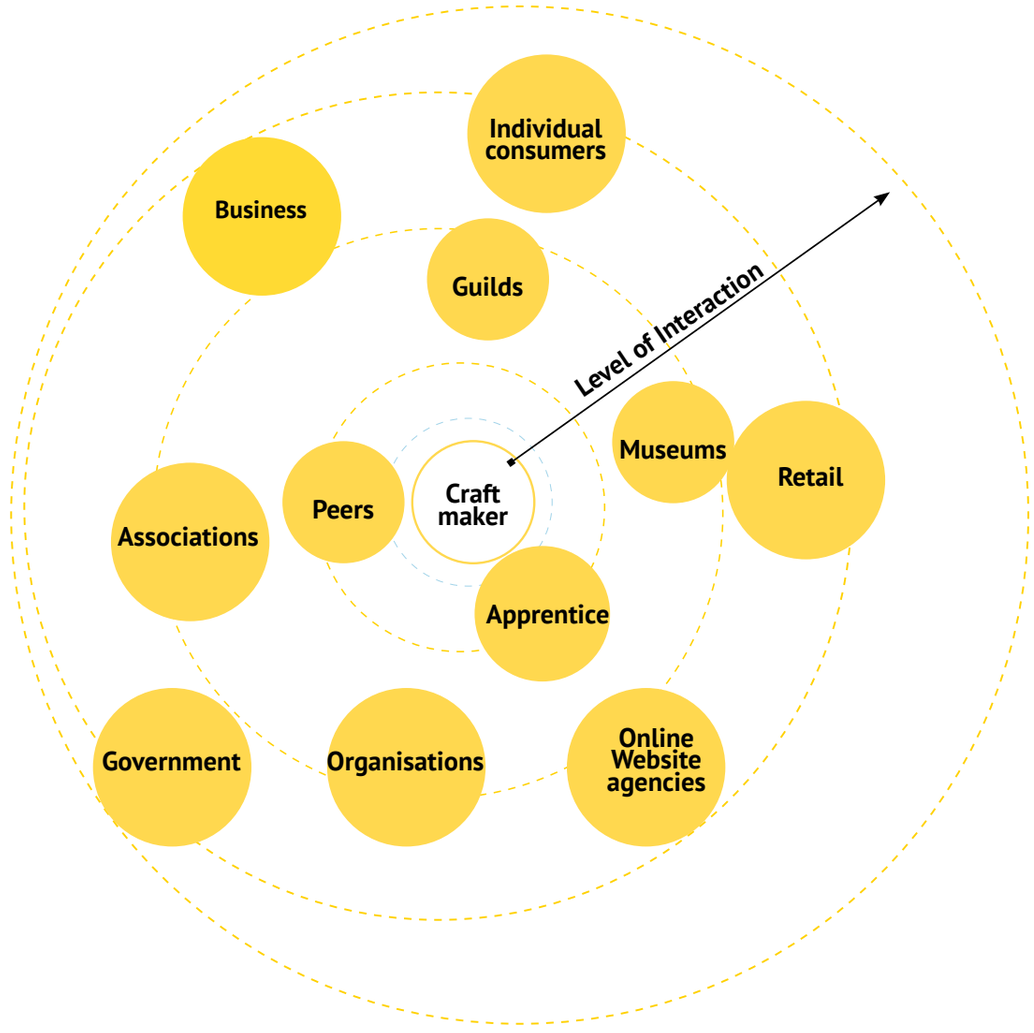
How do I gain value from the time spent with the participants?

Interpret meanings found through research carried, primary or secondary brings authenticity. Emmison, mayall et smith (2013) discuss that one of the approaches significant is exploring visual data. The meaning making made by the use of visual data is by produces value. I have used participant centered methods to build more meaning to build data so I could map them out and decode the visual data.

Tools and Methods

1. Stakeholders Map
2. Business Canvas Model
3. S.W.O.T
4. Persona
5. How might we?
6. Role playing
7. Co discovery tool set
8. Design Criteria
9. Structure co discovery
10. Key Insights Mapping
11. Insights
12. Research Question

1. Stakeholders Map



Reference : Stakeholders Map: Stickdorn & Schneider (2010).

Fig 1: Stakeholders Map

A skate holder's map is a service map that entails a network of stakeholders with in the crafts industry, performing interconnected and reciprocal service.

2. Business Canvas Model

PROBLEM	SOLUTION
• Lack of skill transfer. • Isolated pockets of innovations - no transferable knowledge system. • Lack of awareness and value. • There is a disengagement or not enough recruits. • The aging workforce and the lack of new recruits is leading to the extinction or endangered crafts. • The uniqueness and value of a craft is not be promoted properly. • Authenticity questioned at times. • The emphasis given on design rather than technique now. • The lack of apprentices and opportunities to be mentored by senior craft makers. • The poor networking facilities amongst the makers. • Lesser knowledge of business needs. • Mass manufactured products gaining appreciation due to comfort of price and availability.	• Create spaces for skill share and resource share. • Capture the tacit knowledge to create systems for collaborative and preservation of practices • Foster connections between the craft community and the stalwarts of the craft industry. • Build better commissioning process and opportunities. Funding availability and approach should be enhanced. • Create a hybrid space that accommodates the traditional practices and new age.
	KEY METRIC
	Fig2: Business Canvas Model By using the model at this stage, it helped me structure your project from dissected form to an overview. I was able to analysis user relationships to gain better opportunities and insight. To identify the roles and the necessity and value of each user.

UNFAIR ADVANTAGE	USERS
• Many micro innovations are not turning into macro innovations. • Isolated craft units are not feeding into each other.	• Craft makers - • Traditional vs Contemporary.
CHANNEL	UNIQUE VALUE PROPOSITION
• Commissioning. • Direct. • Business to Business. • Online. • Physical spaces. • Stores. • Events	• Tacit Knowledge bodies within the craft industry have power to build strong narratives. • Most craft practices can convergence to re create newer experiences and meaning. • Traditional craft values can bring value to the newer understanding of craft and technology. • Can be bridged with other disciplines.

COST STRUCTURE	REVENUE STRUCTURE
• Resources - Raw material and Human. • Physical spaces. • Management costs. • Overheads. • Travel.	• Commissioning. • Sale. • Funding. • Crowd sourcing • Sponsorship

Reference : The Business Model Canvas. Alexander Osterwalder (2008).

3. S.W.O.T

Strengths, Weaknesses, Opportunities, and Threats

Strength

- Hand made artistry encourages heritage, culture, design and quality.
- Progressive and innovative form.
- Multi - material centric
- Increase in exchange
- Hand artistry stemmed from one of the main drivers of art movements.
- Adaptable form of " design"

Weakness

- Low business and entrepreneurial appeal.
- Education of craft is on the decline.
- Marketability and positioning is weak
- Awareness of the craft is low.
- Business models are not well structured
- Government Policies are not flexible or progressive enough.

Opportunity

- Use of material resources through innovation and efficiency.
- Build collaborative measures amongst various makers especially during the process of execution.
- Increase awareness craft
- Build systems of social change - sharing skills
- Adaptable to design thinking and trends

Threats

- Both government and business need to better understand to see potential.
- Education system on craft is reaching closure on many accounts
- Risk of Losing investment
- Low economic flexibility

Fig 3: S.W.O.T

Used to identify key variable of the system to gage the attributes that work within the industry internally and how the variables externally contribute to the system.

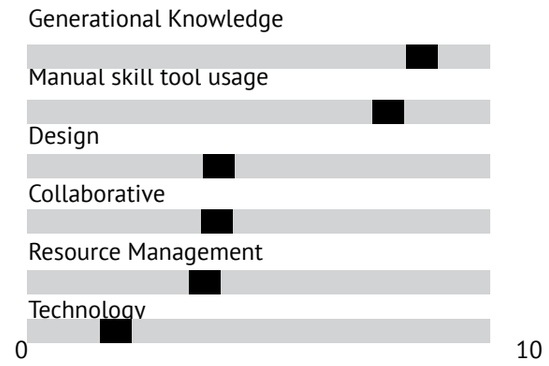
Reference : S.W.O.T. Humphrey (1960).

4. Persona: Traditionalist

Bill Ring | 40 yrs

Needs

- More appreciation and value for this industry.
- Building better skillshare and network systems.
- Locations are easily accessible.
- More preservation of skill and knowledge.
- Lesser apprentices.
- The ageing community of traditional makers are increasing.
- Some skillsets are becoming obsolete.
- More opportunities to access new age technology.
- Needscross industry skill share



Motivation

- Family Legacy.
- Generational knowledge practice
- Learnt through apprenticeship
- Generational knowledge systems.
- Cultural and societal.
- Access to primary source education.
- Execution by manual craftsmanship.
- Awareness to precision and technique is high.
- Mentoring.

"I believe these skills are part of our heritage, as much as the historical buildings and wildlife we seek to protect."

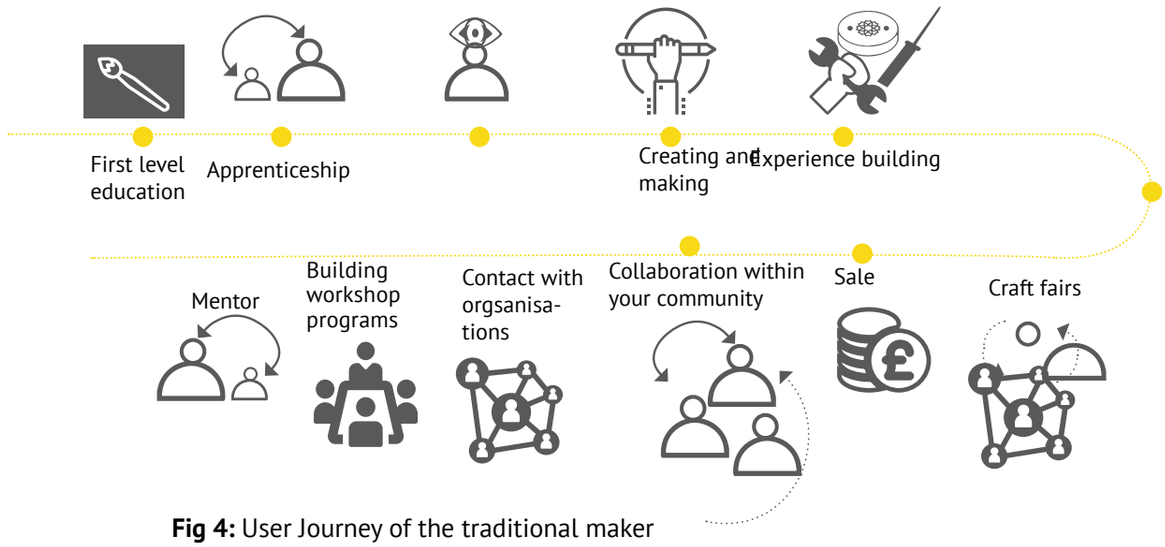
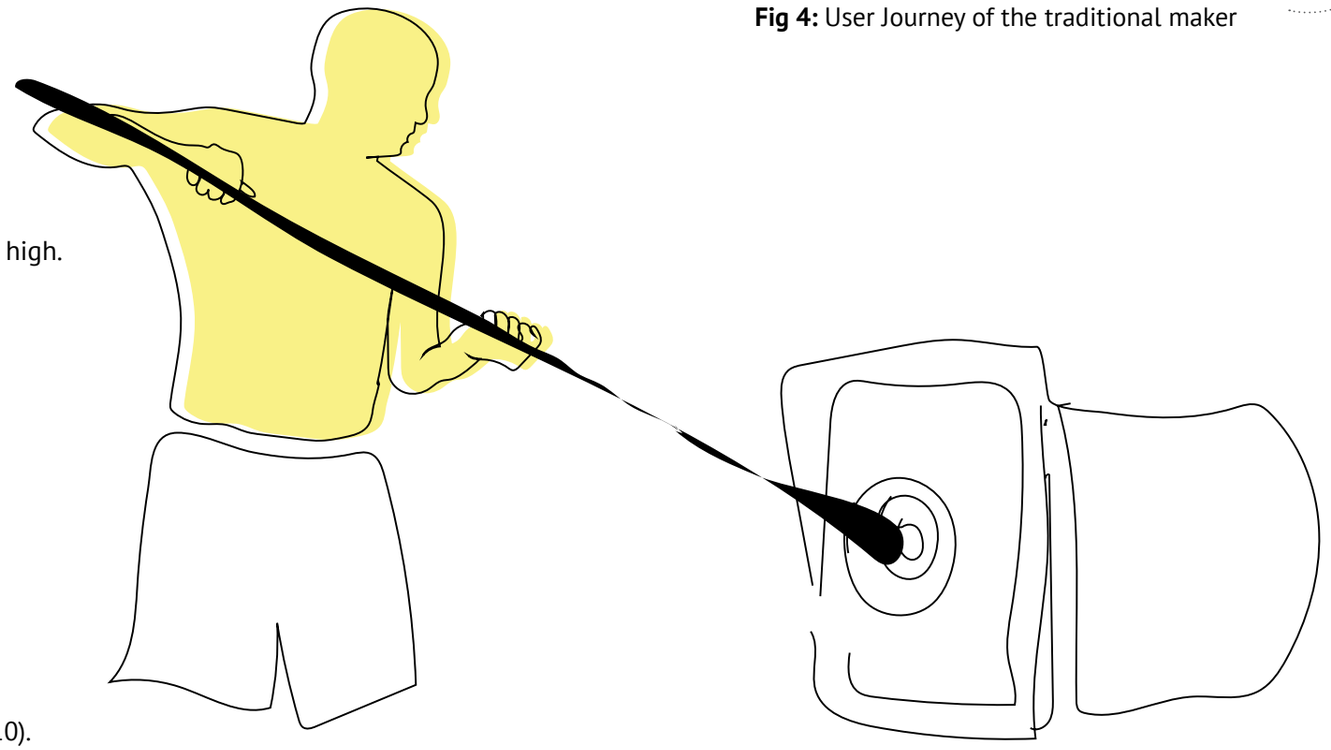


Fig 4: User Journey of the traditional maker



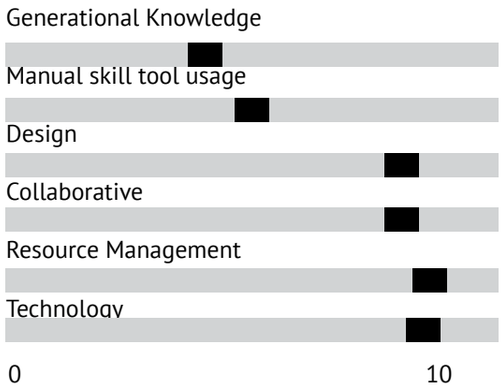
Reference : Personas: Stickdorn & Schneider (2010).

4. Persona: Contemporary

Robert Bale | 35 yrs

Motivation

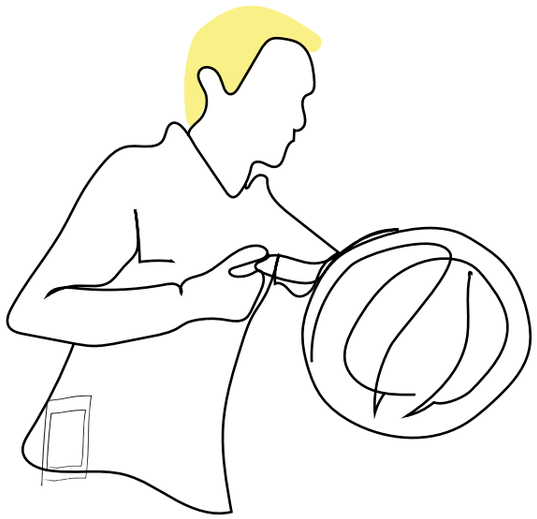
- Academically taught.
- Learnt through apprenticeship.
- New age practices.
- Knowledge systems are collaborative.
- Skills are regularly upgraded.
- Mentoring.
- Open to use to new materials and processes.



Needs

- Connection with the other industry disciplines.
- access to traditional practices.
- Understanding to business needs.
- Using their design craft thinking abilities in a better fashion.
- Make relational behavior more effective.
- More awareness and value for the craft.
- Making the user understand the new age techniques.

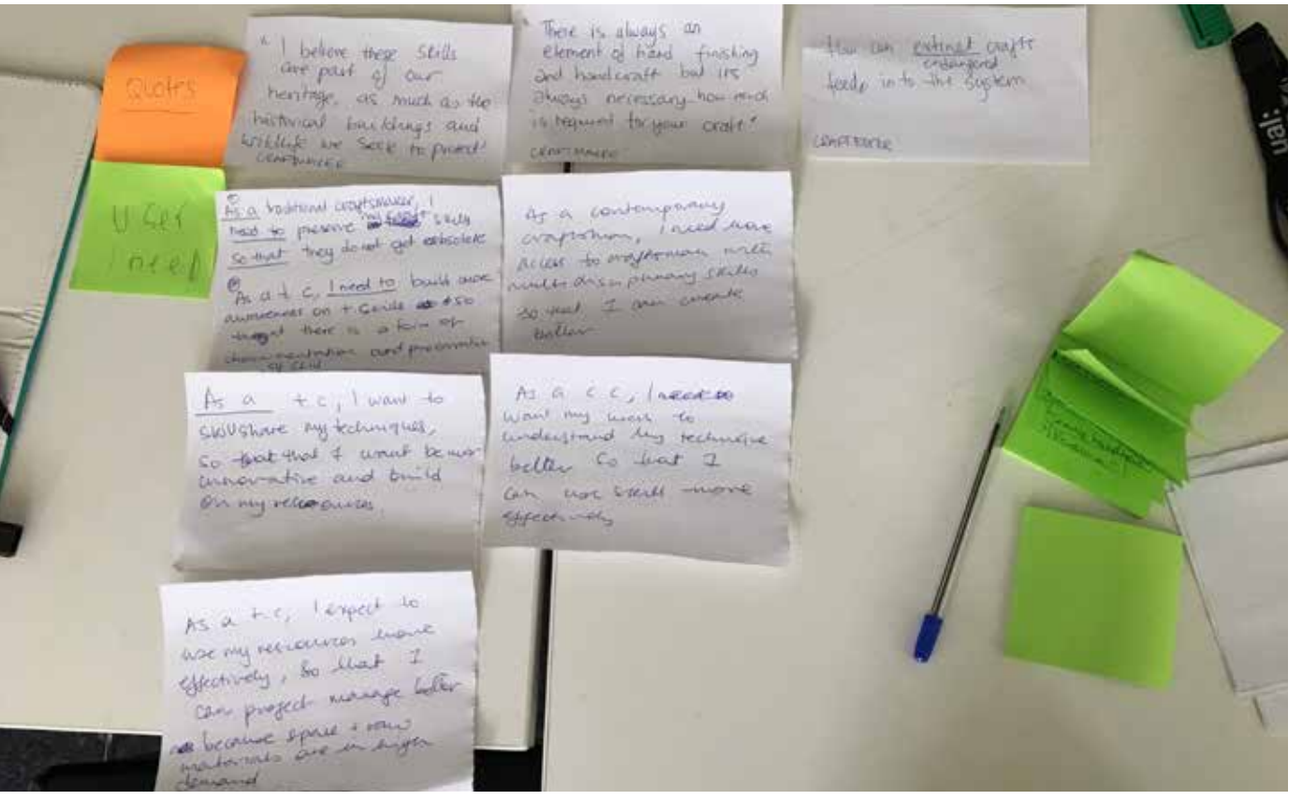
"There has to be balance between how technology and hand made interlink"



Reference : Personas: Stickdorn & Schneider (2010).

Fig 4: User Journey of the traditional maker

5. How might we?



The use of "How might we" format , Brown,(2009) is a way to create the right questions for inquiry. I brainstormed with multiple ideas and narrowed the insights in to a framed question.

I began to look at the quotes that have been said by various users -

For example, I looked at the contemporary personas - "*There is always an element of hand finishing and hand craft but its also necessary - how much is required for your craft.*"

The need of this persona is to be more multidisciplinary and collaborative. The want is to understand more techniques to create more innovation with out being boxed

How might we use better communication and accessibility to help maker create innovation on handmade processes in a hybrid fashion

Above: Image of how might we be tool (2017).

6. Role playing

Name of the event:
Material Spaces: Natural dyeing
By Space 10.

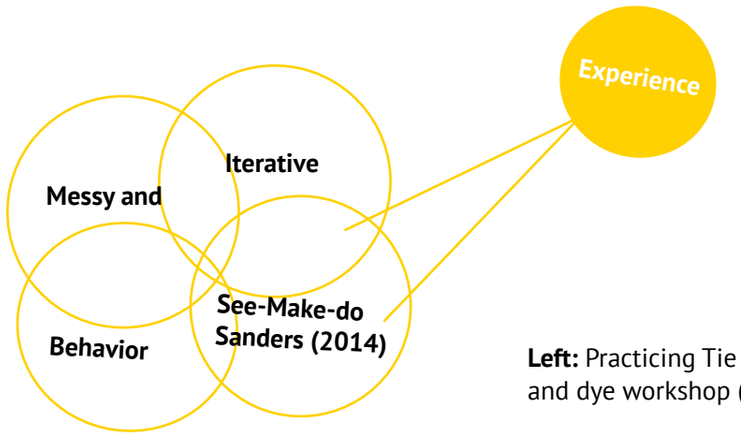
How do you feel like a craft maker? - what are the behavioral patterns? What are the kind of experiences does the craft maker go through.

The tacit knowledge is transfered from the teacher and other participants to me.

The iterative nature of the and dye process and repeatedly perfecting it.

Behaviour and experience - how does the physical space affect me? How do the participants execute and the way the keep manage their tools.

