

Diminished Pleasures of Engagement and Experience

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Quote: “Today people have an opportunity to choose and filter their information intake by their own decisions and preferences. As a consequence some groups treated themselves as makers that is a term became popular on describing making things without relying on mass production systems. So how does makers differentiate than the traditional craftspeople?”

So many people today are progressing through alternative modes of educational systems with the use of network learning tools. Today people have an opportunity to choose and filter their information intake by their own decisions and preferences. As a consequence some groups treated themselves as makers that is a term became popular on describing making things without relying on mass production systems. So how does makers differentiate than the traditional craftspeople? The current assumption indicates that makers compared to craftspeople are mainly based on shared thinking systems. Since information is shared online, many competent makers are well informed and they are implementing several methods by imitating the methods provided within the available resources. However this situation imposes several issues. One is that the debate of how to position craftspeople under the same umbrella with the makers. Should the traditional craftspeople be integrated to the new ways of production systems? Most tools available to makers require skills on improved educational skills such as non-native language accessibility, computer usage, software availability, etc. While the 3D printing has revolutionized alternative production systems, yet it is not accessible to a large group of craftspeople as a solid tool to experiment and utilize. There poses a question of observing a gap between the craftspeople and the makers of today in finding common grounds to share experiences and information. While the craftspeople are enjoying their wealth of experiences, they are lack of finding and applying new methodologies in their production systems. On the contrary most of the makers are in need of having access to the globe of shared knowledge and hands on experience. Second is that the makers activity has become so popular because of its content on providing facilitation for satisfying people’s hobby interests. As a consequence a decent number of maker activities have been focusing the missing pleasure of completing and creating a project with full self-involvement. As Karl Marx

stated mass production systems have deskilled many talents, and forced them to be an inactive part of a production chain while facilitating routine tasks. As a result the pleasure of completely being soaked in production operations has disappeared for the participating individuals. Similar to makers' satisfied lack of pleasure, the craftspeople are also enjoying the pleasure of building something complete with use of their multidimensional skills. This gratification could clearly be considered as a meeting ground, a handshaking platform for people who'd like to make things of their own.

In the Age of Information Renaissance, the word "sharing" has been encapsulating the concurrent affinities of individuals with their restrained functional substances and also retained immaterial data storages. Although the term has been extensively used in various forms of economical conditions, the reception of the phenomena has been awakened with the use of sharing contents over the network structures. With the bloom of P2P sharing communities, Internet users allowed themselves to copy other users' data in forms of music, image, video etc. without legal permission or consent. In this particular setting, the term sharing was blanketing the debate of questionable behavior of owning other people's commodities without their personal determination.

90s faced the voiceless proliferation of sharing immateriality with the use of Internet's numerous opportunities. Same era also harvested the extensive popularity of email groups agglomerating around a similar interest for the sake of being organized together and being well informed from a relevant resource. With the birth of social media the sharing idea has transcended its sole function of collective use of resources. Similarly observed as the attitudes of email group formations, people of similar interests were categorized around a particular subject or a purpose on the social media platforms. However with the ardent exposition of immateriality, communities started giving responses to the digital world with tangible concerns. While the 2000s are still enjoying the changeover of immateriality to materiality with the use of 3D printers and also with the sharing of ideas to make things happen, information sharing is still accessed with the extensive use of Internet. This would be considered as a democratization of knowledge across the globe. Producing minds and bodies started to share their methods and recipes with the similarly interested parties without any capital expectations.

Today Internet as a common ground for billions to meet is causing masses to interact and co-create particular projects to populate and scout further reflections and deviations from collective minds. Producing minds have developed network dependent platforms such as Instructables, MakeZine and several Youtube channels to share individual ways of producing projects. One who has a need or an interest on

building anything in particular is enjoying the comfort of accessing audiovisual information with the blink of an eye. Moreover those who required an initial leap to integrate their creative thinking to manufacturing goods and products could use crowd sourcing platforms such as Kickstarter to accelerate their future plans and careers with the use of Internet's accessibility to large audiences. Such platforms are permitting the interested parties to employ bilateral knowledge sharing facilities. However on a tangible basis people are in need of physically co-sharing the space and the time to employ an experience together side by side. It is observed that some maker spaces have the ambition to facilitate such collaborations; yet effective associations are in need of sustainable approaches and methods. Strategies around such aspirations should not fail to recognize the nature of the fact that empowering expertise in crafts requires a rather slow and gradual - sometimes untold cultivation of dexterity.