

A woman with dark hair, wearing a grey sweater and a dark patterned scarf, is holding a large white plastic chair frame. She is looking to the right with a slight smile. In the background, a man with a beard and curly hair is visible, looking towards the camera. The background is a vibrant yellow and blue wall with some text and graphics.

# CRAFT

Cultural Heritage

## THE CRAFT HANDBOOK



Funded by the  
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The aim of the European Year of Cultural Heritage in 2018 was to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space. In an increasingly globalized world, our shared cultural heritage is a tool to promote intercultural understanding and create relations between identities, representations and performances of history.

For those reasons, and many more, we created **CRAFT**, an Erasmus+ Strategic Partnership connecting higher educational institutions with cultural institutions and companies to work in interdisciplinary, new and innovative ways. CRAFT includes six partners in total, representing five European Countries. Leading the project is Aalborg University from Denmark, with partners Universidad de Oviedo from Spain, Universidade de Aveiro from Portugal, Hans Thyge & Co from Denmark, Associazione Marchigiana attivita' Teatrali – AMAT from Italy and Universe V Ljubljani from Slovenia.

CRAFT has worked to strengthen the links between innovation, research and education – the three sides of the 'knowledge triangle'- within the context of higher education by designing, developing, implementing and testing the effectiveness of a new developed Joint Multidisciplinary Curriculum – the de facto product of the CRAFT project. Thereby, CRAFT aims to teach new generations of young people, providing them with the relevant and high-quality skills and competencies needed to meet the expectations of the changing labour market.

CRAFT has taken its point of departure in the celebration of the European Year of Cultural Heritage where the slogan was: Our heritage: where the past meets the future. CRAFT has taken on these objectives and further contributed during the project period by linking higher educational and cultural institutions, companies and other cultural actors from Europe together in a joint multidisciplinary approach on research-based education; stimulating, creating and promoting innovation built on shared cultural heritage. The results will contribute to the social and educational value of European cultural heritage.

In this CRAFT Handbook, we have the immense pleasure of presenting the most important results of the CRAFT project. The Handbook is created as a manual to document the project and project results with primary focus on the process, the results, the implementation and execution of the new developed Course Curriculum. The CRAFT Handbook entails general documentation of the experiences gained throughout the entire project period together with analysis, evaluations and reflections on these. Doing so, we hope interested parties and stakeholders can benefit from useful information, recommendations, reflections and resources, and be inspired to implement similar measures themselves.

**Sincerely;**

*Anna Marie Fisker, Project Leader of CRAFT*





# TABLE OF CONTENTS

1.	Craft Handbook Structure .....	6
2.	Partner Reflections & Visions .....	10
3.	Craft/ Foundation .....	18
4.	Craft/ Process .....	22
5.	Intellectual Outputs .....	32
	IO3 – Design And Development of Cultural Activity 1 .....	36
	IO4 – Design And Development of Cultural Activity 2 .....	40
	IO5 – Design And Development of Case Study .....	44
	IO6 – Design And Development of Two Outreach Activities .....	48
	IO8 – Design And Development of Scientific Publications .....	52
6.	Craft & Covid-19 .....	56
7.	Impact & Dissemination .....	60
8.	Final Partner Reflections .....	68
9.	7/8 Chili Reflections .....	78
	Images Used .....	85





# 1. CRAFT HANDBOOK STRUCTURE







*Venice Art Biennale Session 2019*



This Handbook is intended as a manual and guidance material that will document the project and project results with a primary focus on the process, the results, the implementation and execution of the newly developed CRAFT Course/Curriculum (Intellectual Output 1), and in detail the CRAFT Training Scheme (Intellectual Output O2).

The CRAFT Handbook presents general documentation of the most important experiences gained throughout the entire project period. This includes descriptions of the chosen, as well as the designed and developed teaching methods, concepts, tools, and platforms used in all course modules, together with analysis, evaluations and reflections on these.