See- make - do (an essential process) for a maker. Sanders and Stappers

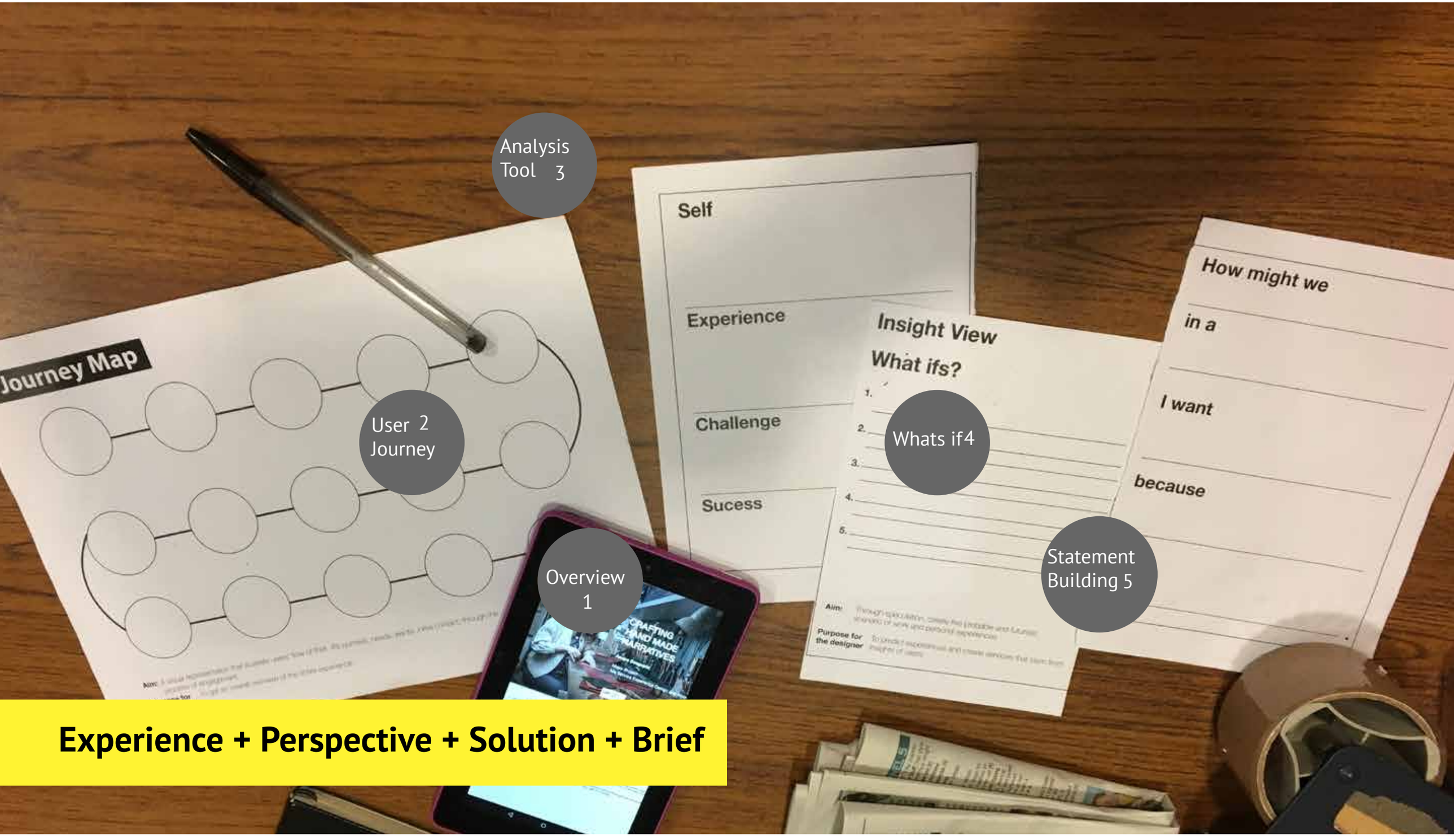


Left: Practicing Tie and dye. **Right:** Tie and dye workshop (2017).

Fig 7: Outcome of role playing

7. Co discovery tool set

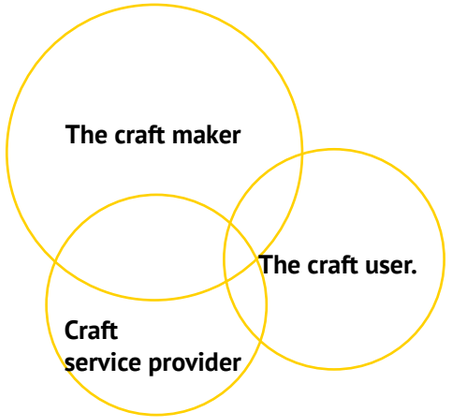
To use as a conversational probe for investigation.



Above: Image of Co discovery tool

8. Design Criteria

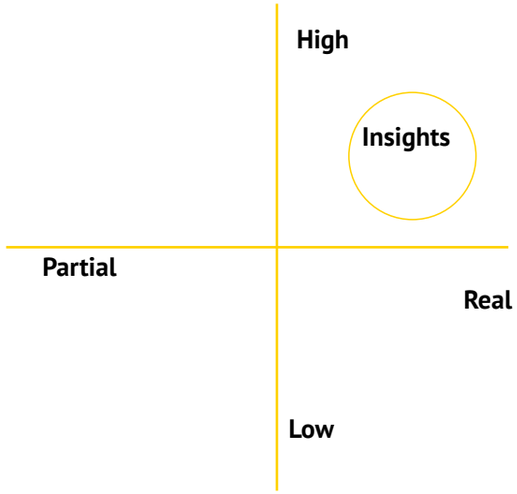
The inquiry and research was yet to be explored. I decided to conducted contextual interviews with specific participants. I identified three users- all interconnected. One aids the other.



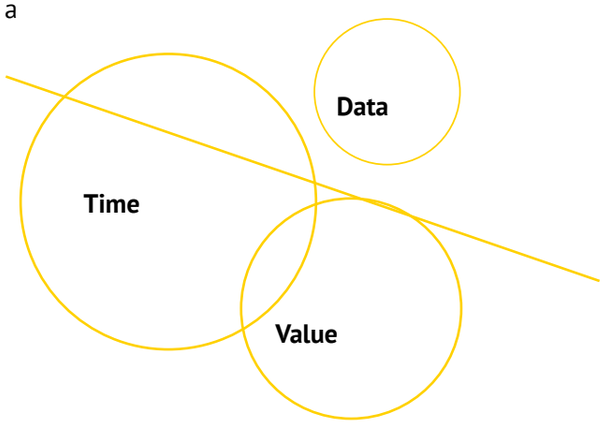
They are in an interconnected web where the success of one depends on the other. The maker needs the user for business needs. The user needs the maker for fulfilling their requirement. The service provider and the maker where they in collaboration with each other promote a collective goal of crafts.

i

To validate the insights I have gathered, please refer to page 39 with the current participants.



3. To utilise the time of the users in an effective way as this a key concern during interviews



Clockwise:
Fig 7: Venn diagram showing the relationship of the stakeholders
Fig 8: Model on Time and value versus data
Fig 9: Matrix map showing the assessment on insight**s**

9. Structure :co discovery tools

Stage1: The participants were given an overview of what my project so there is a level of context to their meanings and understandings.

Stage2: Understand experiences and patterns with the users.

Stage3: To get a holistic perspective by assessing themselves through 4 criteria.

Stage 4: Through speculation, create five probable and futuristic scenarios. Allowing the participant to look at solution

Stage 5: Evaluative and cumulative by defining a small brief to them

Reference : Stickdorn & Schneider (2010).
Bell and Zimmerman (2014)

Insight: This structured method enabled the participants to start the process by making decisions on framed questions.

This expatiated the process between the participant and myself as we did not have to speculate on how the data would be received.

It allowed them to open, iterative and create their own thinking patterns. Thus, making the data collective more valuable and interesting. I saw the participants felt happy while after fulfilling the activities. There was value as I was giving them a structured format which made them feel prepared and productive.

Venue: At the participants' choice.
Duration: 30 hour to an hour depending on their want to be descriptive.

The evaluation of these insights were put into a framework of three parts:

Observation: The additional information by the participant.

Insight: The actual data given by the participant.

Reflection: As a designer, the data that I gathered as an observant.

This process was important :-

1. To see how the data varies from insight to insight.

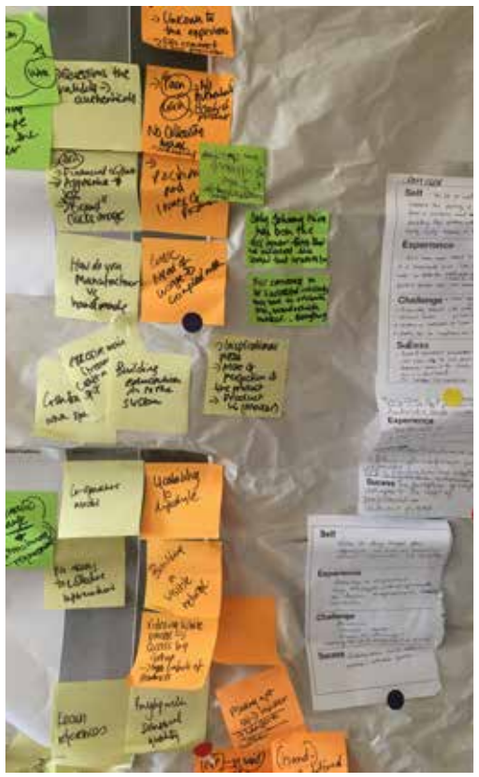
2. To evaluate on a structure which applies to all the participants.

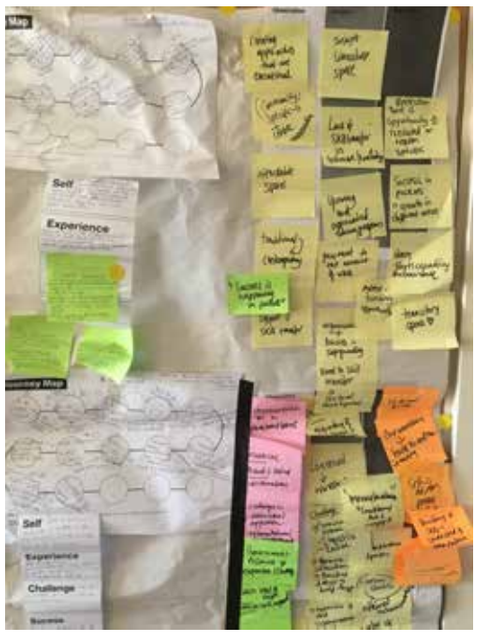
3. To decision and sense make from the data I collected from observation and secondary insight (data inferred by me) and from the participant's data.

4. To differentiate between the above forms of data in a practical way.

Foglieni, Villari and Maffei (2014.p 74) refers to *"systematic evaluation"* as a way to assess the practicality of the assessment if they were feasible and not .

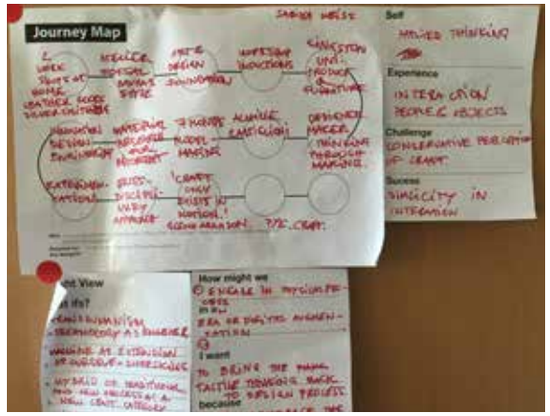
They discuss that choice is a representation of the evaluation you make of a situation. My criteria had to be data driven by the participants but validated by observation and secondary insight.





Above: Insights and evaluation (2017).

10. Participants: Key Insights



Participant 1: Craft Maker: Newage and young maker:

- Focuses on trans humanism technology approach.
- Looking at a tactile approach to design process.
- Wants to go beyond the " typical" value and awareness of craft. Interaction with artifact and object

Participant 2: Craft Maker:

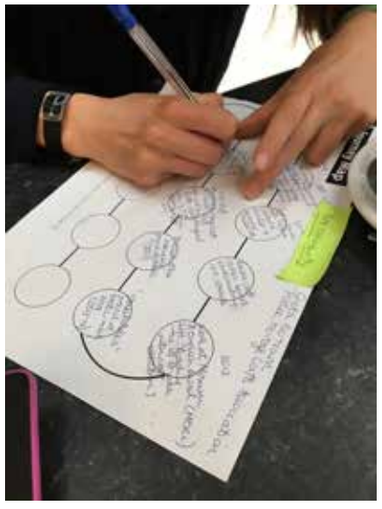
- Believes in exploitative and iterative methods.
- Has learn t and teaches through tacit knowledge.
- Creates her own process for each class or collection and builds new ideas. Storage, space and re use is one of the main concerns.'Self motivated.
- Does her own marketing and branding.
- She uses the word of mouth to promote her self.
- She collaborates with other makers easily and feels its important for her growth.
- Her classes are process and technique orientated and differ with the skill levels of students.

Clockwise: Insights of participant 1. Participant 1 writing. Participant 2 speaking. Participant 2 writing insights. . (2017).

Participant 2 writing insights. . (2017).

Participant 3: Service provider of a well known crafts agency.

- Ceramics is prosperous industry.
- Skill sets are different
- The members work as a cooperative, headed by the members.
- Membership is on voting by other members and skill level.
- Packaging is a huge issue. The awareness about ceramics are growing.
- Great response at shows.



Participant 4: Service provider of a well known crafts agency.

- Successes in pockets
- Traditional form of crafts is surviving in difficult.
- Lack of value and authenticity.
- There is a disparity in recognizing age old techniques.
- Huge number of crafts are becoming extinct.

Participant 5: Service provider of a well known crafts agency.

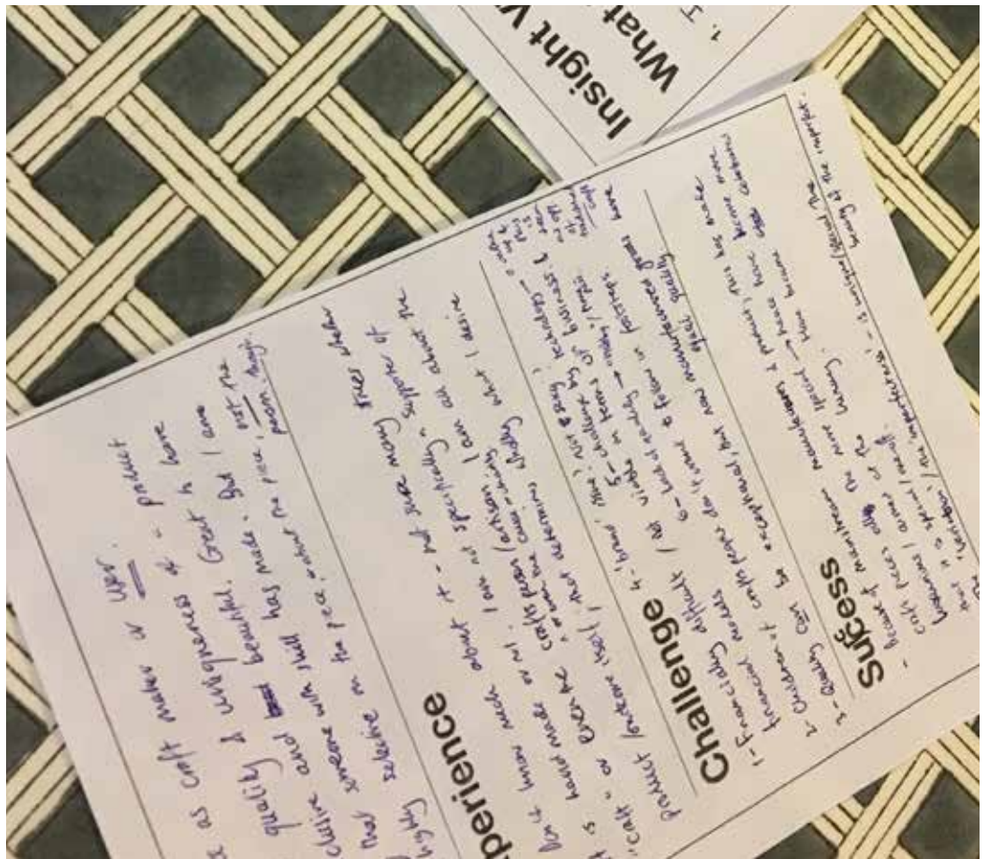
- Crafts is at the innovative threshold.
- Technology and crafts needs to be married together.
- It has to be lifestyle specific.
- The positioning has to be of a new age maker.
- If crafts are extinct, they need to be re-contextualised.

Participant 7: Craft User

- Very specific about the quality in the craft rather the maker.
- Skeptical on how authentic the product at times
- The craft maker has to be face of the crafted product - the individual and the brand.
- Would like to a visual photo discussion between with the maker before buying.

Participant 6: Craft User

- Appreciates craft at the makers level.
- There is value which is appreciated.
- She doensot know where the events are happening
- She would like stories about the products.
- She said that there has to be visual dialogue between the maker and buyer.
- Better selling displays.



Clockwise: All participants focus on writing**. Right:** Participants focus on writing. Participant smiling.(2017). Close up of insight page.

11.Insights

01

Build and share the narratives of **storytelling and story making.**

02

Successes are seen in **small pockets.**

03

More **validity and authenticity** in craft products.

04

Make craft makers as **maker, thinker, face and the business** entrepreneur.

05

Traditional processes to **hybrid spaces.**

06

More **tacit knowledge explorations.**

07

Space and location as resources are rare.

08

Cognitive development Collaborative/ skillshare and knowledge upgradation.

09

Structured design thinking approach can transform the maker in to an effective executor.

10

Importance to **education in craft**.

11

Making **workshops and classes** more **effective.**

12

Making **craft more relevant in current context** .

12. Research question 1

How might we create a service that helps craft makers generate value from their existing knowledge banks and create new hybrid spaces?

Define

Objectives

- How do you evidence, validate and create the design solution that matches the aim and objectives,

The previous stage has a build platform with a reservoir of data which is ready to be questioned. A framework for developing a problem area has arrived. The validation for all the problem areas is important before you set the final design frame so one can get importance and priority and requirement.'

The insights will be furthered by validating them. A codesign activity will be devised to see the validity of these ideas with a focus group of craft-markers. The gains and pains of the ideas along with a co- creation workshop will lead a well defined service concept with real time users. This is a beginning stage of an iterative process areas is important before you set the final design frame so one can get importance and priority and requirement.

The codesign workshop has lead to a series of insights mappings which has resulted in the " IDEA". Moore(2013) indicates the importance of constant specific analysis of objectives in a project. He says that addressing objectives. He encourages at stages to guide the designer and to be on track.

Tools and Methods

1. Co-design
2. Insights mapping
3. Overview of insights
4. Research Question
5. Situation Mapping

6 Relationship situation map

7.Initial Ideas mapping

1.Scope and Focus

Consolidating data from a larger perspective

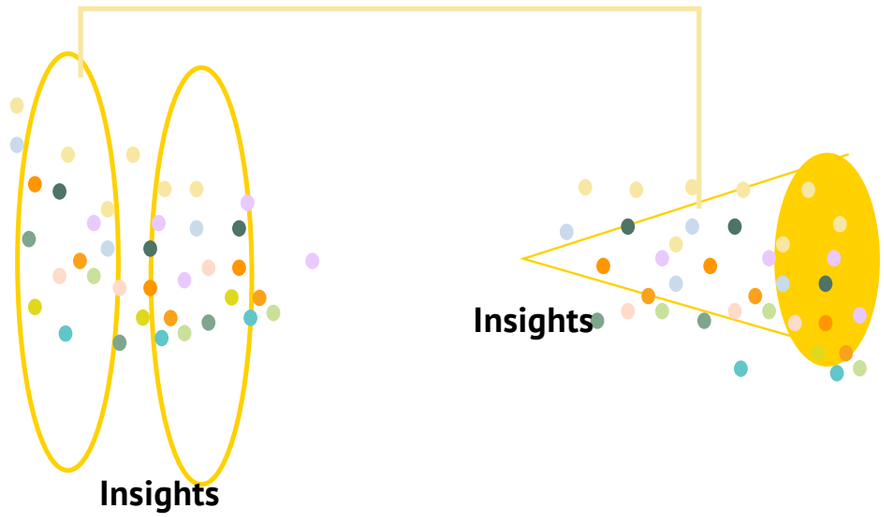


Fig 1: The shift in focus was necessary at this stage because I was looking at craft from a over all perspective. There was no specificity in the approach. It was important to look at one kind of craft to see the key insight at close. Look at possibilities of piloting it and then re adapting it to other context in craft: form or region.

Unfired pot. (2017).

Potter's wheel. (2017).

2. Why Pottery

Personal interest:

Pottery as an craft form has always fascinated to see potters mould their clay lumps on the wheel. The whole act is like a performance piece. Pottery is a lifestyle product so the experiential use is more than any other craft.

Viability:

The Radcliffe Red List of Endangered Crafts(2017) has titled Pottery as "currently viable."

Access:

The information availability and access to potter was the most apparent. The number of craft fairs that take place are plentiful. NCECA Journal, 2010 says that there in growth in 25 percent in the undergraduate members across all levels in Uk.

Popularity:

Stroke on Trent website discusses the substantial increase in their production and authenticity. There have been various companies such as Wedgwood, Churchill and more than have created a mark on the ceramic industry and also powered the relevance of "60 Made in England".

They said over "300 companies employ over 7,000 people".

Visibility:

Major pottery shows like the The Great British pottery added to the interest.

Opportunity:

Research shows that there has been a upward climb from £125m to £181m in the year of 2009 and 2013. This was almost 45 percent increase in profit

Relevance:

The British government has a significant chapter on import and export on Ceramic. This is probably to due the sheer transactions within this field.

Given the above reasons, it was importance to probe in to an area which has some much potential and value. The level of promise in a makers journey needs to be investigated with amount of gaps and challenges a sector faces to develop a solution that which works in totality and approach.

Unfired pot. (2017).

3. Co design

Poggenpohl and Sato (2009) discuss on how important it is to involve the key user in the design process. The need to explore with the potters was important at this point. By building validations with the key users, the process was becoming more user- centered .Furthermore, advocating for the involvement of the service users as an essential part of the design process for a service they will use.

I contacted the Southern Ceramic group and was privileged to join them at an demonstrative workshop on ceramic techniques for the members.

Sanders et all (2014) discusses how effective it is to first focus on a core subject which can be developed further through the course. ie workshop to build new directional opportunities and understand priorities.

The main core idea of the codesign activity with the craft-makers was to identify key human centered values and their priorities regarding location, identity, network and future ideas.

Therefore, this would me help identify new relevant directions for a potential service by building scope for innovation and giving the users a voice.

Setting:

The participatory session will taken place at an member's potters workshop, at Angemerig, which is a yearly gathering where the potters explore various methods as a group activity.

Previous page: Clockwise: Unfired pots. Conducting a session with the potters at Angemerig. Potters working on an activity. (2017). **Above and side:** Codesign tools at Angemerig. (2017)

Brief given:

The mandate given was that the activities had to very simple and "not fancy". The participants would be free to join when they are idle.

The makers would be analyzing, executing and in conversation so the tools had to be communicative, uncomplicated and quick to execute.

See appendrix for details of tools.

Unfired clay items. (2017).

