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What excites me about being a maker has changed over the years. Working long hours in the shop and figuring out how to execute ideas was the first time I got really passionate about getting good at something besides soccer. The techniques were a starting place, and I do believe that technique sets you free. Once I had a “toolbox” the question became: “What am I going to make and why?” I get passionate about intricacies of function. I start with, “What is the straightforward solution to a given functional problem?” Then, “How can I reconfigure that solution to make interaction with the object less straightforward, but perhaps more rewarding?”



I love the smaller, intimate, and friendly scale of boxes. I’m also attracted to the way the inside/outside relationship requires user interaction to fully understand the piece. In 1993 I had the opportunity to spend an amazing six months at a traditional lacquer school in Kyoto, Japan. Over the years since then, I have never really felt comfortable allowing aspects from that time to find their way into my work. “Cyrano” and “Roxanne” surprised me. I didn’t realize it in the design phase, but I see in retrospect that they are clearly inspired by the forms and patterning I loved in Japan. This is a key aspect of being a studio maker that keeps me excited: projects take on a life of their own and rarely end up where I thought they were headed.