Moreover, it will present the partnership's recommendations on how higher education can benefit from further development of the new CRAFT teaching methods. We believe that this will have a high impact on the European teaching environment due to the easy access to project results creating a high level of transferability and impact not only after but also during the project period.

The documentation of project results furthermore includes documentation of projects and products created by the joined group of Master Students and PhD Students during Intellectual outputs O3-O6. To elaborate and conclude on the student learning process and projects, we will document the student projects and related experiences each year.

In addition to presenting and analyzing the achievements and experiences obtained during CRAFT, the Handbook includes an analysis of the project's impact focusing on how the project through multidisciplinary research-based teaching has led to novel and innovative insights, tools and methodologies in the field of Innovative practices built on shared Cultural Heritage.

The CRAFT Handbook will present the most important results in condensed, easy-to-read form, with 'read more' options containing hyperlinks to more detailed and comprehensive resources for interested readers.

The CRAFT Handbook is targeted people who are interested in detailed knowledge about the project, and will be of particular interest to staff interested in university didactics, university managements, multidisciplinary teaching, social inclusion, relevant 'key competencies', e.g. linguistic, creative and digital skills for the purpose of increasing employability and educational- and career development, and those who are interested in an in-depth description and evaluation of CRAFT.





## 2. PARTNER REFLECTIONS & VISIONS



# Professor Ana María Fernández García, University of Oviedo

*“The studies of Art History in the University of Oviedo have been traditionally focused on rote and critical learning activities, always individual and passive. Thanks to this project we expected to renovate the pedagogical methodology introducing innovation in our local higher education system. We hoped to offer to our students an international experience in a multidisciplinary academic environment with a strong emphasis in group work. Briefly it’s necessary to mention its advantages in university curriculum concerning creativity stimulation, intellectual independence, and employability.*

*The initial idea was also to increase the number of teachers involved in this new educational model. Since these three years we consolidated a team of four professors (from Art History and Education Departments) engaged in the renovation practices, and we explored together our own initiatives.*

*In spite of the well consolidated Erasmus mobility, we believed that it was necessary to organized short international events for those students who were not able to enjoy a semester or the whole academic year in another European country. That project would give the opportunity to share an international experience for students and professors.*

*Finally, we wanted to emphasize the importance of design in the European cultural heritage, usually excluded of the academic programmes in master and doctoral periods. With Craft we aspired to insert design objects in the curricula as cultural artifacts, daily used by people and more familiar than for example a museums’ paintings for the people.”*



Granada Workshop XIVth Century – Jamuga Nazari

*"The CRAFT project was for me as primary aim the opportunity to engage the Design Course from University of Aveiro with cultural heritage within an international and multidisciplinary context. It looked to me as a creative, innovative and experimental project daring to bring together a group of diverse stakeholders, namely academics, artists, students, enterprises, craftsmanship triggered by an iconic artefact for design – the chair. The project addressed the awareness for tradition, vernacular history and culture heritage challenged and structured by contemporary issues such as globalisation and sustainability having a program of dissemination and knowledge transfer that should also reach out the awareness of a vast public not involved in the project.*

*From the side of University of Aveiro I foresaw a dynamic collaboration with craftsmanship studios once the Design Course, mainly at the master and PhD level, is used to interact with them and with the entrepreneurial sector as partners to develop research and projects. I was immediately thinking how University of Aveiro could deliver this synergy into the project, namely in the workshops that should take place at home. Another crucial strength of CRAFT seemed to me the central role that students had to perform throughout the project. CRAFT was creating occasions to the students to experiment with references from the cultural heritage realm that could be tangential to their knowledge but at the same time framed by an extraordinary and inspiring approach. Students' mobility was an important topic, because it would allow them to visit many cultural heritage sets, to interact with other students and teachers from different nationalities, to think out of the box and to have the experience of new places, atmospheres and arguments.*