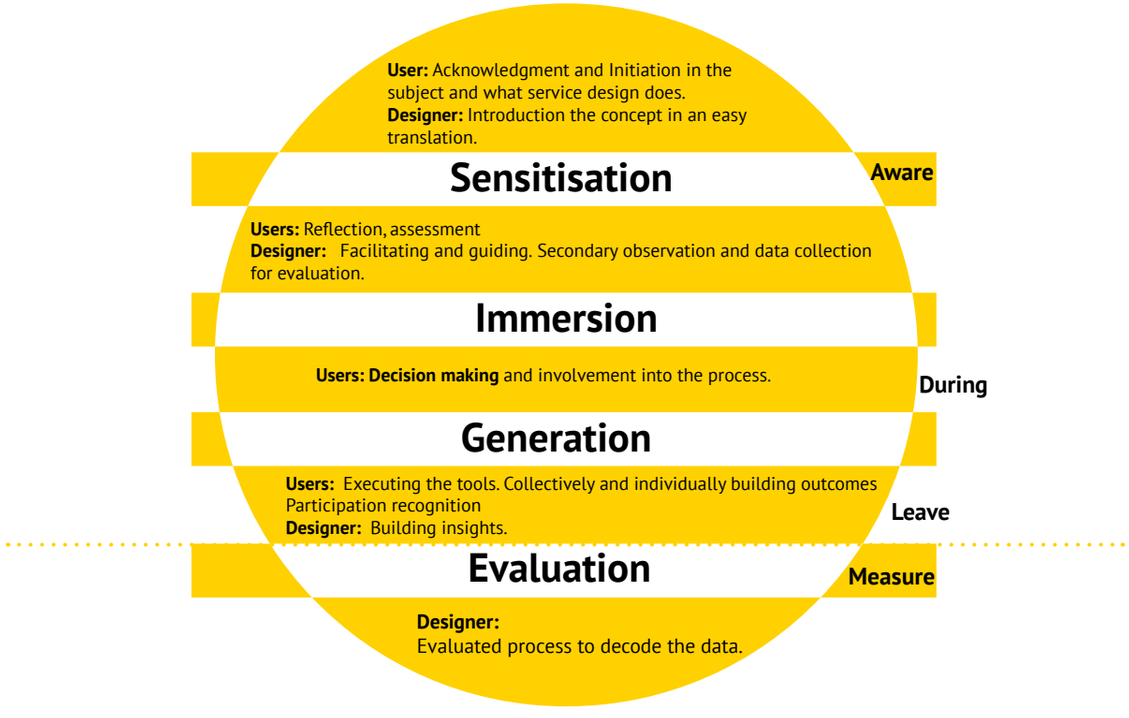


Fig 2: Codesign workshop framework: Inspired by Sanders and Stappers (2014) Herr & Anderson (2005)

Community specific Region Location Clusters Traditional/Contemporary makers

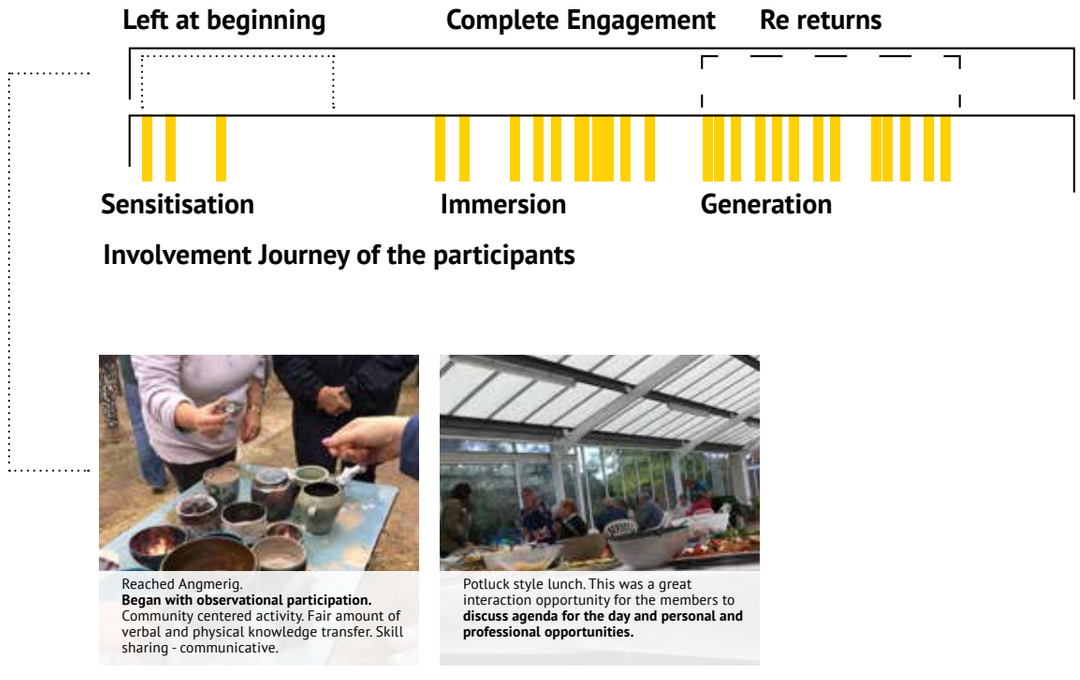


Fig 3: Codesign Journey

The structure of the codeisgn framework was inspired by Sanders and Stappers (2014) on a few accounts. It was predetermined with specific tool usage and techniques of them would be used. However, it was open ended as well.

They says that the participant have initiate a level of understand before they engage with topic by "sensitizing" them. This allows them to connect with their past associations.

The scenario contextualisation allowed the participants to immediately connect with the persons as craft makers and think of their relationships with the subject - if they are traditional or contemporary. One of the users said - " I didnot know I am all this - I am"

Sanders and Stappers talks about "immersion"as a way which induces the participants to execute the given tasks. The immersive process of th codesign was semi structured. They started to verbalize the instructions at first.

Their view on generative tools is iconic. They say that "think - see - do". This kind of process is very important for the makers because it can replicated to their experience and behaviour. The moment the makers began understanding the value and objective, there was a level of adapting and re creating.

It was actions that facilitated but in unobtrusive. The tools used are:- (please refer to the map): Location Mapping, redefining the stakeholders, priority mapping and matrix map.

The evaluation method was inspired by Herr & Anderson (2005, p. 54) in Salinas, L (2016) where they say that "Democratic validity" assessing criteria who represent a multiple viewpoints. There were over 20 participants at the activity. Process validity - has value and authenticity. The tools were inspired by industry based practices and some tried earlier at the co discovery phase. The structure of evaluation was based on three criteria from a designer's perspective after considering these two points of reference:

The way the evaluated the insights were mapped for all the tools was similar to the co discovery session. Please refer to

1. Observation 2. Insight 3. Reflection. Please refer to method use at co discovery tool set: p.52

Clockwise: Decoding Data. Codesign session with the potters at Angemerig. Potters with participation sticker. Potters in Discussion. (2017)

Main reflections:-
Iterative process making - The makers engage in to constant discussions and they constantly adapting their physical process.
By giving the co users, a participant involvement sticker. It gave them more value and enthusiasm to join.
Systematic documentation is barely existent as these processes or ideas are not recorded in any way.

There is a high level of trust amongst the makers. The image above shows that a man is picking out fired artworks from semi flamed pit. The balance of that man depends on the two men who are holding him with a harness. The kind of solidarity is a rare quality.

4. Insights - codesign

- Variety in skilled techniques but there is lack of documentation.
- There is a lack of opportunity knowledge banks.
- Collective body of potters - solidarity
- Less value in craftsmanship
- Education needs to be more acknowledged by giving students and class of craft more attention
- Better ways of transmitting knowledge to younger potter or students.
- One narrative into another - preservation and documentation
- Location and space - not a barrier - How can they use their opportunity as a success.
- Cognitive skills - technical and tacit knowledge
- The need to find skill building and sharing.
- Governmental support and polices are missing in their process.
- They have specific ways of executing and techniques - need to be enhanced.
- Designing thinking skills needed.
- Excess of space.
- Trust, faith in conducting high risk activities and communication.

Stage	Activity		Description		Observation	Insight	Reflection
Sensitisation	Scenario Contextualisation Reference: **Schneider and Stickdorn(2019)**		Acknowledgment and Initiation in the subject and what service design does.	**Generation**	The first contact point gave the participants a brief overview and the profile of users I was catering to.	The participants were able to recognize a similar setting. It let them make their judgment and allowed them to set the tone with own perceptions.	Amusement. Generated conversations of who they are and how they are viewed. Discussion on contemporary versus traditional.
Immersion	**Location Mapping:**		Identify the place of orgin and where would like to travel to find probable opportunities.		It gave them a sense of bearing and placement. The participants started to draw regions not located on the map.	Most of them choose London and their peripheries. They also chosen overseas location but was concerned about the cost and lack of opportunity. The reasons for good quality resource and clusters of makers.	Sparked conversations on collaborations and willingly to explore now. The need to have a workshop and tools at close proximity was a concern.
	Redefining the stakeholders Reference: **Design Flanders (2012)**		To re assess the current stakeholders and see how they are in contact the map and if they are any new users.		Discussions on the importance of users networks.	The main users: Other makers, business venues, organizations. However a new user was added which was education. Close proximity to students was very important.	Most makers, executing at different times, felt same: that education was over looked. The reason a holistic approach to education in craft at younger ages was imperative.
	Priority Mapping		With given variables which was most importance to least important.		The requirement was based on the physical geographical location. A turning point for the project.	Raw material, physical work, collaboration, discussions and design ideas are the main points.. The least important points were storage, tech upgradation and semi mechanical	This was a very task because it made the reflective on their journeys as makers and see how the environment affected
	Matrix map: Reference: **Bell, Masaoka and Zimmerman(2010)**		Identify values: in how he maker saw themselves-how they e		Valuable conservation was very one	Recognising the value of craft. Building effective resource point. Easy collaborative and need for opportunity.	They left it was an important space because they could identify the wants and needs clearly. It was a space to share their views in collaboration with each other or not.

Touch points

The co design tools

Contact details cards

Stickers for participation engagement

Codesign Map

"Codesign is about designing"with"rather than "for" people in order to create shared value."

Verschoor (2015)

The southern potters are accustomed to function as a collective body. Research from my past insights have shown me that potters circulate in groups or they function in various hierarchies of tutor and students.

Left: Cleaning the residue from the cleaning process. **Right:** Potters showing the outcome. (2017)

4. Overview of the insights

After the comparison between Londoners and South potters there are similarities between them.

1. The ecosystem of this pre existing system of pottery community involves;

2. The context of the crafts,

3. The service system functions - south potters have education has as their main users

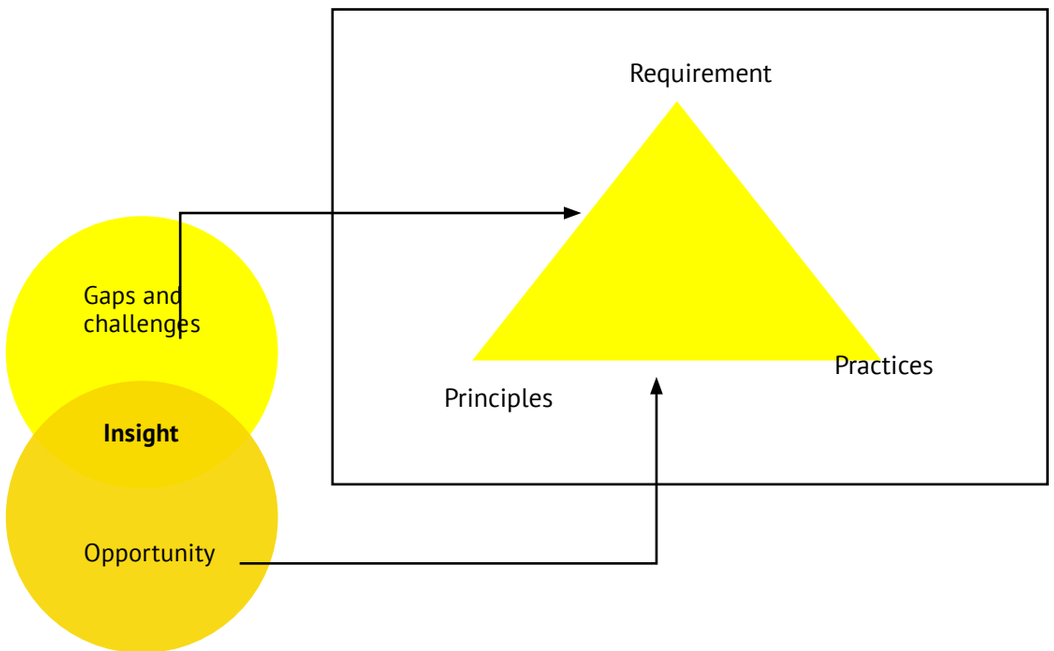
4. The profile and relationship of the actors, process methods.

5. Gaps and challenges.

I could come to this conclusion addressing the duality of insight and value mapping with gaps and challenges at every phase.

The shift in insight value mapping was a defining shift. However I feel that this space, as seen below can be seen as a wicked problem by Rittel and Webber(1973) where viewing a gap could be challenge and vice-versa. The gap of one region can be looked as an opportunity of other. Craft makers work individually and differently face a few problems not universally which can be seen as opportunity for the other . Nesta says that their finding tell them 88 percent of the crafts industry are individual makers. They are located at regions and sectors but function as clusters.

The model defines how gaps have been defined as opportunity. Han(2010) discusses how gaps can be defined into specific frameworks, approaches and experiences. The requirement would be the needs, resources, space, collaboration, skill sharing, opportunities of the makers. The practices would be executional techniques an processes they use and the principles would be the philosophies or approaches they use.



5. Conclusive insights

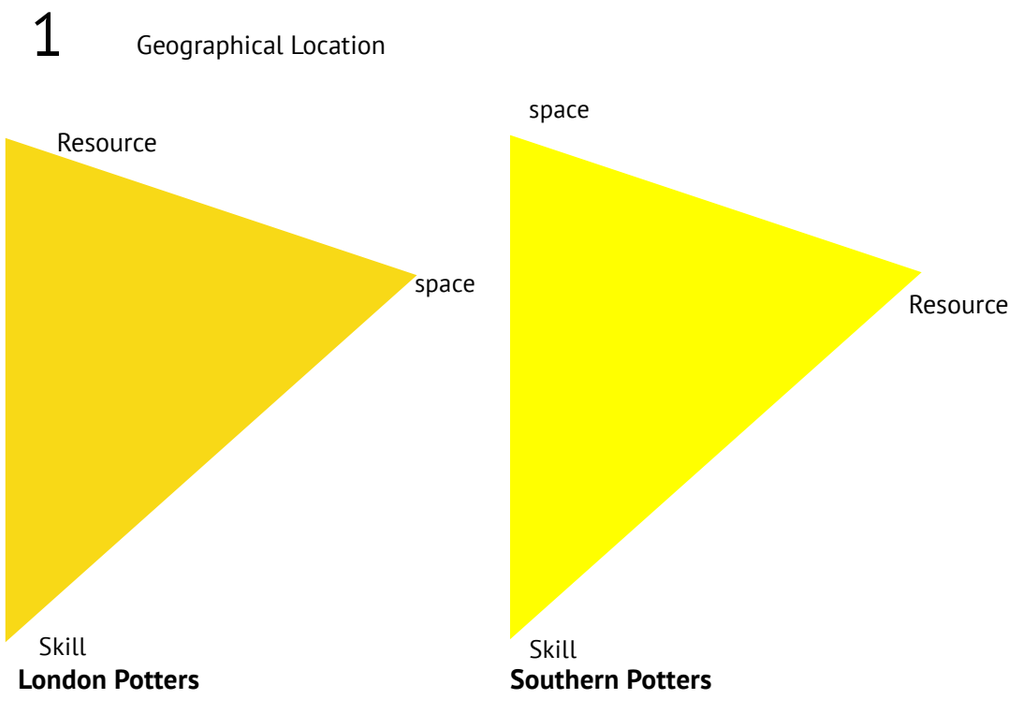


Fig 4: Opportunity versus gap

The user research throws light on how the gaps and challenges can be very specific to a certain region of potters due to their location or it can be universal context that affects of them.

How do we define the problem area?

We can assess a gap of one area and match that with an opportunity of another.

London potters have more advantage in resource and skill than the space while the south potters have space as not an issue.

This was a key realization that geographical location is key to building a service and the levels of opportunity and gaps might be the same however the level of intensity would be different.

6. Research Question

How might we create a service that generates opportunities and value for potters to transform their current needs and gains into successes?

7. Key Values

Opportunity availability is one of the major concerns amongst potters which has inhibited them from reaching their capacity.

Lack of knowledge and approachability in other locations, England or overseas.

Location access is a major hindrance or opportunity. London potters face the lack of accessibility to the land and workspace due to the sky rocketing prices on property where most potters living in the south of England donot view space as a barrier.

8. Relationship situation map

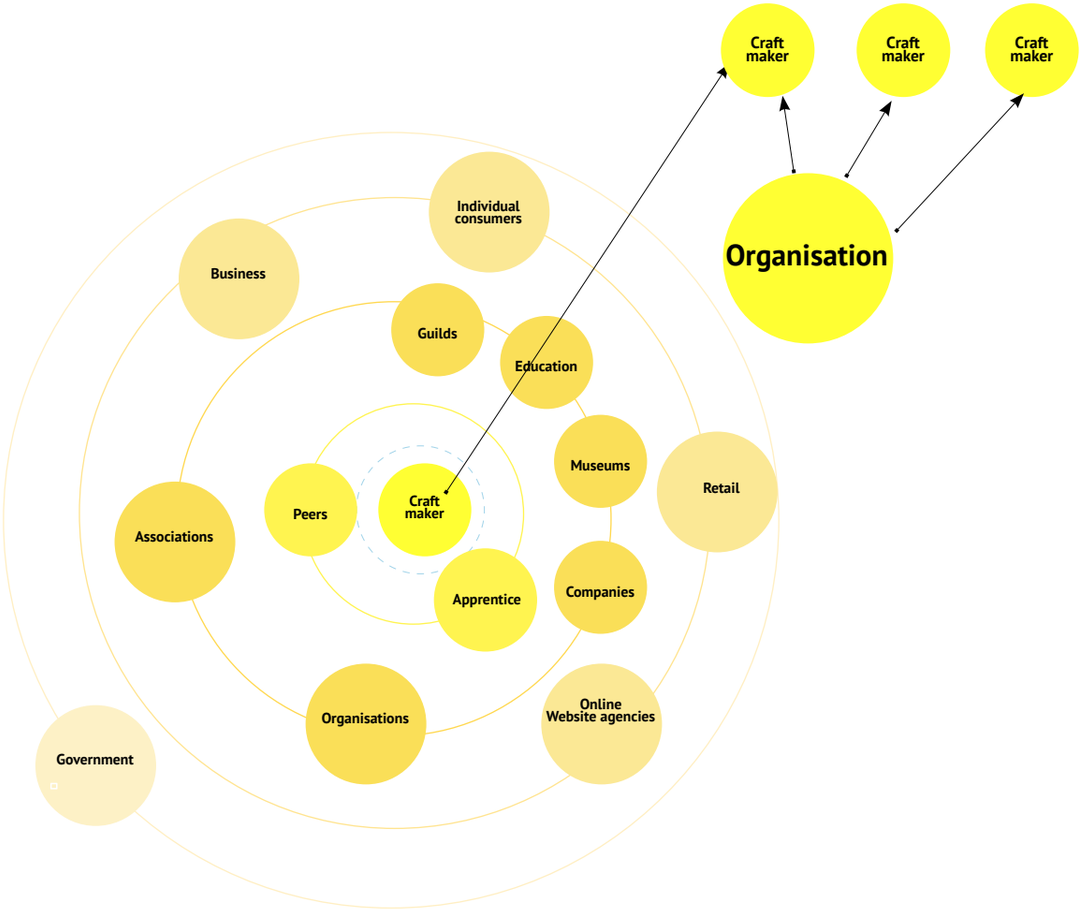
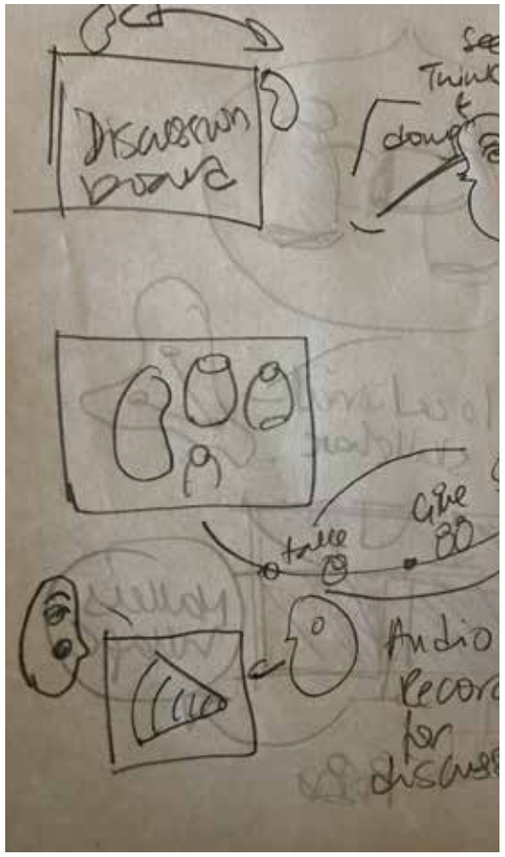
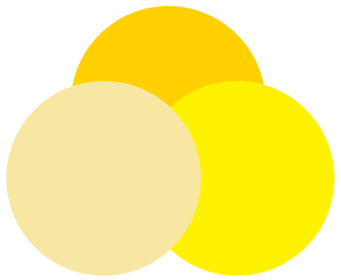


Fig 5: The service network is functioning as a main body. Each body then functions as separate nucleus and then function as cluster, governed autonomously or with an organization.

9. Initial Ideas

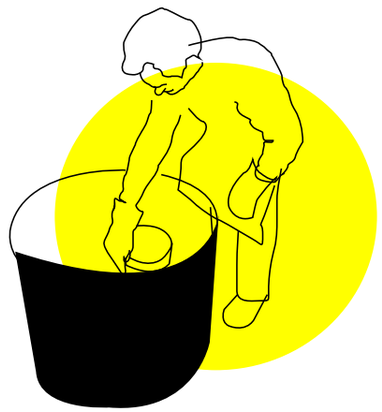


Left and Right: Initial sketches. (2017)



As a co-designer, I want the idea to engage participants as the Stappers and Sanders (2014) four levels of creativity - doing- adapting - making .

Hybrid platform of physical and digital experience



Ideate

Objectives

- How do you evidence, validate and create the design solution that matches the aim and objectives?

