Craft is highly involved demonstration of skill with origins predating language. The bodily skills associated with craft have been passed down through a lineage of mimetic learning. Homo-sapiens pass down corporeal knowledge of tool-use from generation to generation. Studies on Japanese macaques demonstrate how tools may have been neurological extensions of the body. Craft/tool use is neurologically understood and appreciated similarly today as it was at the dawn of mankind. In this light the digital era has not reshaped how theorists view craft, but professionals, such as architects, who enthusiastically lend their profession to machines for better or worse. Thus the digital age ushers in a diverse range of neurological implications from craft to aesthetic experience. 

The perception of creative bodily motion 2) The perception of creative bodily motion \* Industrialization and development of digital tools has, through veils of false precision, beckoned architects to replace traditions of craft. From this point of view digital tools may be responsible for degradation in aesthetic experience. Dilemmas surface when CAD drawings, 3-D modeling, rendering, etc. fraudulently render corporeal design methods, namely sketching and modelcraft, obsolete. The benefits of increasingly easy digital functions are favored while strengths in fabrication are ignored. Computers, as neurological extensions of the body, allow the architect innovative methods of production. Digital is a medium through which architects may merge their design ideas with material reality.

Craft is the intimate process of engaging material reality to create objects. The bodily skills associated with craft have been passed down through a lineage of mimetic learning. Homo-sapiens pass down corporeal knowledge of tool-use from generation to generation. Studies on Japanese macaques demonstrate how tools may have been neurological extensions of the body. Craft/tool use is neurologically understood and appreciated similarly today as it was at the dawn of mankind. In this light the digital era has not reshaped how theorists view craft, but professionals, such as architects, who enthusiastically lend their profession to machines for better or worse. Thus the digital age ushers in a diverse range of neurological implications from craft to aesthetic experience. Aesthetic experience of craft is defined by meticulous and masterful articulation of attractive materials. Electroencephalogram (EEG) studies in art have shown that aesthetic experience may be neurologically enhanced by 1) Pathologically gained expertise; 2) The perception of creative bodily motion 2) The perception of creative bodily motion \* Industrialization and development of digital tools has, through veils of false precision, beckoned architects to replace traditions of craft. From this point of view digital tools may be responsible for degradation in aesthetic experience. Dilemmas surface when CAD drawings, 3-D modeling, rendering, etc. fraudulently render corporeal design methods, namely sketching and modelcraft, obsolete. The benefits of increasingly easy digital functions are favored while strengths in fabrication are ignored. Computers, as neurological extensions of the body, allow the architect innovative methods of production. Digital is a medium through which architects may merge their design ideas with material reality.