*It seemed to me a wise project outlined with ambitious and stimulating objectives, processes and outcomes that demanded a responsible commitment of all partners. It had also a lot of room for the 'unknown' and for discoveries, and this was a fascinating call to explore and to respond."*



Learning/Teaching/Training (C2) Meeting In Portugal

# Designer Hans Thyge Raunkjær, Hans Thyge & Co

*"I have through the last 30 years worked with furniture design and industrial design with a main interest in story telling of the products.*

*Coming from the theatre world and growing up in a school environment I have always been focused on how we read and use products and buildings around us.*

*How do they influence our behavior, thinking and social life. Therefore, it was easy for me to say yes to participate in the EU Crafts project on Chairs. My passion had for my entire career been the revolving point of my work as chairs circle and relate so much and direct to our bodies and social life. The chairs are in some ways the mirror or shadow of our bodies and as such also in some way mentally iconic elements in our life.*

*The first meeting was held in the mythological hotel and restaurant Brøndums in Skagen, which has been the center in generating some of the most important art in the last century in Denmark. I was curious and somehow thrilled about participating in a project involving students from all over Europe in a collaboration with professors from 4 universities. My background is coming from the commercial world and despite I over the years have been teaching and giving lectures in many European universities it is always a challenge when 2 worlds meet and want to move borders.*

*Where could my working method and ways of imposing collaborations in the commercial world, meet the theoretical and pedagogical principles in the University world.*

*When I drove home from the first meeting, I was convinced that we could experiment and move frontiers as I immediately felt a great openness and genuine interest in the student's life and learning, which to me is the center of all teaching.*

*From the numerous students that have made stages in our studio I have developed a strong belief that the social skills combined with openness and curiosity is the fundament of learning and how we approach solutions and complete stories is less important. The important element is whether we make us self-understood and have clear and strong stories to tell.*

*Selling a product or developing an idea in the commercial world is never the same in 2 different cases and therefore collecting experience and sharing that with your collaborators and being always ready to create a story different is the most important element to me.*

*I was determined to use my skills and experience as a designer and communicator in my work as consultant in the group, as if the educational system was a commercial entity and with the respect for the theoretical background a teaching requirement that the system came up with. Working with companies globally also made me feel comfortable meeting these passionate teachers from all over Europe."*





*Everybody worked at the workshop - including all partners*





## Professors Martina Malešič & Rebeka Vidrih, University of Ljubljana

*"Students of art history at University of Ljubljana are used to a rather traditional curriculum, listening to ex cathedra lectures and passing the exams, working on and writing seminar papers. They are used to working alone, only rarely in groups, as a team, preferably according to a clearly stated set of rules and within the well defined field of study of art history. In this way, they gain a very thorough historical knowledge and the ability of presenting one's thoughts and arguments in written and oral form. However, the course Exercises in Modern Art is a bit of exception in our study programme because its structure is not as strictly prescribed, in terms either of content or pedagogical method, so it offered us a good opportunity for this project.*

*When we all first met in Skagen, the two of us got quite bewildered, curious and anxious at the same time, riddled with quite a few doubts and questions. We were worried that the proposed task for the students was too loosely defined (something, anything to do with chairs, why chairs). We felt that a new curriculum we were supposed to develop should have a much more clear and focused objective, we were not sure about the outcome at all. We were also wondering how could possibly our students as art historians contribute to the task and what could they as art historians get from the involvement with the project, how could that enrich their art-historical competences. How would they manage working in groups, working with other students from other fields in a multidisciplinary manner, on a task beyond the established framework of art history. We were wondering, too, how the two of us as art history teachers could contribute to a learning project involving a basically design process, and curious at the same time regarding the pedagogical method, expecting to improve our modes of teaching."*