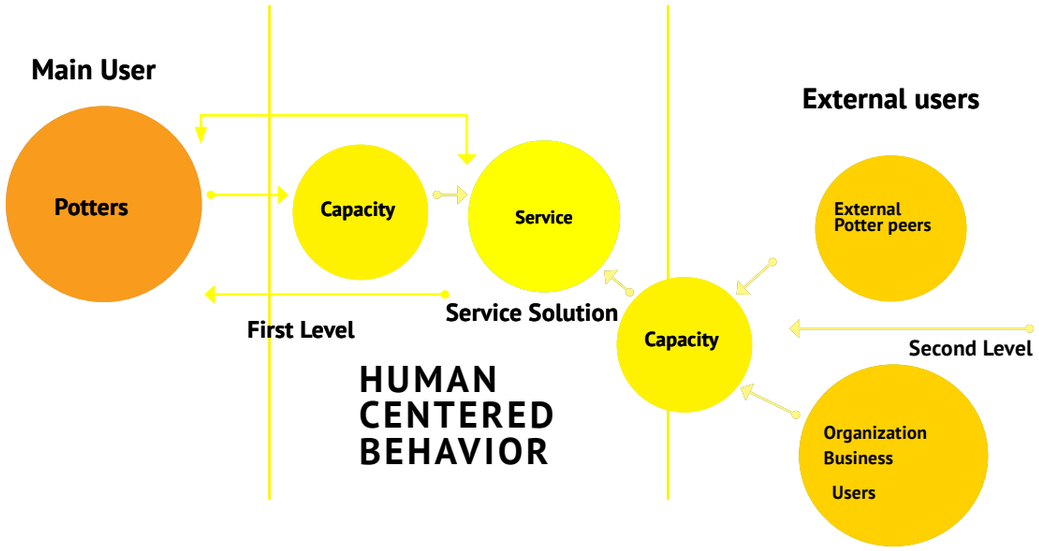
A framework for developing a problem area has been set the participatory sessions. Manzini (2015) using tools and their methods is very important as it helps to gain the insight and validation. This is important for the creation of the concept to the finalization of it.

By developing the service that has workable outcome is how this stage was explored. It is bringing th tangibility of form in to the existing research.

Tools and Methods

1.Service situations scenario
2. Service Concept
3. Rationale
4. Requirements
5. USPS
6. Basic Ideas
7. Scenarios
8. Skate holder's Map
9. Service Blueprint
10. Relationship Mapping
11. Personas
12. Personas
13. Service Journey
14.Business Canvas Model
15.Pre-post service model
16. Benchmarking
17. Outcome
18. The service
19. Cards
20. User activity encounter points
21. How does it work
22. User Flow chart: Digital Toolkit
23. Digital Toolkit
24. User Flow chart: Digital
25. Digital Toolkit

1. Service situations scenario



A variable which is a skill, resource or mores o a criteria that needs to be used, changed or given.

The key user of the service are potters who will be the intended target audience. The first level of service begin when main user of utilizing a capacity.

Capacity are capabilities or abilities such as skillsets, resource or any that they have to use within the service.

By using of their capacities, the key user can either use it within the service as an asset to navigate through the service or use it to communicate or exchange with the external users.

The service also allows the external users to contribute their capabilities to the service delivery by making it more inclusiveness and sustainable.

The relationship therefore focuses on the primary stakeholders of the makers radius to increase the flow of co-creation, financial fluidity and shared practice led processes.

The service can function with one region of potters or others. They can work individually or collaboratively to use the service by co creating or sharing their perspectives and outcomes in a close proximity.

Fig 1: This the overview of how the service will work amongst the various users. They will differ in the importance and service behaviour of the engagement.

2. Service Concept

A comprehensive and transferable physical and digital platform that aids the potters or ceramists, traditional or contemporary, in the United Kingdom in their pre -post executional and creative process by aiding them to think, ideate, develop and disperse their journeys in craft.

3. Rationale

The core principles of the service are :-

1. **Adaptive and generative process.** It allows the potter to execute from the past and present practice methodologies to generate, reflect and evaluate for the future. This is showing that the potters that it is specific to them and effectively create opportunities for their intended audience.

2. The need to constantly involve the **experience of the material** with thought is an important. Karana, Pedgley and Rognoli (2013) explore how material experience attributes to the sensorial and product outcome. The integration of touch and sight that trigger a certain kind of sensibilities is in intrinsic practice inherent to a craftsman. A potter;s journey is highly dependent on the vitality and physical intimacy with the materials.

3. The service needed to be **executional** as well **reflective and evaluative**. The completion of a service only achieved when the maker can measure and assess their involvement. Tools are provided so that maker can evaluate their work, business or their positioning. Decision making abilities can be assessed through the evaluative priority list which is a list board. It can be customized in situations.

Foglieni, Villari, Maffei (2014)talks abouts systematic evaluation in projects to determine what can the viability of it. The more feasibility the outcome is, the better chances are there to be replicated and reproduced.

4. The potter is prompted to use **convergent** and **divergent thinking** process to that focus and explore alternatives.

5. By building around the human centered needs and opportunities of potters, allowing them to **view and position themselves from multidimensional positions** so the role of the makers changes from maker to the brand to facilitator amongst makers. The service allow the maker to create and adapt situations through design.

Fisher(2002) talks about the inter changing roles from passive to active. He further says there is friction when is action if forced. The system allows the maker to use any role at their convenience and choice.

6. Juxtaposing the **craft of play with craftsmanship** was a key way to introduce the idea to the users. Tim Brown, in his ted talk, discusses the important to have child like emotions of amusement, happiness, embarrassment because it helps design better and delve into taking risks.

Inspired by the philosophy of The LEGO® SERIOUS PLAY which is a way to prompt users to use imagination, creativity practices, shared visions and problem solving mechanisms. Using the idea of adult play, the service uses the simplicities of thought, execution with play.

4. Requirements

Objective

To generate a new thinking process that the makers can choose to adopt, adapt and contextualize this process in building their innovative framework.

To use the form of 'PLAY" to engage makers to utilize an reflective, educative, creative, active yet fun way to think, ideate,develop and disperse their ideas.

To help demonstrate to makers that using a comprehensive system catered to their needs is a building trust, validity and better workmanship in their industry

To create a design led system as a step by step guide that supports the maker at every point.

Value

The value lies in how the relationships within the society. The maker is more self sufficient and independent to execute creative and business needs by getting access to an holistic system that caters to both these purposes. The system is inclusive which aids the makers and his/her periphery.

Outcome

A transferable digital and physical system works on two levels.

1. The toolkit comprises of physical set of information cards which were a series of tasks that will help the maker to effectively think,ideate,explore, develop and disperse.

Alongside, the maker receives a template top place this cards inorder to execute the instructions. There is a priority list which helps the maker summarise and organise the cards which being executed.

This whole system is found digitally to enhance the experience and to provide accessibility at any given point, communication with other collaborators and actor as a constant guide at given point.

2. To create an inclusive digital platform and support the maker in terms of creative,operational and collaboration priorities.

5. USPS

Comprehensive System

To create a holistic and collective system that caters to the needs of imagination, innovation,image positioning, business and collaboration. This system is easily accessible and available at multi level touch point.

Context specific

The value in its context specificity to the potters. Terminologies, process and methodologies are adopted from the industry. This allows the user to feel connected and focused to their topic area.

Multiple and Singular Journey

It helps the maker define the existing and current journeys of potter whether is skill building, design thinking, management and operational needs,business structures, co creation and making a hastags for a social media. They are building their own journeys by decision making.

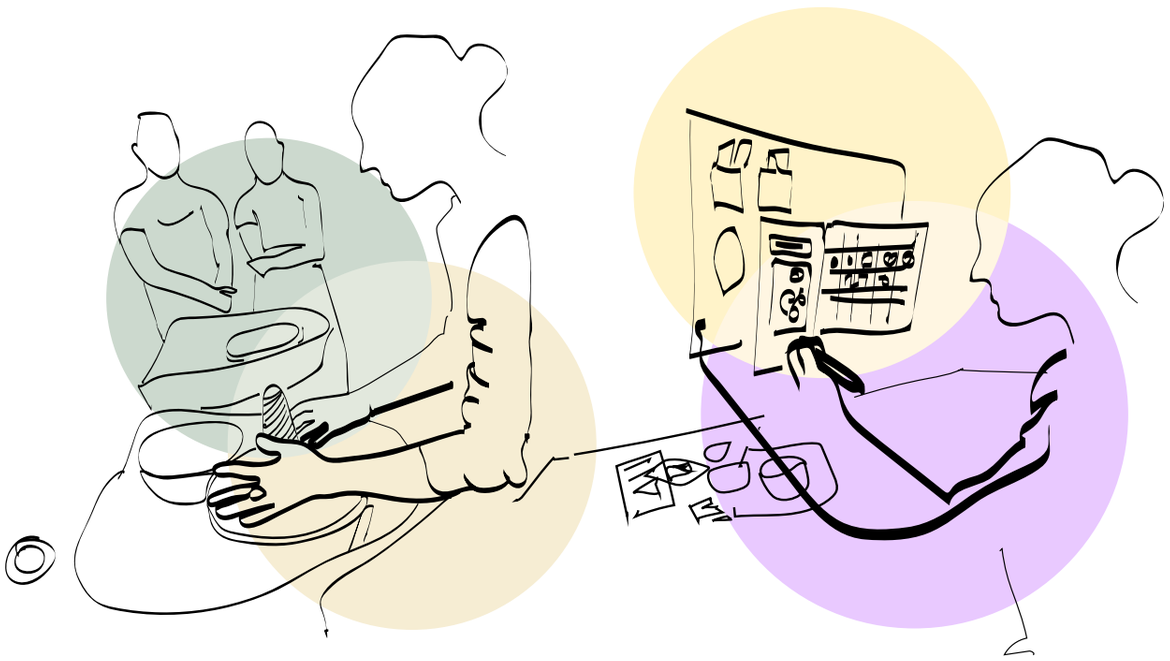
Developmental change to transformational innovation

The ceramics practitioners are in a knowledge and demonstrative based system. Firstly, the change starts in creating and improvising through development of skills and technique. The transformation happens when they leave their current state to create a new improvised and future position. Verschoor (2015)

6. Basic Ideas

Above and below: Initial concepts (2017)

7. Scenarios



Transferring Knowledge systems

The maker is able to blend their existing practices into new scenarios. For example, organising a workshop in a more structured fashion. The physical experience can be translated in to the digital space for easy communication and accessibility. The relationship between tacit and explicit is very important because there is validation and trust building. Human centered design can work best when the user is building from experiential knowledge.

Blending existing and new iterative process methods

The maker is able to use new processes similar an different to the current ways of working. There is focus on using textual and physical material to aid the thinking journey without dis associating or deflecting from prescribed methods. The knowledge reflective learning progress is not only educative for the maker but helps also impart knowledge to students, other makers and service provider, Polaine, Lavrans and Reason(2013).

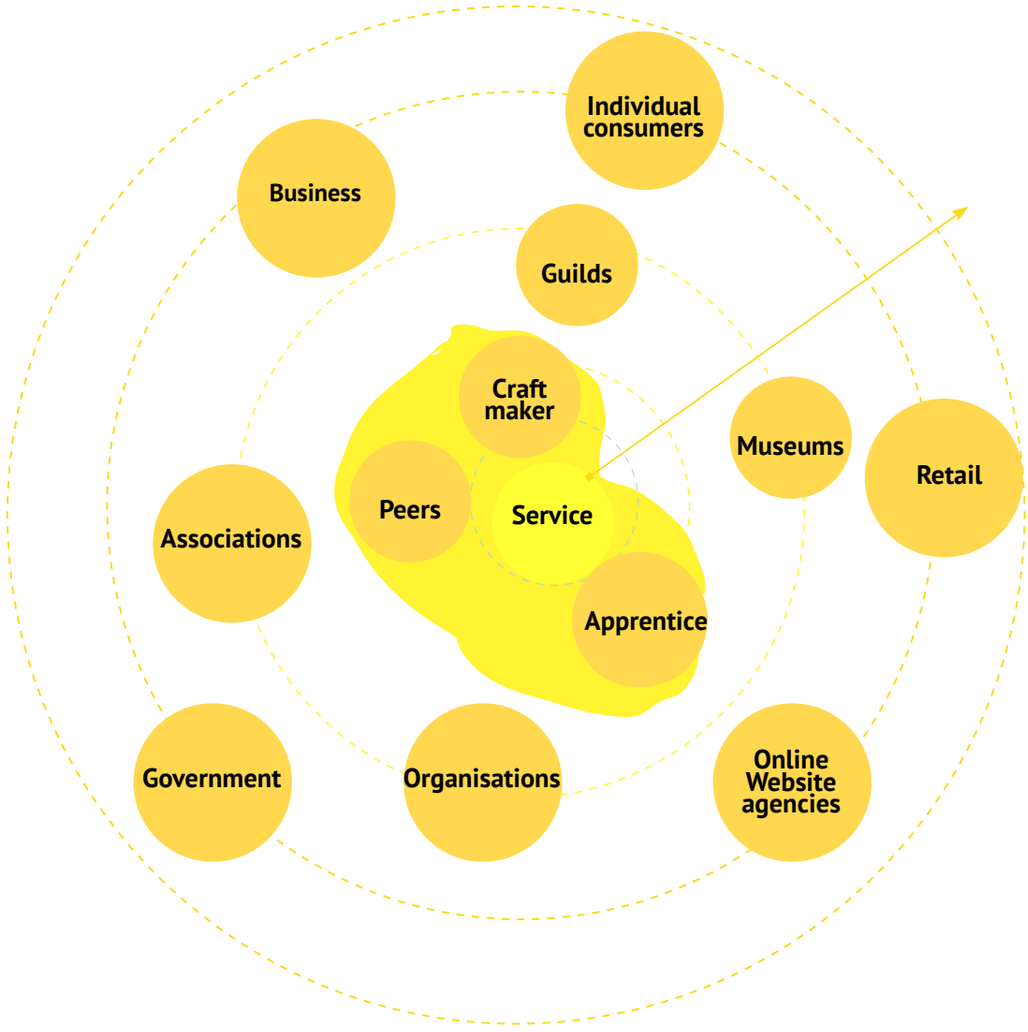
Developing own narratives

The maker is given tools to build their own story telling and present their journey as an effective potter. The story could be about developing a series or creating a social media narrative for sale. Newbury (2013) suggests that when the story is explored and translated in the correct format, the outcome is more feasible. In this way, when the maker creates meaningful narratives, touch points or processes, the environment around the maker works is more engaging.

Carving better futures

The constant innovative approach by the maker allows the creative process to be futuristic. Henchey, N. (1978) in Voros (2017) presented the four case of future speculative interpretation;possible,preferable, plausible and probable. This kind of decision making ability enables the maker to know how sustainable or speculative their future is. This could lend towards thinking and iterating on ideas of the future or executing tools that can help to evaluate what kind of pathway can be best suited.

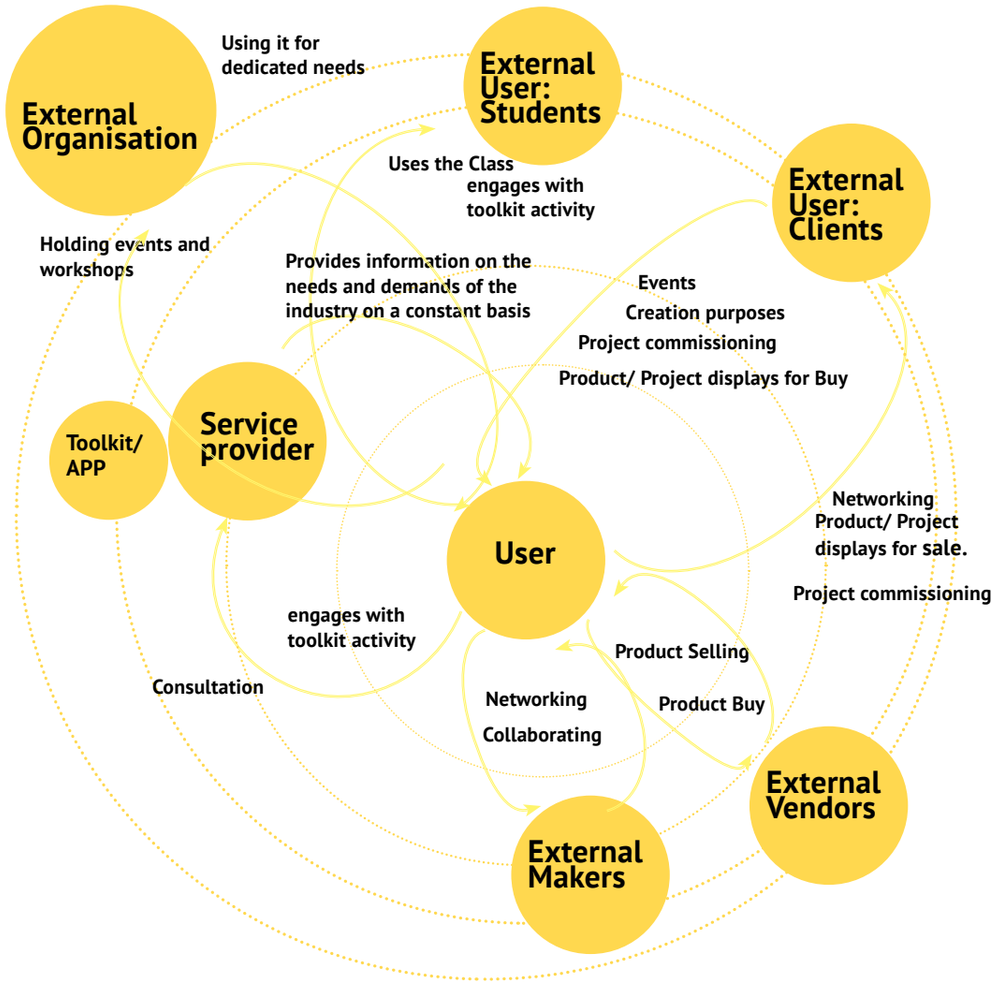
8. Skateholder's Map



Reference : Stakeholders Map: Stickdorn & Schneider (2010).

10. Relationship Mapping

Fig 2: The relationship mapping is looking at how the service concept is creating its relationships with the key actors: service provider and the user and their proposed relations.



Mud pot.(2017)

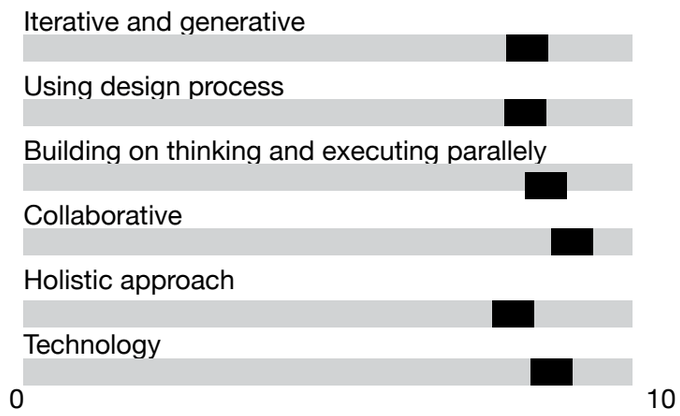
11. Personas

Lisa Turner | 30 yrs

Service User

Traditional/Contemporary Potter
Handmade centric with technological advancements
Interested in sharing skill and task
Learning effective thinking systems

Makes me an all rounder. I can use it at my time and convenience. Its accessible, affordable and effective.



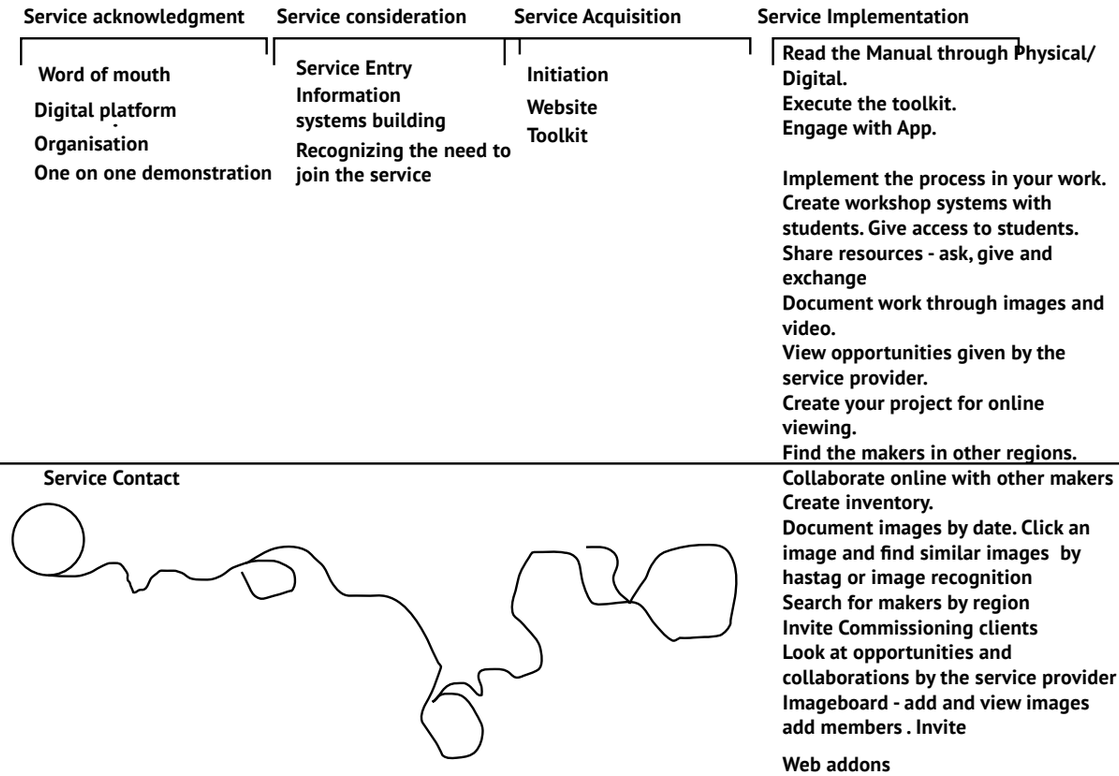
Gains

- Needs holistic service that looks at her thinking, making, executing and distribution
- Approach is generative and evolving.
- Develops her own processes with aid of the service
- Independent and looks at sustain-ability ways to create opportunities
- Expands skills beyond her dexterity.
- Open to a behavioral change.

Pains

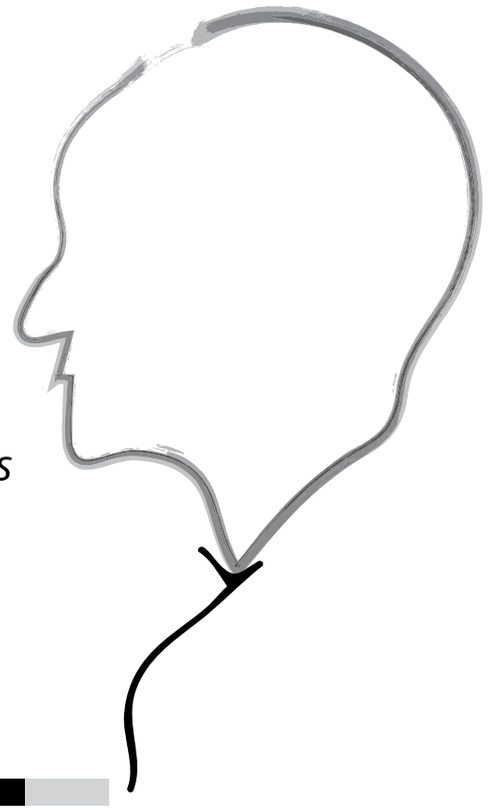
- The understanding of the service is hard to comprehend
- Success is slow and time staking.
- Collaborations

Customer map



Reference : Stakeholders Map: Stickdorn & Schneider (2010).

8. Personas

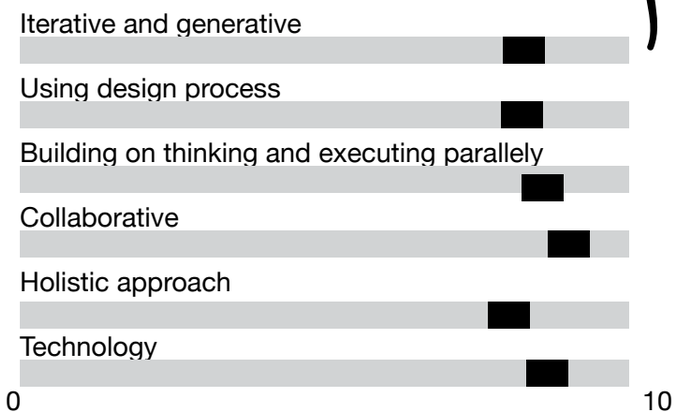


Hans Rimmer | 45 yrs

Service provider

Has been in industry for 15 years working in operations and management for craft organisation.
Open to innovation with the crafts industry.
Is not looking to promote the"popular" and current notion of craft

My service is for craft makers who wish to explore the future and address the present in an effective way.

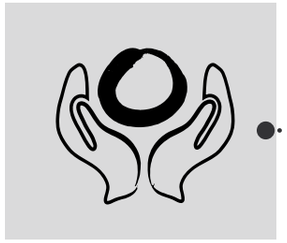


Gains

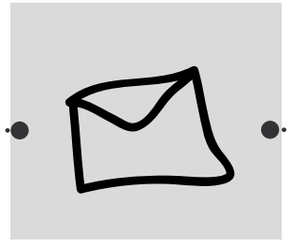
- Needs holistic service that looks at her thinking, making, executing and distribution
- Approach is generative and evolving.
- Develops her own processes with aid of the service
- Independent and looks at sustainability ways to create opportunities
- Expands skills beyond her dexterity.
- Open to a behavioral change.

Pains

- lack of customers.
- Lack of financial support.



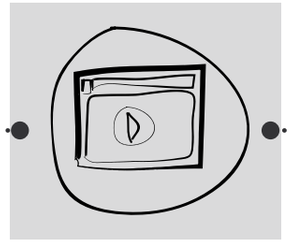
The maker, Lisa is at a stage where she wants to build and create opportunities for work, business and her self.



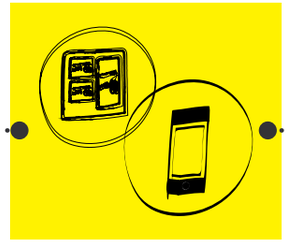
As she is a part of a ceramics group, she gets an email for the group manager that there is an openday to learn about a new service.

She sees the same service on a craft websites as new services

She goes to the orientation where she meets her fellow makers because she wants to get a first hand experience

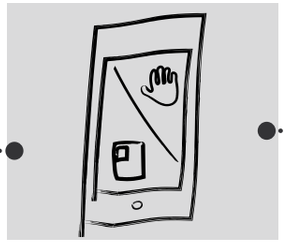


Lisa's friend Mike has known about the service as he had accessed the service website where he saw an introductory video.

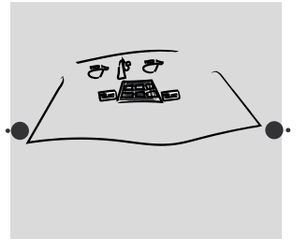


The service comprehensive system, physical toolkit with a supporting platform and a separate digital interface that helped makers in their pre and post creation service of a potter.

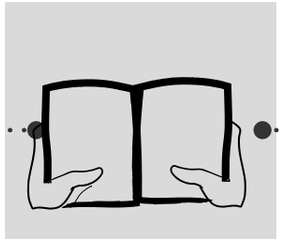
She is excited about the service as it is industry specific and immediately sign-ups in the form.



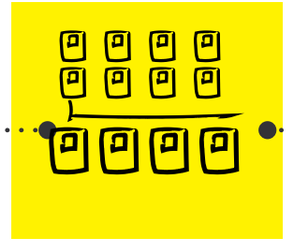
Since Lisa is given two options for the service. She can order it online and use the complimenting digital inteface or she can use the whole service through the digital interface.



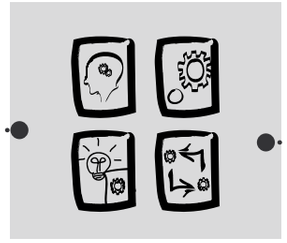
Lisa orders the toolkit as she is more familar with it and physically use the it at the event.



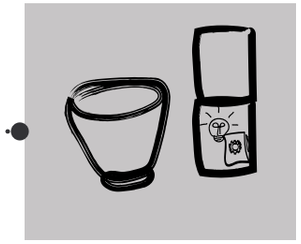
She reads the manual card and places the cards over the template.



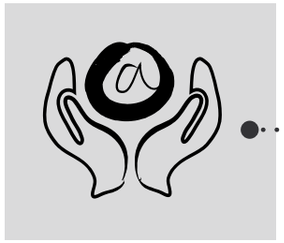
She sees that there are 4 coloured cards which instructions on them. There is a category card stating the process stage. The activity card which has four tasks consisting of different design tools catering to the pottery community.S he sees that topics cards can be used with the topic provide context



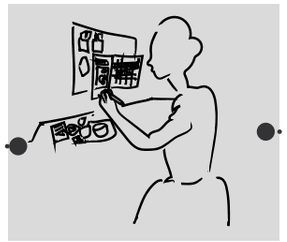
The category cards are varied. The first stage is the Think stage. This stage build and structure ideas. The second stage called ideate focuses on generation of ideas and decision making abilities by co-working and so forth



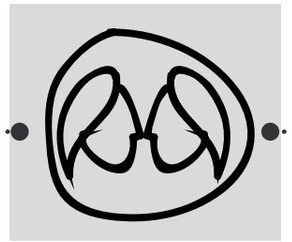
She picked the " choose the right glaze"as a topic activity and used the mix and match card from the ideate session. This helped her list a range of glazes and match the glaze to pots she made



She picked social media and wrote down key words according to the reference and developed of relevant words she could use on instagram.



She was simultaneously using the priority chart by adding her stickers and creating an inventory.

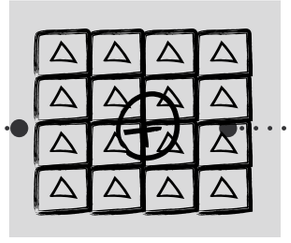


Lisa also executed a few tasks with Mike as they had cards which would be collaboratively executed.

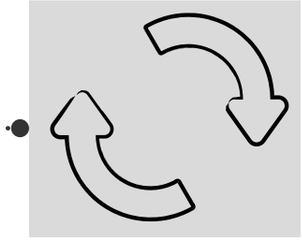
They were very excited and immediately started taking photos and uploading it on the social media.

Lisa switched accounts and used the digital option. She was amazed with the list of categories it had.

Class wizard helped you created a digital class. Each class can be a project. You can images,videos, tools, techniques, glaze,colour, kiln and any option you would like to add needs.
Add your students.
Search your class through their name or date. This encourages accessibility, efficiency, member solidarity and collaboration.

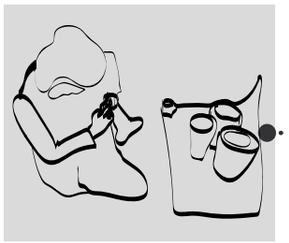


Imagebaord gives you an option of making a visual gallery by topic to document ideas . One can also invite clients to create their own image story.

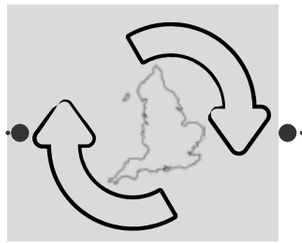


Share hands allows the maker to ask, give or exchange resources.

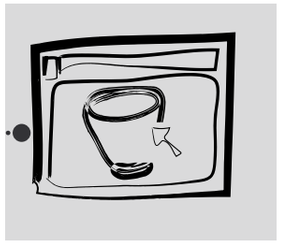
Service Journey



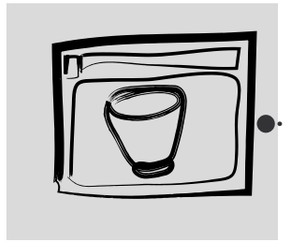
Document allows you to photograph, search image by date. Click an image and find similar images by hastag or image recognition



Service provider can create feeds of opportunities and collaborations happening in the united Kingdom and globally.

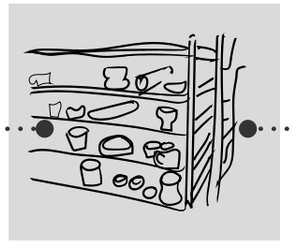


Lisa also realized that she and Mike can use the collabo option and create outcomes together,

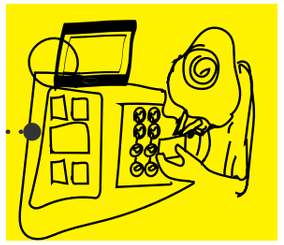


Create your project for online viewing.

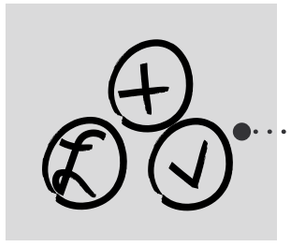
Lisa can search for makers by their region.



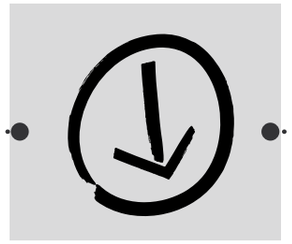
Lisa was happy that she use keep her inventory option on regular basis to avoid wastage and misplacement



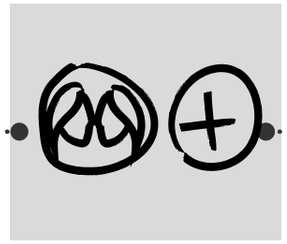
The service allows her to go from beginner to an advance level.



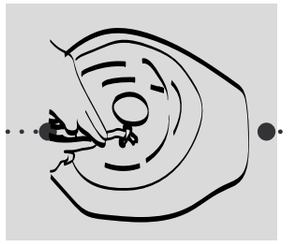
Lisa asked Mike how was it using the digital journey of the toolkit. He said he was quite comfortable, inexpensive and accessible at any point!



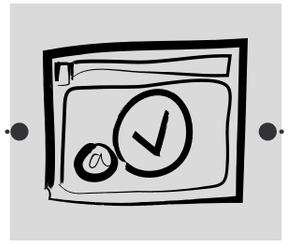
He downloaded the cards and could easily map and document his journey digitally.



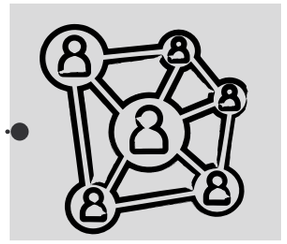
He sent Martha, a fellow user, a few cards they were planning to work on together. Lisa was added to the group as her interest grew.



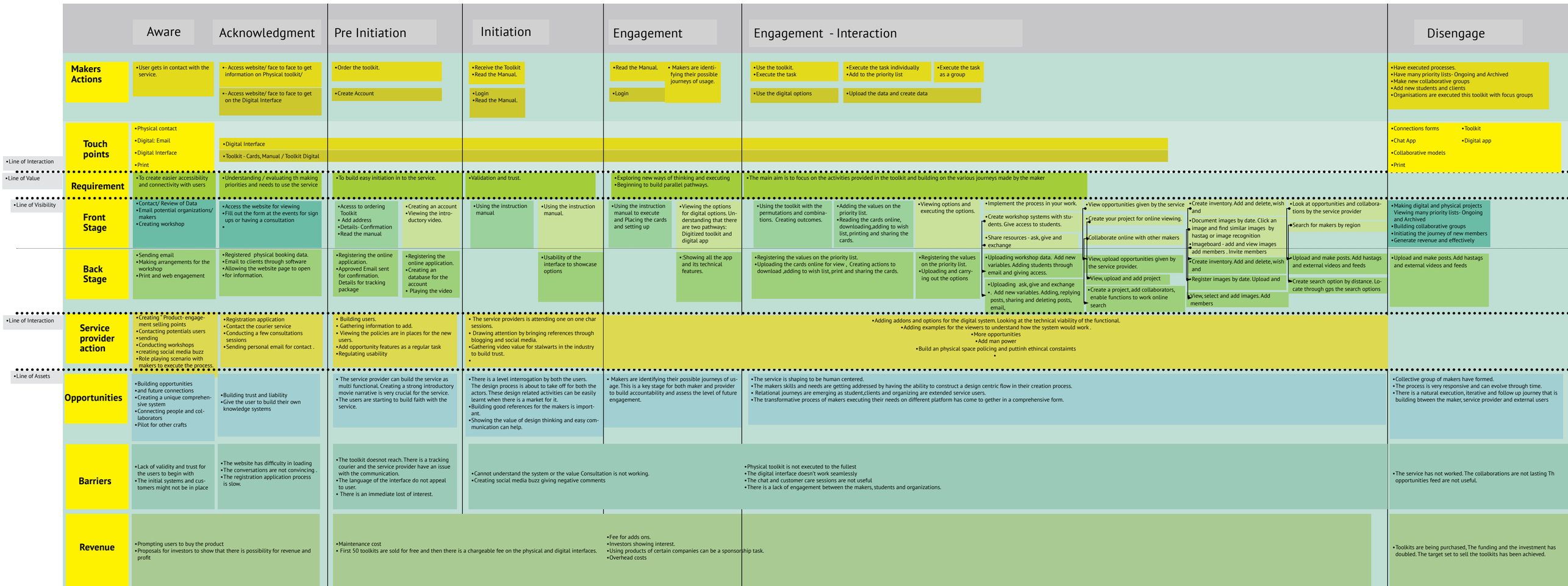
He felt that he was on the next phase of craftsmanship. He was able to retain his original skillets but upgrade his thinking and delivery service of his products.



His instagram page was getting more likes and followers than before



One of hidden features is that service provider can gage the data being uploaded to make changes and add new features.



Service Blueprint

13. Business Canvas Model

PROBLEM	SOLUTION	UNIQUE VALUE PROPOSITION
Lack of skill transfer. Isolated pockets of innovations - no transferable knowledge system. Lack of awareness and value. There is a disengagement or not enough recruits. The aging workforce and the lack of new recruits is leading to the extinction or endangered crafts. The uniqueness and value of a craft is not be promoted properly. Authenticity questioned at times. The emphasis given on design rather than technique now. The lack of apprentices and opportunities to be mentored by senior craft makers. The poor networking facilities amongst the makers. Lesser knowledge of business needs. Mass manufactured products gaining appreciation due to comfort of price and availability.	Create spaces for a comprehensive system which would aid the maker in the creation process. Explore ways that the maker can capture and execute their explicit and tacit knowledge in a parallel design process Develop digital and tactile medium that can serve purpose and needs for makers with different skill sets and requirements. Incorporate key needs - idea generation, developing your need, executing your idea and dispersing you r	Build a pilot system that focuses on one particular craft by integrating key nuances which can be replicated to other forms The platform which is multi disciplinary can work on an individual / organizational level. It is complete integrated system that introduces the maker to a new innovation process that can be adapted to their existing processes

COST	REVENUE
Resources - Raw material and Human Physical spaces Management costs Overheads Travel	

USERS	CUSTOMER SEGMENT
- Potters - Traditional vs Contemporary - Organsations	Buyers Individual Retailers
CHANNEL	
Commissioning Direct Business to Business Online	

Sale of toolkits Funding Crowd sourcing Sponsorship	Events in sponsored by the service provider Consultancies Posting by users for specific opportunities

Reference : The Business Model Canvas. Alexander Osterwalder (2008).

14. Pre-post service model

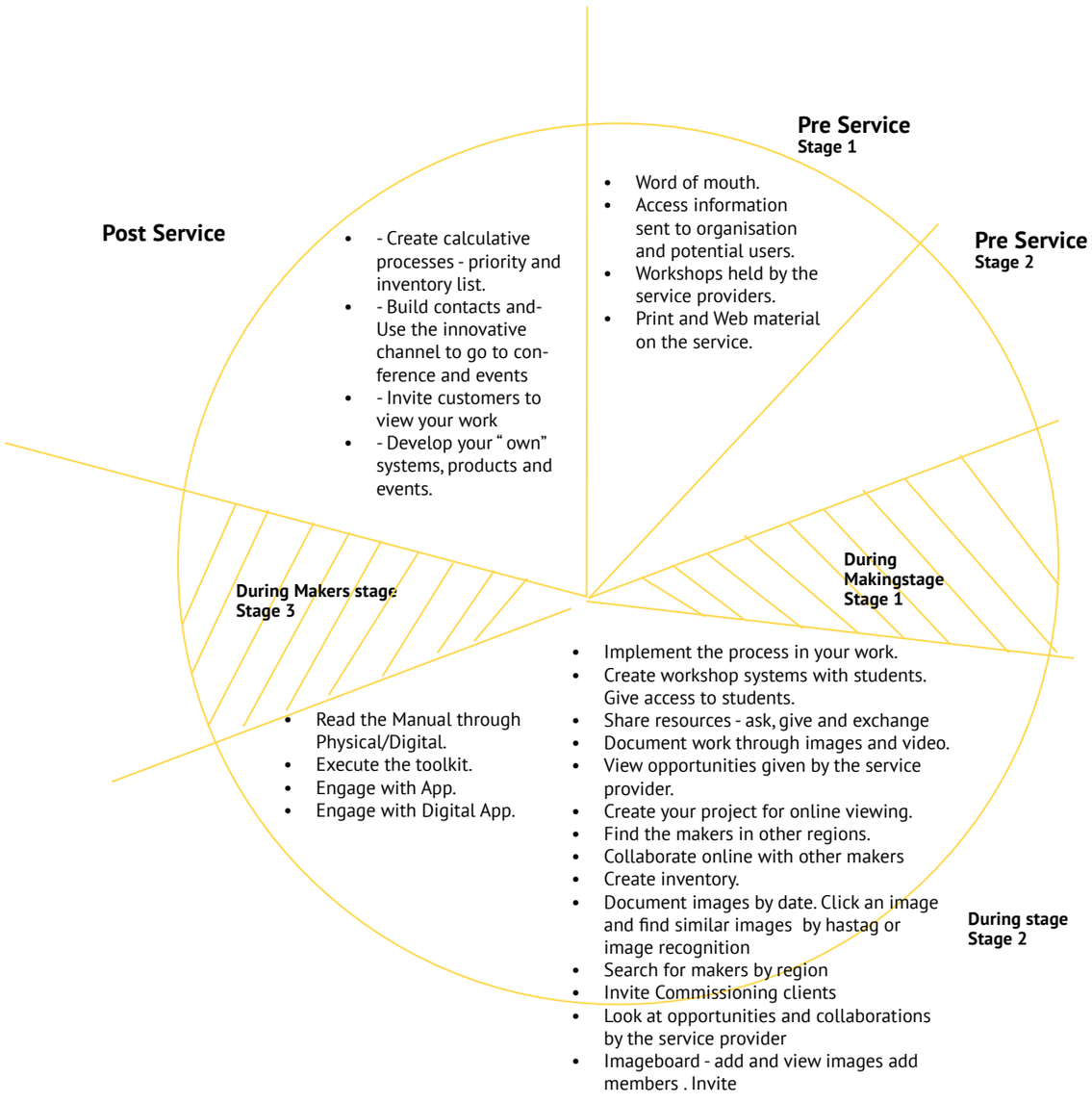


Fig3: The pre and post service model has been divided into parts;the pre service(stage 1) which looks at the actual initial engagement between the service provider and the user,the pre service(stage2) looks at the awareness and engagement before the user starts the product engagement, during the service (part 2) is mainly about product engagement, during the service (part 1&3) is the actual creation process of the maker which is interspersed with the model and the post service is the outcomes of the services and how the maker utilities it.

Reference : Stakeholders Map: Stickdorn & Schneider (2010).

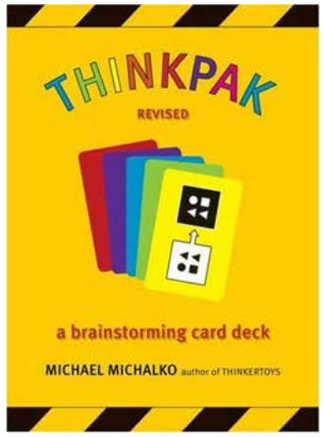
15. Benchmarking

Designer and urbanist Dan at 22nd Cross-Government Design Meetup speaks of mixed reality cities - version where you can view different scenarios through AI. Creating a new way finding to use digital interfaces.

Coloro is a company that builds colour systems for users to understand the codification implementation of colour.

This is mainly for users to see colour in its right context and have colour for decision making purposes such as fashion trends or merchandising.

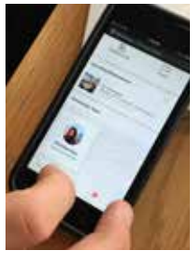
As one of their services, they hold workshops which inform and engage in participatory activities to experience the knowledge execution by real time.



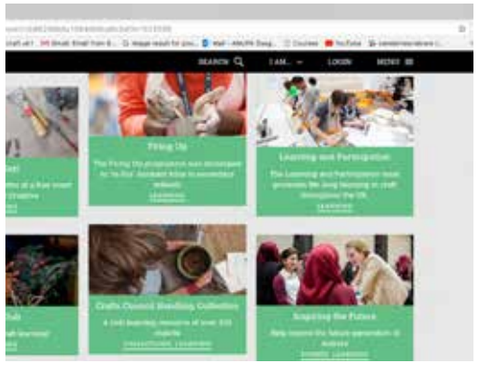
Thinkpak,a creative-thinking and solution finding card set developed by Michael Michalko. They are pack of

56 cards which be used separately and with clusters within a array of scenarios. By the combination of cards, the user is able to enhance their thinking awareness, skill to generative innovative outcomes.

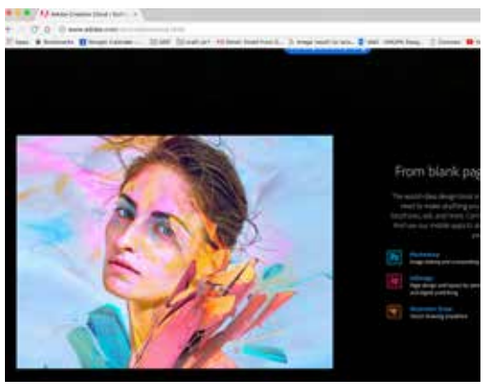
BBVA Design faciltation cards can help organisational thinking. The focus is on how to building and sharing better pratcies amongst a team. Team members adopt roles and then execute the task on the cards. This was showcased at the Service Design Network conference in Madrid, 2017



We work is a service that provides collaborative workspaces for individuals or companies. They have provided an integrated digital systems that allows the users to function from all aspects whether its amongst peers or the management.



Crafts Council is an national organizational body that supports and shapes the contemporary crafts in the UK. The organization empowers the crafts-makers through opportunities found in skill, collaboration, partnership and so forth



The abode creative suite run by abode is a collection of requirement and aids for designers and artists need to use in order to explore the outcomes. It is found on a collective platform where different resource are placed for the user to choose and use accordingly.

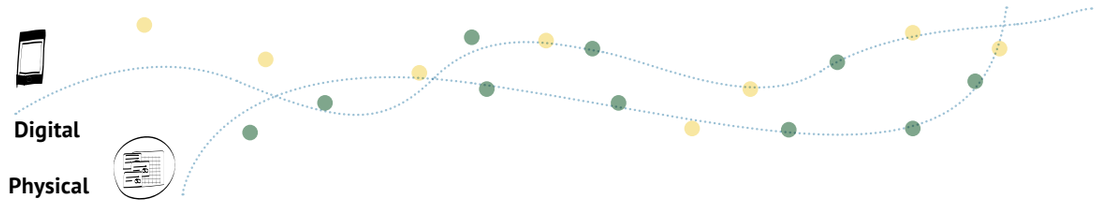
16. Outcome

The mobility of this concept lies when both design and user needs are in conjunction. Kraft() talks about the how it is important to incorporate new but also existing manifested needs. Insights on page 39 have showed that there is a need to view the meaning of craftsmanship from an individual to collective.

The maker will be in his/her democracy to find stimulation, enlightenment and conviction to experience this new practice. Reason et all() suggests that the user must achieve all levels of the experience and not only the purchase.

To create different service journeys, interactions and priorities. In the diagram below, The two touch points aid each other and can define each experiences but also interact with other. Chris Ridson in Kalbach (2016) said users dont think in different levels and that they are alternating between levels.

This is an aspect I wanted to incorporate by making seamless system that bridges both the physical and the digital and works from the creation to production.



The service has two parts two it:-

1. A **physical toolkit with a complimenting digital platform** assists the potter through their creative, organizational and collaborative needs.

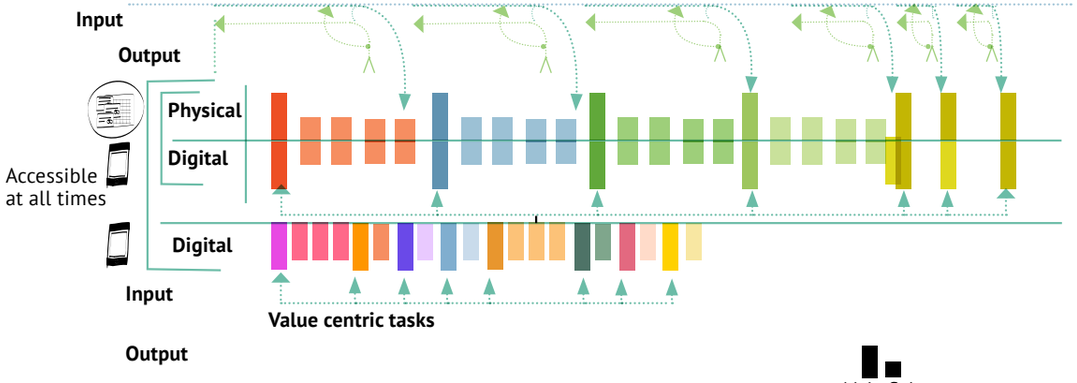
Why:

- The physical outcomes is closer to the experience and environment of the potter
- It involves design thinking specific to the technicality and language would be based on the potter.
- This will allow the potters to adapt their own system easily as there will be points of reference. El-Haik and Roy interpretations (2005) says that it allows the users to comprehend more meaningfully and hence the user will be open the given usage and their own interpretation.

2. **The digital platform** allows craft makers to use interactive interfaces for easy accessibility and communication in order to facilitate, conduct, document, build profiles and collaborate in one system.

Why:

- Catering to the needs of the potter was to show flexibility of usage and accessibility in the environment the potter.
- Redefinition of user experience which is the ability to use a new mechanism for activities which functioned differently.
- Working across transferable systems.
- Building collaborations in separate locations
-



In the diagram depicts the service system flow. There are two levels of service interaction: Digital and physical, physical is sub-categorized with digital and physical.

Both the levels are defined by tasks or activities which are executed through the service. There is the input and output of values of the tasks.

17. The Service

Think.Craft.Play is a service that caters to ceramists by allowing them to think,ideate, develop and disperse their ideas in to systematic process. This process is then crafted and executed by using the idea of play in design.(please prefer to page 88)

Service Touch points

1. **The service concept of the physical toolkit** is allowing the craft maker to create their own process by aid of the physical and a supporting digital tookit.

Inspired Parameters

The main structure was inspired by:-

1. Bono(1992) *Six Thinking hats* model which suggests that there are six variating categories or topics which are colour coded. This activities are illustrated and discussed. With such definitions, the directions of the cards can be varied yet interconnected.

2. Idea's Human-Centered Design Toolkit has developed a toolkit that empowers organizations to create and innovate outcomes.

Highlights

Build individual and independent thinking abilities. Creating your own process through iterations.

Value building by creating effective relationships through collaborations and outcomes

Tactile and demonstrative as craft processes.

Above: Service outcome: Toolkit
Left: Digital Toolkit

The physical toolkit service includes:

1. Developmental cards - to execute the tasks -

Category - to define the phase, activity to define the task and methods to exeucte a task and topic cards to provide context.

2. Organiser - to select, sort and document the task for effective execution.

3. Priority List - to document each task for record purposes and to track the process created. This is given with stickers of each icon found on the cards as a way to create the list.

4. Manual - guide

5. A box and flaps to help manage the toolkit.

It is a **card based toolkit with the same system transferable on the app**, starting with four categories which are the main phases of the service. They are:

1.Think - To build and structure ideas.

2. Ideate - To generate ideas.

3. Develop - the formation of concepts

4. Disperse - disseminate the created ideas in an effective way.

Each category is further divided in to four activities. Please refer to appendix. These activities are symbolic of the category they are associated with.

All cards describe the intention of the task or topic

1.Think :-

Brainstorming. Polaine et all (2013).

Process Making. Stickdorn & Schneider (2010).

Journey Mapping. Stickdorn & Schneider (2010).

Matrix Map . Stickdorn & Schneider (2010).

2. Ideate -Mix and Match

Concept Creation. Stickdorn & Schneider (2010).

BCM- Business Canvas Model

Alexander Osterwalder (2008).

Co- Creation Workshop. Sander and Stappers (2014)

3. Develop:-

Scenario Building: Stickdorn & Schneider (2010).

Role playing: Stickdorn & Schneider (2010).

Prototype. Stickdorn & Schneider (2010).

Probable futures. Voros(2016).

4. Disperse :-

Opportunities. S.W.O.T. Humphrey (1960).

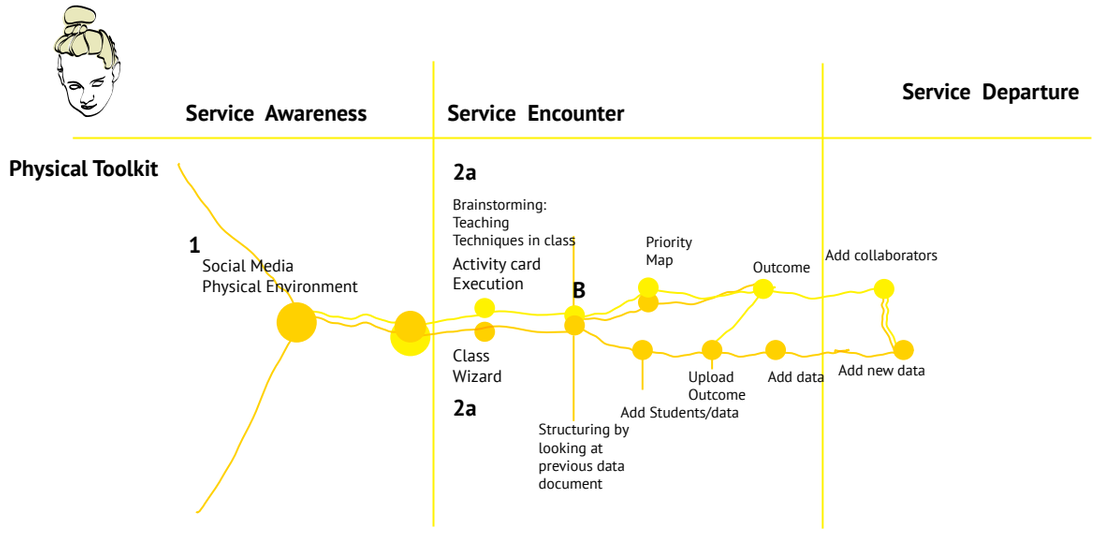
Digital age

Packaging

Branding

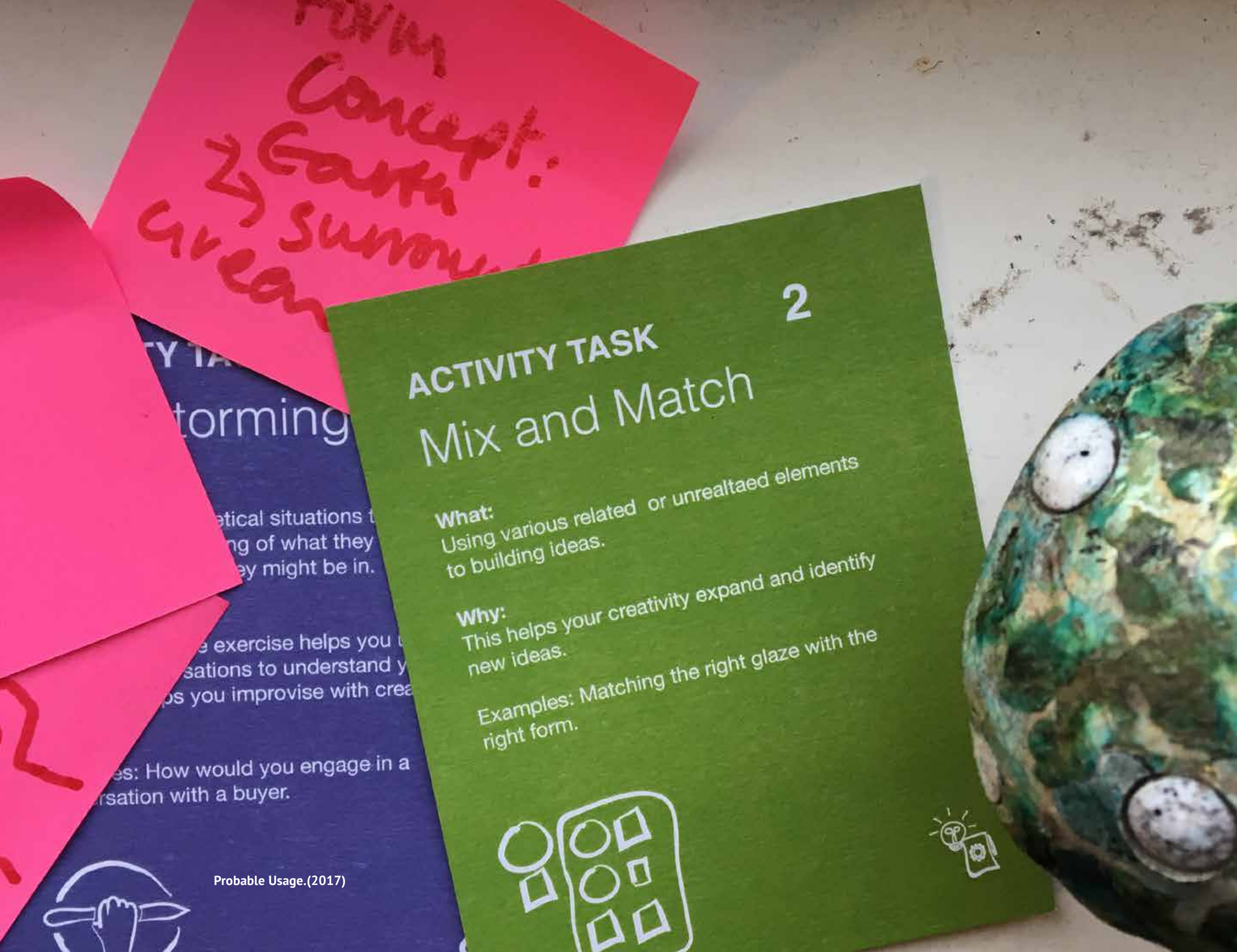
18. Card method

19. User activity encounter points

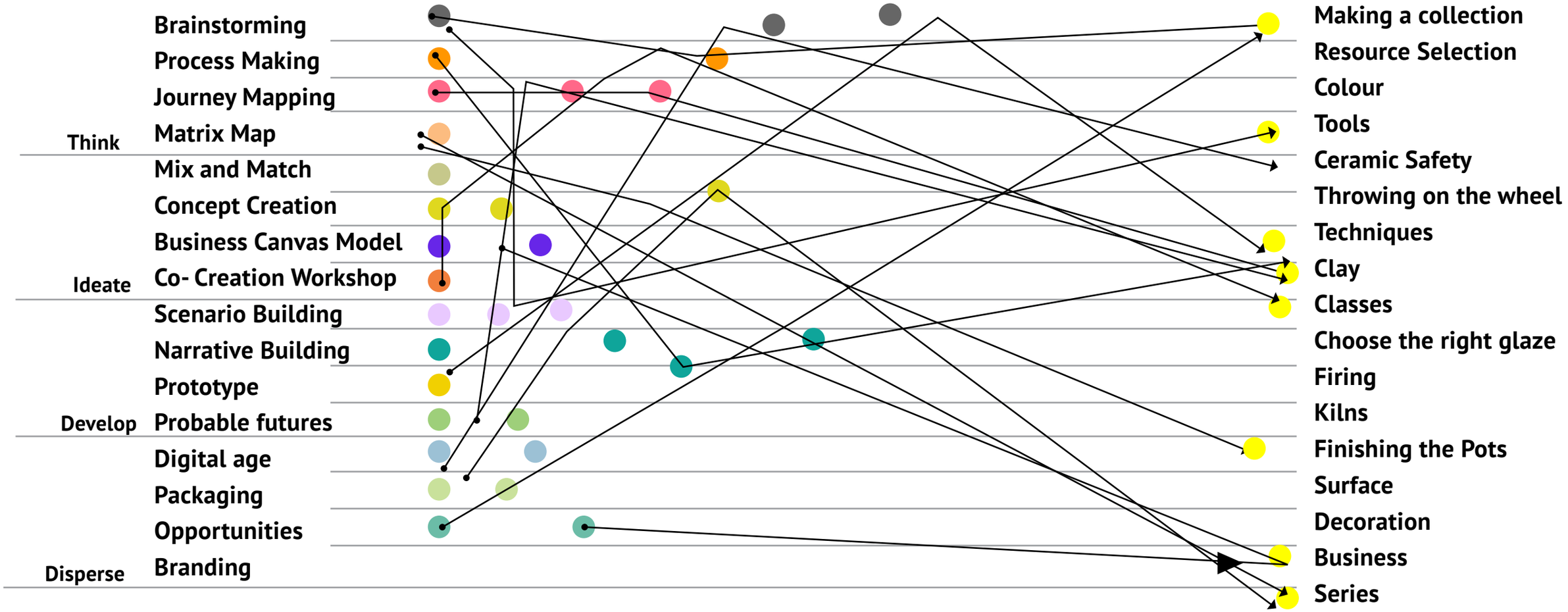


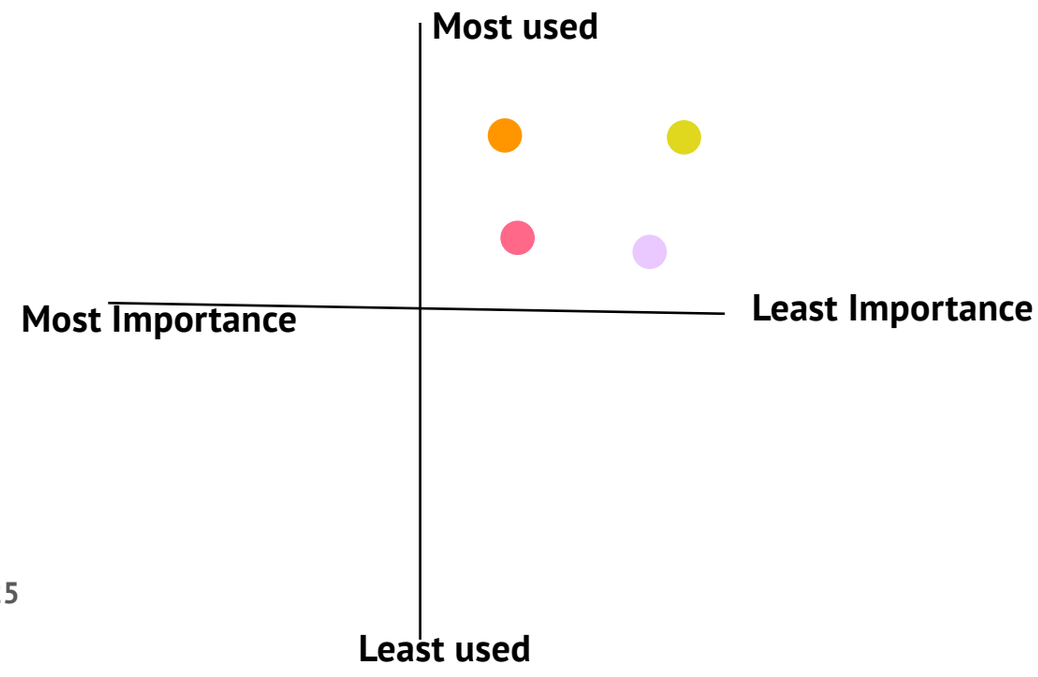
Samples

Topic	Activity Cards
Classes	Process Making + Concept creation
Workshop	Process Making + Co creation workshop
Technique	Journey Mapping + Concept creation
Clay	Journey Mapping
Making a collection	Process Making + Branding
Choose a glaze	Brainstorming + Probable futures
Client Interaction	Role playing + opportunities
Setting up a business	Business canvas model + Matrix Map + Branding

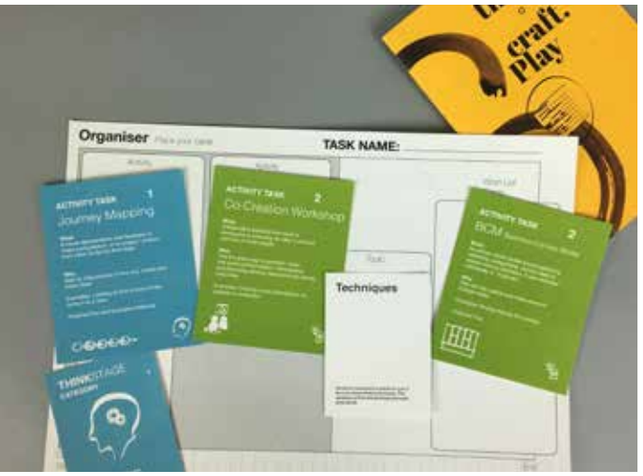

ACTIVITY TASK
2
Mix and Match
What:
Using various related or unrealtaed elements
to building ideas.
Why:
This helps your creativity expand and identify
new ideas.
Examples: Matching the right glaze with the
right form.
torming
exercise helps you
sations to understand y
ps you improvise with crea
es: How would you engage in a
rsation with a buyer.
Probable Usage.(2017)

Mapping various cards with topics





20. How does it work



Stage 1

Read through the cards carefully.

1. Select the category of activity you would like to start with.

2.Select the activity.

3.If you would like to add an additional activity card to your tasks, place the card on three.

4. Topic cards are added to create context or reference to the tasks.

5. If you have any selected cards for the future, you can lay them on the side.

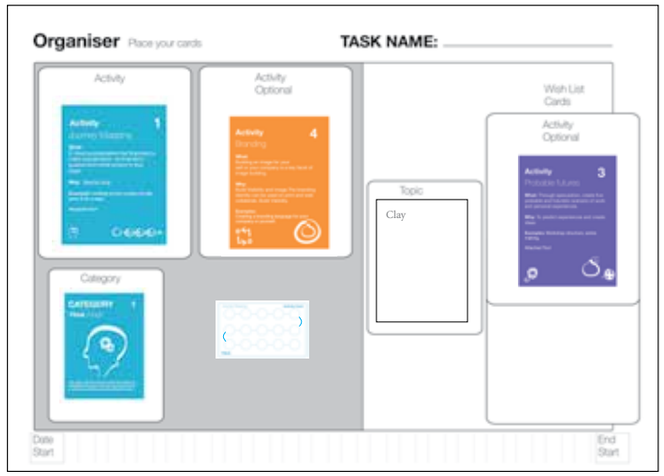
6. Add the start and finish to log your progress.

Stage 2

For documentation and recording of the tasks for future purposes. Use the priority list.

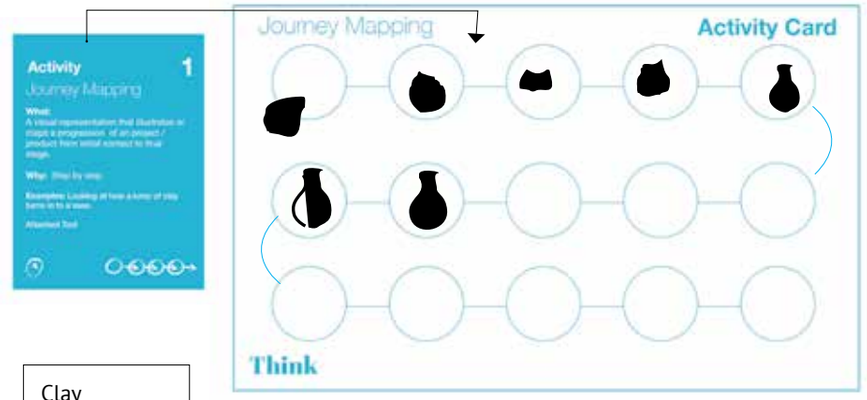
Use the stickers of the cards selected from the organizer to record and evaluate the progress.

Add the start and finish to log your progress.



Clockwise: Organizer and priority list.(2017)

Example: 1



The journey of how lump of clay turns in to a pot

Clay

Using clay as a material

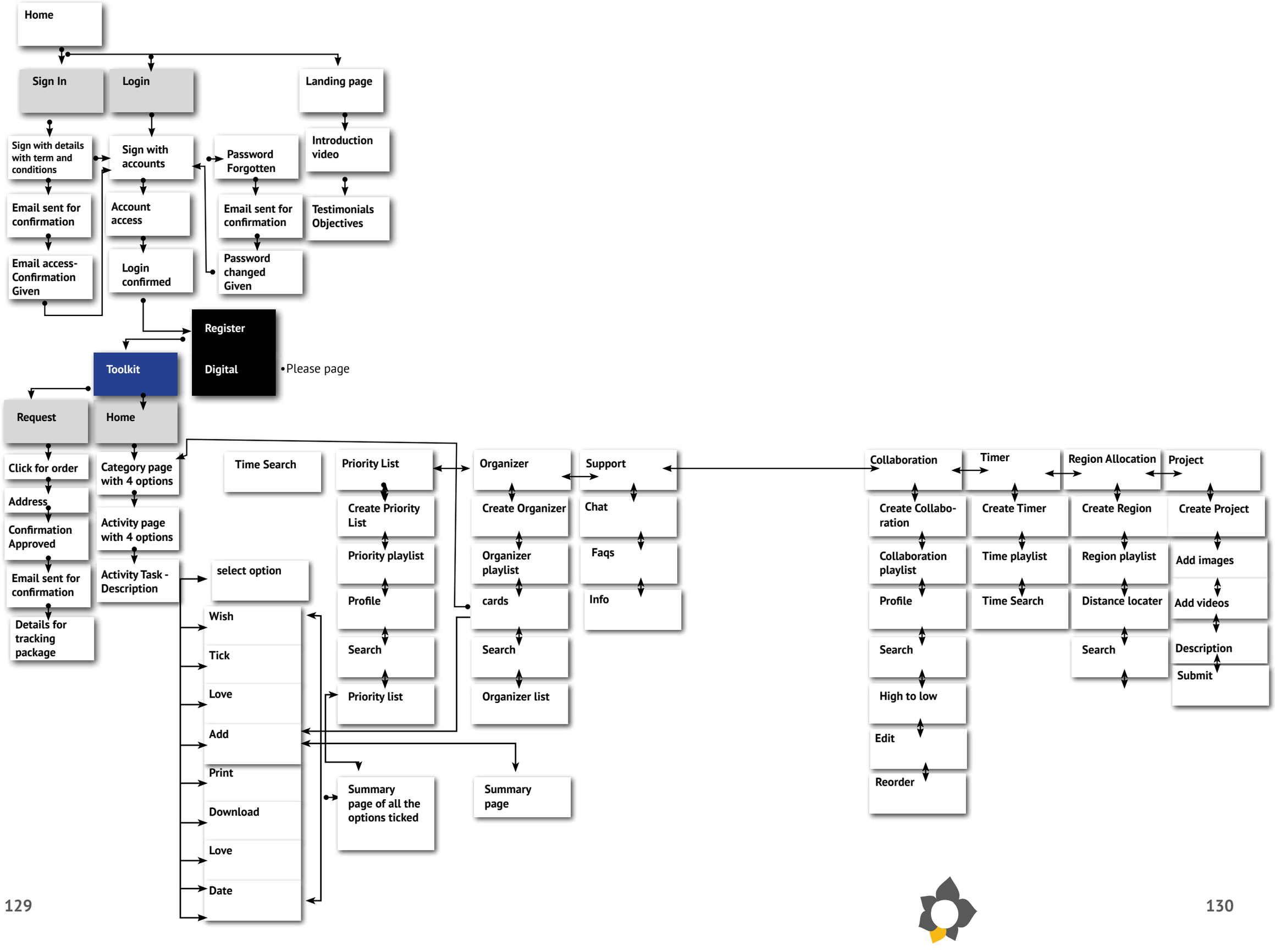
Notes can be added on the priority list.

How can this series be branded:

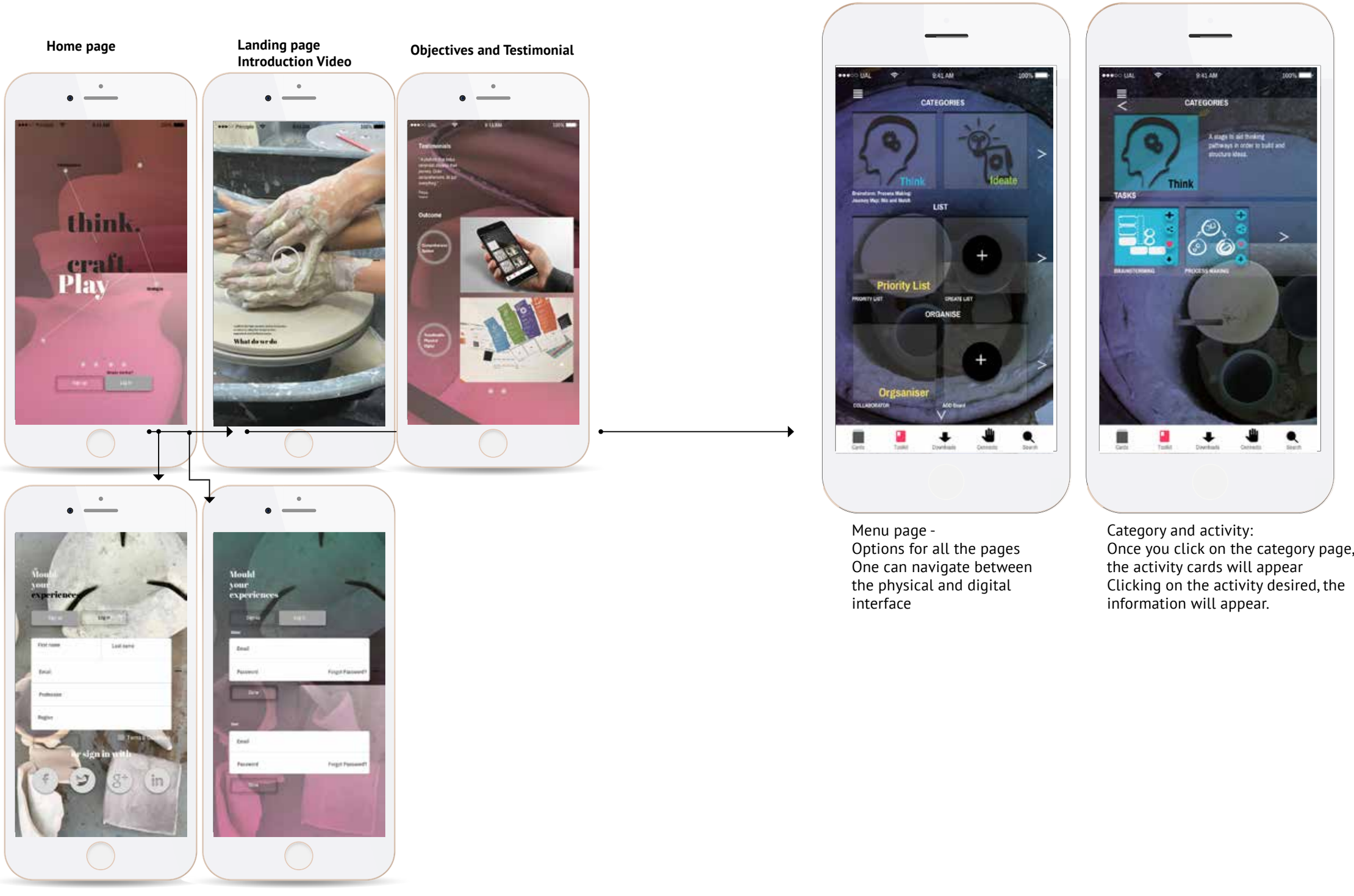
Rustic hands

Thoughts on how the pots can be decorated or sold

21. User Flow chart of Digital Toolkit



22. Digital Toolkit application



Menu page -
Options for all the pages
One can navigate between the physical and digital interface

Category and activity:
Once you click on the category page, the activity cards will appear
Clicking on the activity desired, the information will appear.

Activity card page:
Along with the information you can like, share, add to priority list, download and print.
This action allow you to work from any location and easy collaborations by sharing

This is the summary of the cards chosen, you can delete edit or confirm to create the priority list.

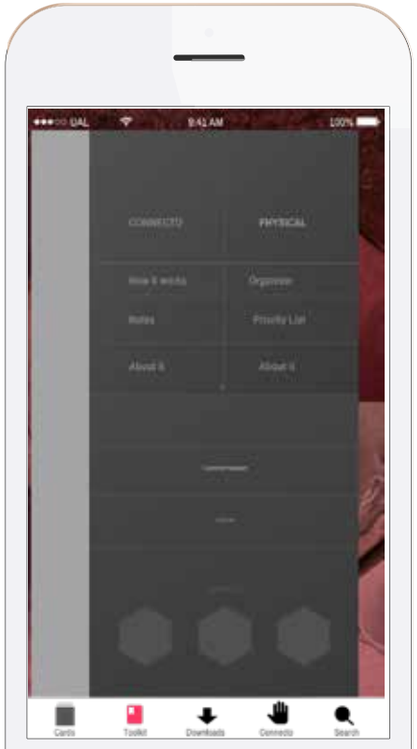
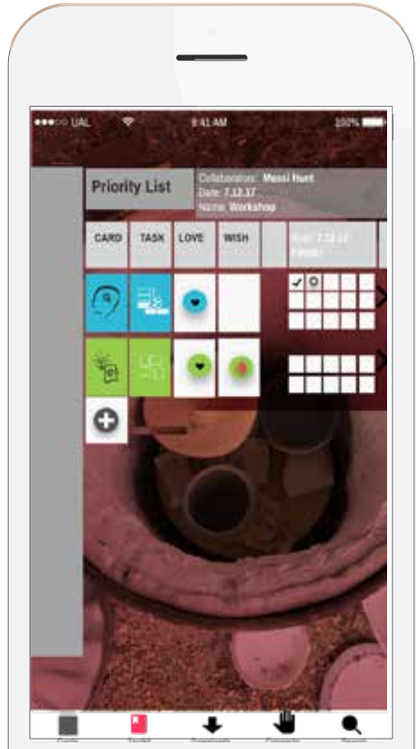
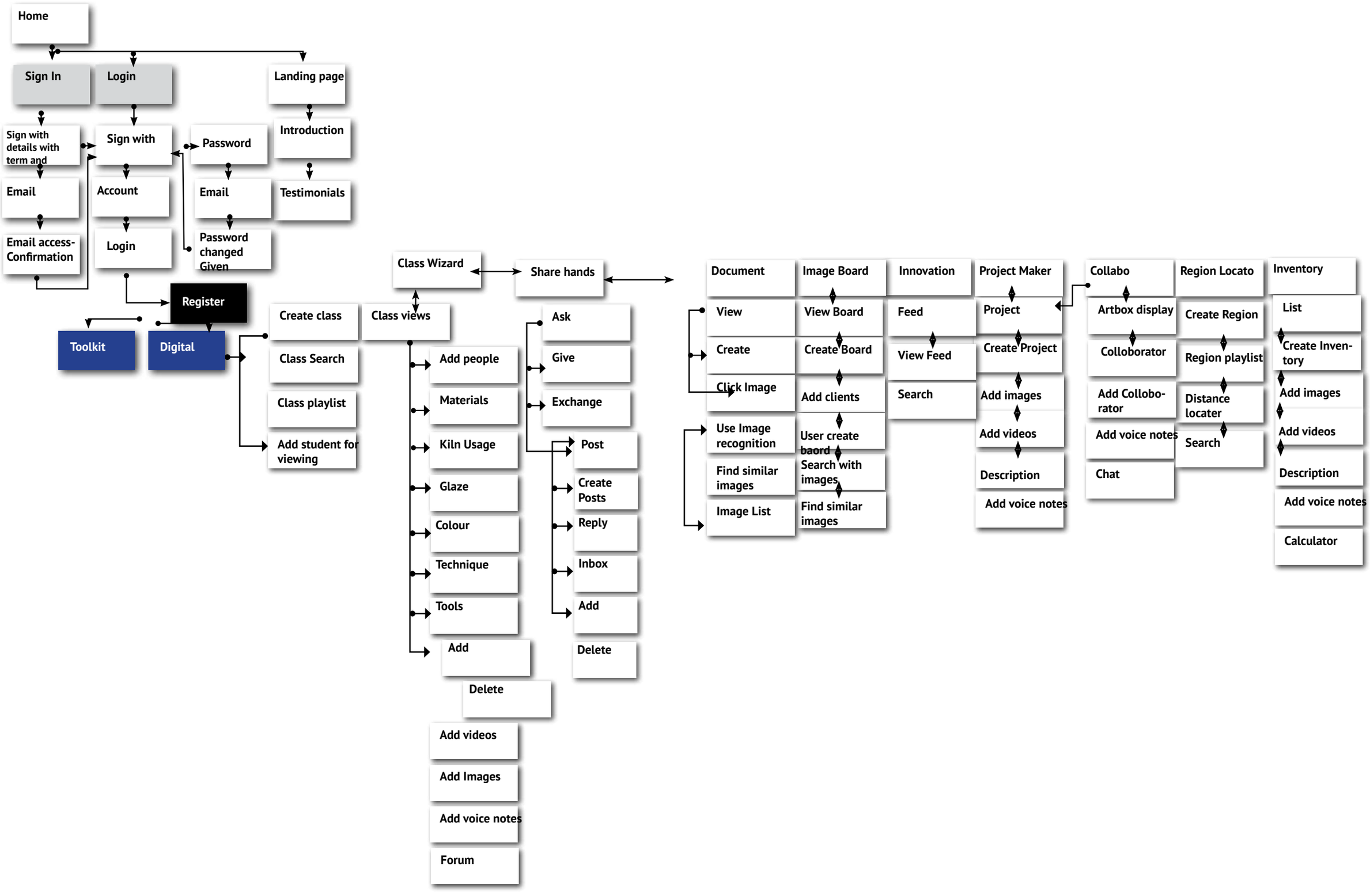


Image of the complete menu bar



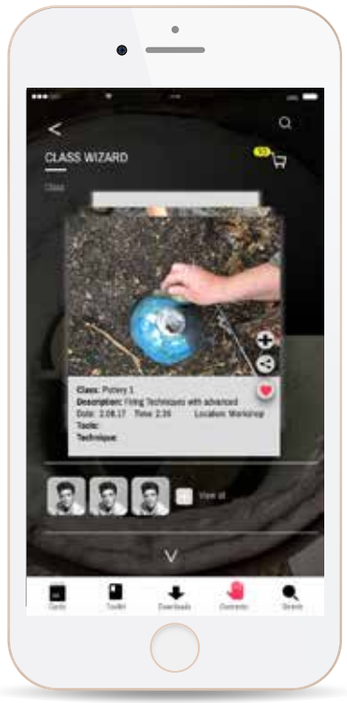
Priority list - Summary of the cards with editable features. There is a date feature for tracking the progress.

23. User Flow chart of Digital Interface

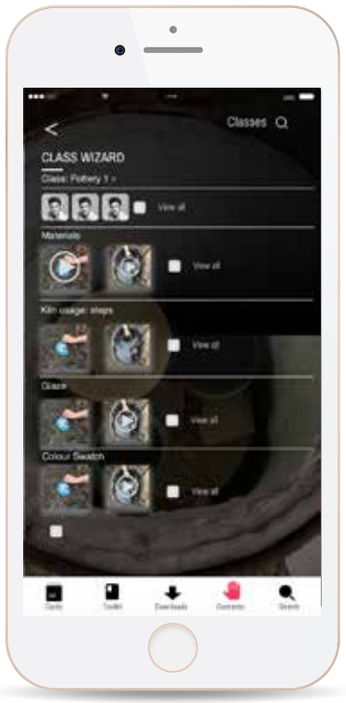


24. Digital Interface

1

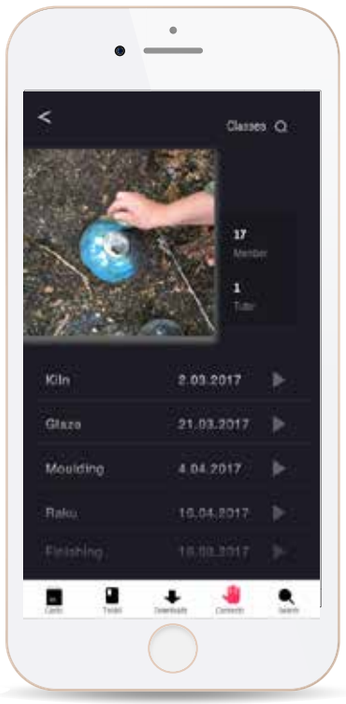


Class wizard helps you organize your class. Make class projects Add students. Search



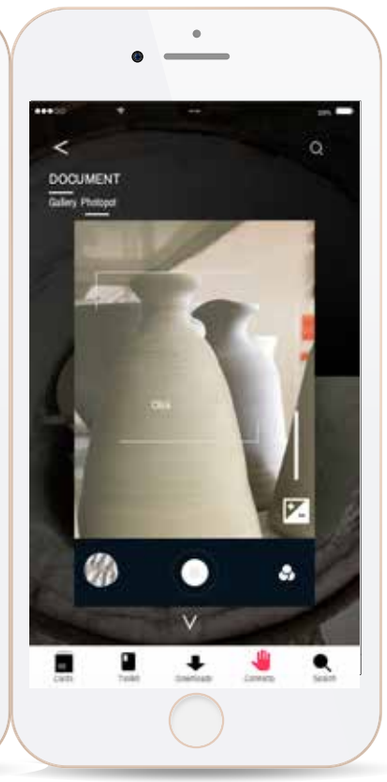
Have your lists of requirements with images and videos, Material, Kiln Usage, Glaze, Colour.

Have your lists of requirements with images and videos, tools and technique.



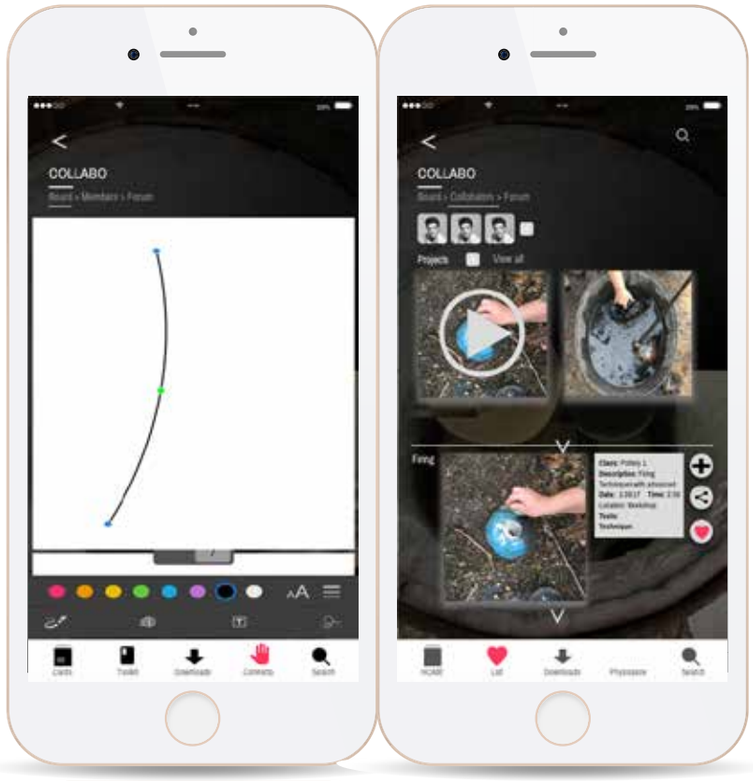
Class play list of all the classes.

2



Document images and video. Search by date. Instant clicking facilities. You can search with the possibility of image recognition.

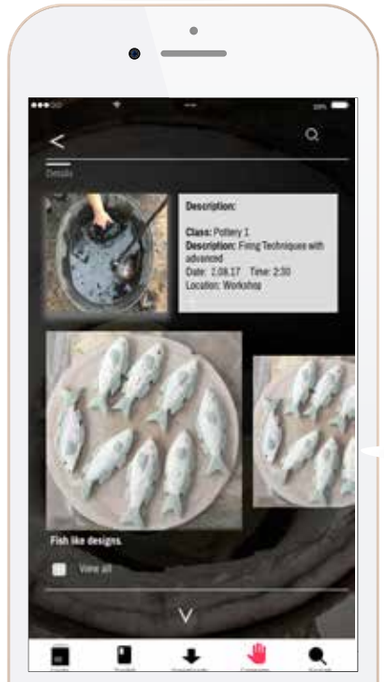
2



Online collaborations through on line art boards. Create your projects. Add members. Add, share and like. Make your requirements for the project like the class options.

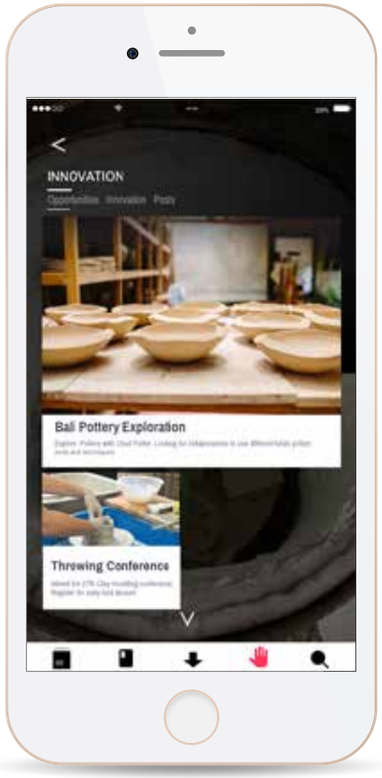
3

Create your projects. Add members. Add, share and like. Add videos and images,

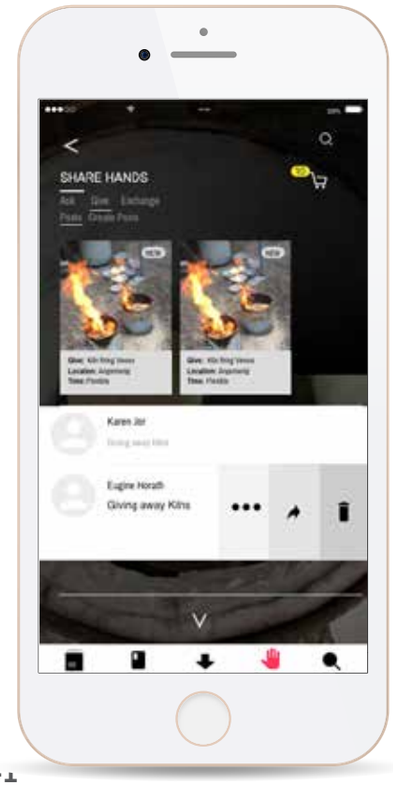


Create a visual image board for creating better conversations. This is for the users and their buyers foe the purpose of commissioning projects where dialogue for decision making can be through a visual aid.

Help keep inventory for resource so there is less wastage and things can be monitored.



The service provider will be feeding in opportunities as one of the main insights stated that there is a lack of awareness of opportunities.



This is an exchange platform where the potters can share, give and exchange resources.

This is way that the potters can search for potters in their own region or else where by using the locater option.

Prototype

Objectives

- How well is your aim and objective addressing your idea?
- Identify ways to prototype and other tools for iteration?
- What is the response of the users?

The prototype needs to be evaluated against the original research statement an objectives.

Identify the opportunities and future changes with users as co testers.

The designers need to have defined the concept clearly for feedback.

Tools and Methods

1.Paper Prototyping

2.User Evaluation

1. Paper Prototyping

The measurement of whether the process centric concept for potters to can be useful is only based on judgment and testing.

The sessions started with hand drawn and low fidelity models to semi- high versions. Synder (2011) values the paper prototype having lesser features than a digital one but says it gives the user more chances to free and interactive. The feedback is less demanding as the user knows its work in progress.

The prototyping sessions were with potters and non makers who were asked to understand the physical and digital interface by judging and give feedback.

Main objective

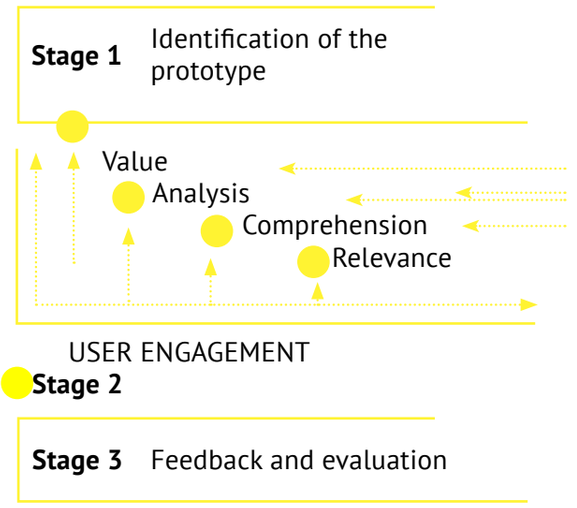
- To identify and validate the nature of the concept.
- To co-evaluate with users the gaps and opportunities of the idea
- To develop any new directions if required.
- To assess the fidelity of the prototype

Evaluation Criteria for users.

- Easy comprehension of the system
  The co-relationship between the two systems.
- Basic usability of the interfaces.
- If the decision making techniques are direct.
- The content is catered to the Ceramic industry.

Fig 1: These are models that show how the evaluation and feedback session with different users.

Framework for the prototyping session.



Profile of users

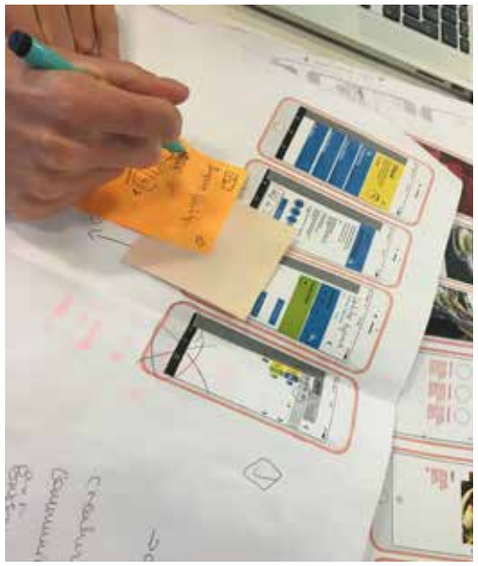
- Peer to peer evaluation
- Evaluation session with Pottery student
- Evaluation session with established potter.
- Evaluation session with Ceramist Business maker

2. User evaluation

Participant 1: Peer to peer evaluation

This was one of the first phases of the prototype

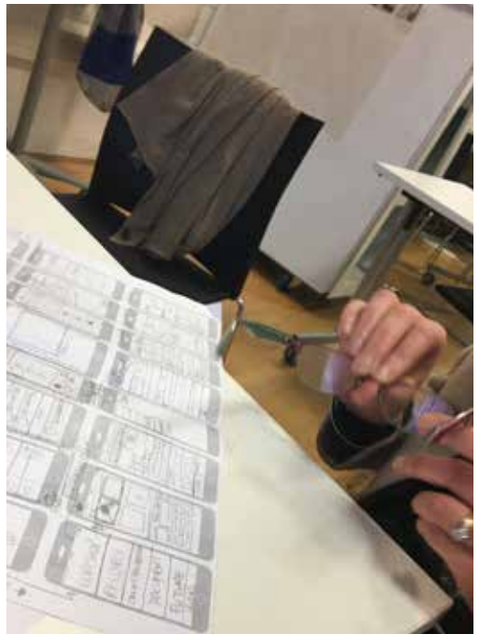
• Was able to identify values of the concept.
• The concept was appealing and quite extensive.
• The user said to simplify the digital visual look and make it appear as easy.
• Make the terminology simpler for potters.

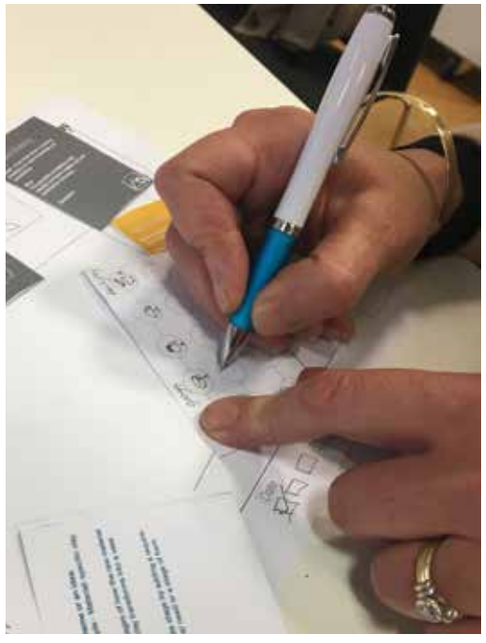


Participants giving feedback.(2017).

**Participant 2: *
Pottery student**

• The concept was a good idea - all in one.
• Make topic cards more descriptive. This was a good insight as it worked well in the next level of prototyping.
• The system was understandable but needed to be simpler. Add some examples.
Good for potter groups - collaboration





**Participant 2: *
Established potter**

This was an interesting session. This participant has been quite prevalent in my project so her feedback was quite crucial. This co - evaluation session was more directed to the usability of the prototype.

I began by asking what did not work. This was an easy way to open up the conversation and bring in an element of trust and value.

• It is a comprehensive set which required the user to fully understand the product before use - an introductory video - visual guide was good.

• She thought the topic cards were really effective and since they were context specific, they could have other uses apart from the toolkit like engaging with the students.

• She said the relevance of pottery in the service was a good way to build comfort and make it more user centric.

• The needs of the service were very specific like workshop creation or inventory.

• She said that she could see uses it on a collaborative front with other potters.

• It is a good toolkit to have with people of the same skill.

• Examples were good to have.

Main points

- **Relevance**
- **Context specific**
- **Holistic**
- **Brings change**

Participants giving feedback.(2017).

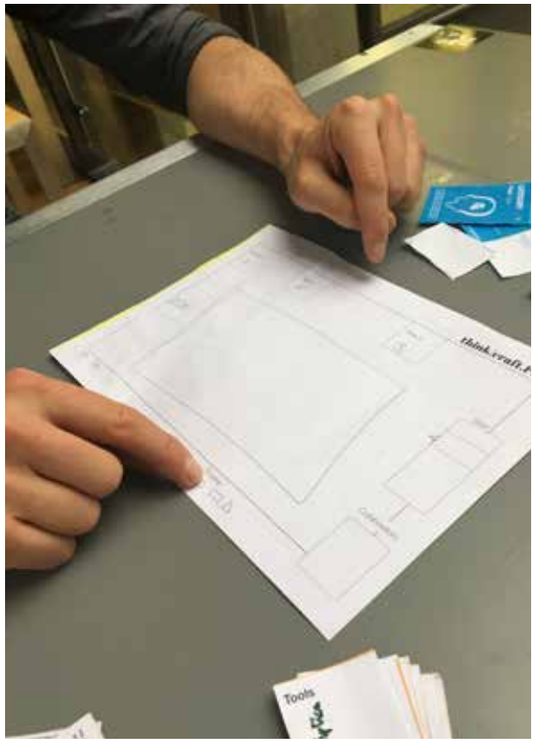
Participant 2: *
Business and craft

The session with this participant was reflective as well as construction as the participant was not a maker but dealt with the management side of the crafts makers business.

As mentioned earlier, the system was very comprehensive and dealt with all the aspects of the potter.. ``“ I hope it doesn’t scare people away”.

• He looked at the approachability as a prime process. The presentation of the box was as important as the service. We discussed that it could be presented in an envelope or hidden.

•Levels of expertise should be added. I said that it was in the scalability of the service. He said that it was one of the main features to initiate dialogue between the exercise and user.

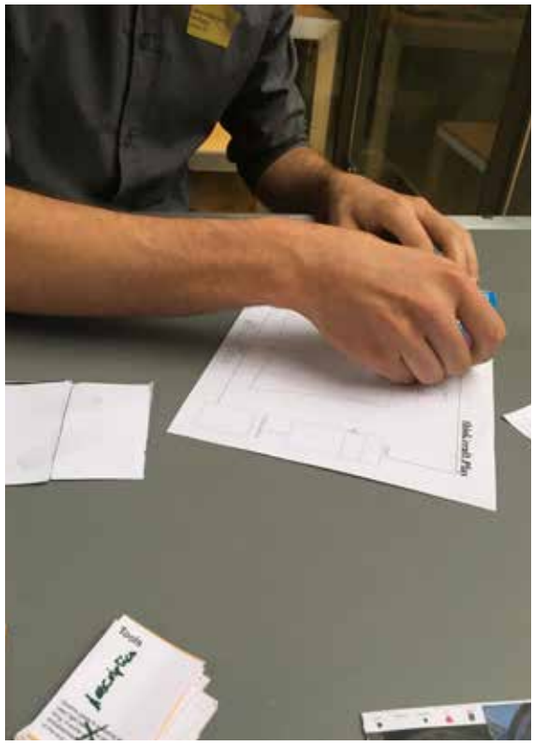


• He said the idea of time should be a key feature and not secondary. Time for potters is crucial. A series might take longer to create since the first batch as failed or the right clay cannot be procured.

• He said this is good for potters who could be beginners in the business or people ready to explore.

Main points

- **Time**
- **Levels of expertise**
- **Presentation of the toolkit**



Participants giving feedback.(2017).

Delivery

Objectives

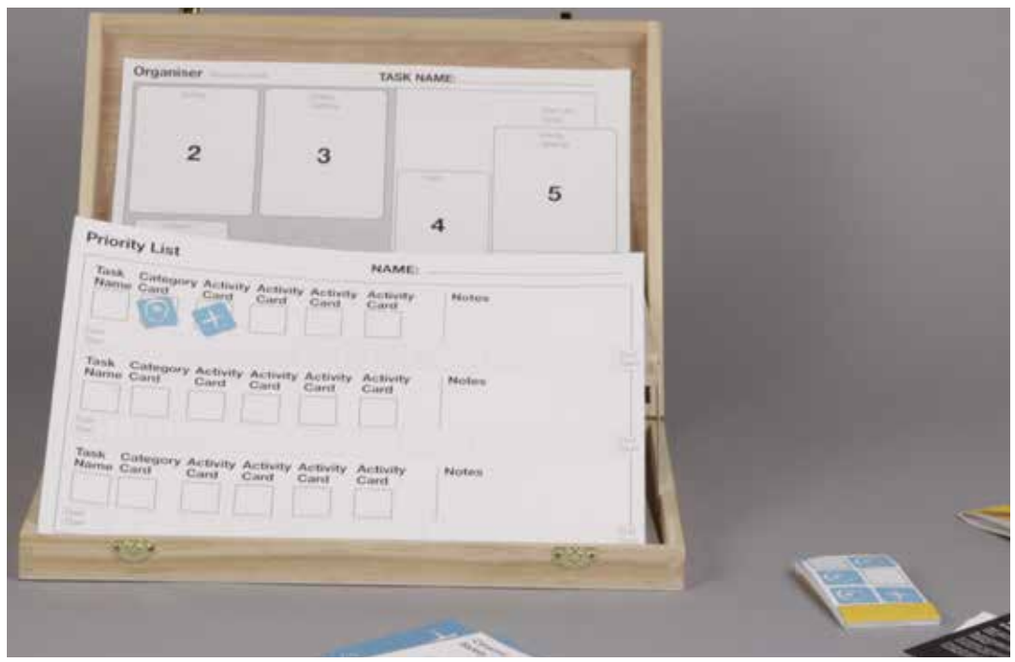
- What are the methods we can use to measure impact?
- Can this be a pilot for the future?

The deliver phase looks at a final developed stage of the concept. The designer has to create an impact, measure system to forecast the future usage of the service.

Tools and Methods

1.Measure
2.Evalution
3.Impact
4.Finance
5.Scalability and Sustainability

1.Final Outcome



Final Outcome. (2017)

Final Outcome. (2017)

2. Measure

Value:

There are various levels of value that this service provides. Firstly , as a service, what am I provided for the makers to engage with and are the insights that I have encountered are they been fulfilled through the service, These are the primary sets of values that the service will come at.

The kind of outcomes of the executed activities and the uploaded data on the digital app will be next set of the values for measurement. It is the non tangibility and tangible value systems that establish the foundation.

Tools:

The makers have given many various kinds of methods and tools to engage with . The measurement of the understanding the tools will lie in how the service works. The impact can only be assessed once these executed tools have shown potential to work in an individual and organizational level.

Experience: The maker can measure their experience by the various activities the use in terms of the level of engagement and participation. The level of involvement the maker has with the service and the providers is the measurement.

New requirements:

The service provider can judge posts and requirements through forums and inputs to the digital interface to look at the potential perspectives of the service .

Time:

Time is one of the most purposeful requirements in th ceramics business. Processes and techniques take months to execute or might go to through an seen eventuality which might stalk the process.

The service provides an indicator for the maker to judge and make decisions with reference.

Level of expertise:

There are different level of expertise that the makers can choose to execute..This is measuring of how the level of expertise and skill.

3. Evaluation

The role of evaluation is a necessary part as generates value in the framed process. It validates and reaffirms the insights and practices that makers are using the service as a tool to conduct all the given experiences it offers, subtract and add any new uses or simply to asses how the mechanism working,

The services seeks to have an evaluative framework where the maker can uses tools such as the priority list which is a way to record, asses, label and document the activities that the makers is conducting. Foglieni, Maffei, and Villari(2014) says that evaluating an individual process or execution is important to see how the craft makers can function in a given time frame of the task they are executing and to see the level of quality and efficiency.

Digital upload of the priority list is also a way for the service provider to track and view the impact of the results. The users themselves can evaluate their processes by executing different tasks and record those tasks on the list to see the difference of task value.

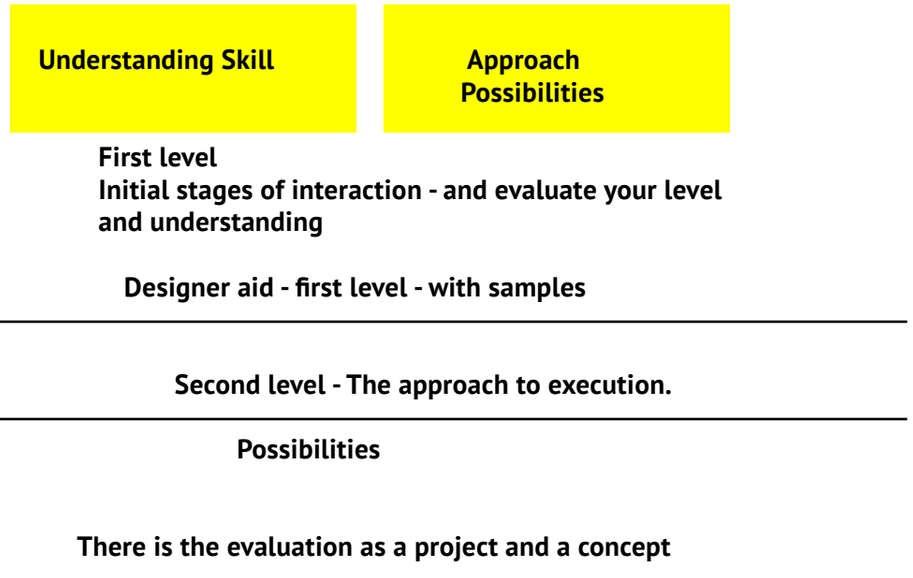


Fig 2: This shows how evaluation can be conducted by different users and at various levels.

4. Impact

Mobilizing independence amongst makers to shape their thinking

“Design Thinking isn’t just a method, it fundamentally changes the fabric of your organization and your business” - One of the key leanrnings of David Kelley, founder of IDEO and the Stanford d.school.

The impact created by this would it would re change the thinking pattern of makers to make them more self sufficient, introduce new practices and develop philosophies for them.

Better collaboration and resource management

By creating appropriate touch points to cater to the insights of makers, communication and business requirements were addressed. This will result in creating intended and organic connections to foster skillshare and resource exchange,

4. Finance

The financial structure is dependant on the number of toolkits sold if they were to be priced at a later stage. The target set on how many solutions were to be sold would be a way to gain revenue. However, the immediate source of income would be sponsorship and any kind of produt visibility by other companies.

5. Scalability and Sustainability

2 YEAR	5 year	10 years
To have level of experience: **Beginner/ Intermediate/ Advanced**	Adaptable **to craft, in regions and language.**	Adaptable **as a model for education/ organsiational development**
Creating multiple seminars and events with seminars that can **build relevance and trust.**	Product range and a cooperative **run by the members.**	
Participatory workshops to evaluate the system on a regular basis	**Having a recognized craft mark -**	
Examples - Online tutorials and examples for all the activities.	Having a board(committee) that **looks at the policies of government and** translating that to the crafts-makers on a regular.	
Looking at partnerships.		

1. As a designer

The service design intervention in this project opened up allowed questioning to be more effective and meaningful. By using tools like How might we be, I was able to use the insights found through the research as valuable data to probe more.

As a service designer, I wanted to build experiences for the makers that give them the ability to use their process as the primary point of associations and they build on those parameters.

If coupled appropriately with methodical design research, analysis, and intervention, the makers can re-structure his/ her ability to think and innovate, not to mention, the relationship within the community, and the various policy makers.

Manzini(2015) discusses that the outcome of the project is when the process is aiding and all the participants have the freedom to design in multiple directions. The premise of my project was to use service design as an byproduct to boost or nudge the craftsmaker thinking ability.

I might began the project with a mindset of a student but I can say that I am existing as a designer in making. I learn t you to pragmatically think when opportunities looked bleak. For example, finding users is always a challenge. I had no users for my codesign initially. I had emailed all possible options who were related with pottery and I was approached by the southern ceramic group. In failure, there is success.

Lastly, the approach through empathy is one of the biggest learnings I have gained. When they are human connections and values, it is very important to connect with the users and their personalities. The insight will only emerge when the user is willingly to share their experience in totality.

2. Conclusion

As a conclusion, this project inspired by craft makers is about human centered attributes and relationships which led to creating a process orientated solution from the experiences of the craftmakers.

The notion of “process” is largely apparent in this project. There are three major points:-

1.It is seen in the user research where user research shows the nature of processes used by the makers themselves.

2. How am I creating my own process through service design. The intent of the methodology was finding avenues that could be created by design process and the kind of value it can brought to the project.

3. How am I am bridging the idea of the makers existing process with the design process I am using.

I was able to create co-process between the makers and myself. According to Lawson(2005), the traditional form of process used to put the designer on the tip of the pyramid. However, practices now involve the user throughout as a participatory journey, making the solution more catered to what the user requires.

The topic was investigated from macro perspective of what is the nature of craft and its key relational situations to exploring micro aspect of how a specific industry with the crafts works. One of the conclusive insights was that opportunities in one region can act as a hindrance in another.

Developing a service that is inclusive and expendable at all situations was a key. Craft as a form which relies on adaptability because its dependent on various factors. How do we achieve that flexibility without making the craft maker feel “uncomfortable” with a service is about creating your own process.

Sanders and Stappers(2014) discusses how play can be used in this circular format of make - tell - enact. The main basics of this service is that there is continuous iterativeprocess of thinking, iterating and developing ideas that is focused and engineered by the maker.

This idea leads to making the crafts independant and authorative for their future and makes about the change internally to affect the external environment.

Acknowledgment

I would like to began this acknowledgment by thanking all craft makers who have inspired me with their stories and passion.

Hena Ali, my tutor, I would like to thank you for believing in my “gaps and challenges” so I could be proud of what I have achieved today.

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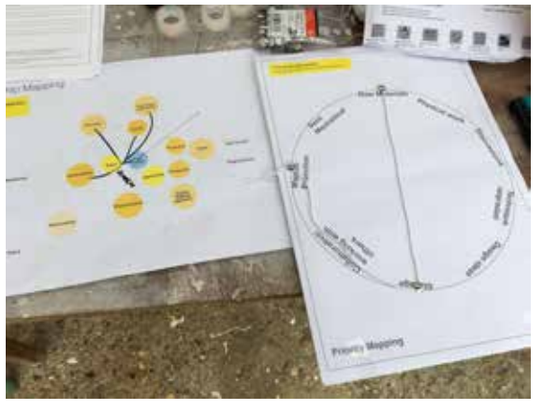
Appendix



Clockwise: Location Mapping. Scenario context. My futures. Mapping of Identity. Redefining the stakeholders map and priority Map