*Exciting days at the workshop in Ljubljana*

*“As the American Keynesian economist, John Kenneth Galbraith said, the Italian strengths “do not come from superiority in science and engineering, nor from the quality of industrial management, nor its efficiency in administrative management and politics, and not even from the regulation and collaboration of trade unions and industrial organizations. The real reason, instead, is that Italy has incorporated an essential component of culture into its products.” This primacy is not only linked to cultural production and historical heritage but also to the ability to transmit culture and beauty in productions. Precisely this intersection practiced by Italy more than by other countries between culture and manufacturing represents a legacy of the past but also a key to the future. Through an idea of culture made naturally of museums, galleries, festivals, cultural heritage, literature, cinema, performing arts, but also of creative industries and made in Italy: that is, all those productive activities that do not represent in themselves a cultural asset, but that draw creative lymph and competitiveness from culture. So design, architecture and communication: creative industries that develop services for other supply chains and convey content and innovation to the rest of the economy, creating a hinge, a “hybrid zone” in which creative-driven production is located, ranging from fashion to advanced manufacturing, in fact, to artistic craftsmanship. It is in this hybrid area that the CRAFT project for a partner not strictly dedicated to training, such as AMAT, was placed. The mission of the institution is in fact to promote the meeting between the public and the performing arts to generate cultural welfare and new knowledge. Through the creation of three workshops entrusted to a multidisciplinary collective of artists, it was intended to test whether and how the tools of theatrical practice were effective in developing and strengthening the potential and creative approach in young people from various universities.”*



Visit at Cultural Heritage, Rimini, 2021



## 3.CRAFT/ FOUNDATION







*Grand Finale in Pesaro, 2021, Multiplier Event showcasing CRAFT\_OPERA*

The aim of CRAFT is to make it possible to promote the use of the newly developed and tested innovative joint multidisciplinary teaching methods, and to make it easy for other organisations and teachers to get started using these methodologies.

During the project, a variety of teaching methods, tools, technologies and platforms have been used in the experiments and development that CRAFT has carried out. An important part of the methodology has been the cooperation with practitioners giving the students unique possibilities to transform ideas and thought to action(s) in real life.

At the foundation of the CRAFT project are the Joint Multidisciplinary Course Curriculum (Intellectual Output O1) and the Joint Multidisciplinary Training Scheme (Intellectual Output O1).

The design and development of the Joint Multidisciplinary Course Curriculum (IO1) is an extremely important foundation for CRAFT, and it represents a unique and innovative step, both significant in quality and quantity, towards a new standard of curricula within higher education institutions.

The design and development of the Joint Multidisciplinary Course Curriculum describes the content and learning objectives of the courses, including course modules and project parts, and is something beyond what is normally produced by the participating institutions and organisations in CRAFT as a part of their regular production.

The precise content of the physical elements of the innovation part of the project and of the multidisciplinary includes learning activities, i.e. workshops, sessions, summer schools and competition. Read more [HERE](#).

The Joint Multidisciplinary Training Scheme (IO2) is part of the Joint Multidisciplinary Course Curriculum and involves the methodology, guidelines and instructions that describes the format of the CRAFT teaching material. It also sets the requirements for the teaching materials, which all have an innovative, experimental and multidisciplinary approach.

Moreover, the training scheme describes the requirements for the teaching material as a final intellectual output concerning form and format, as well as content of introduction, instructions, execution and evaluations.

The training scheme also describe what technical tools, tests, prototypes, experiments and public platforms, i.e. public workshops, exhibitions and performances that can be used during the project period and to secure a high level of impact on future transferability to other European educational institutions. Read more [HERE](#).







## 4. CRAFT/ PROCESS



## October 2018 – Skagen, Denmark

In October 2018, CRAFT Project Leader Professor Anna Marie Fisker welcomed the CRAFT partners to the Kick-Off and very 1st Learning, Teaching, Training Activity (C1) in CRAFT. The meeting took place in Skagen, Denmark.

This first meeting solidified the aims, structure and direction of the project as well as further impacted the collaboration between the partners in a truly positive way. Partners had opportunity to express their visions, goals and initial ideas for the coming years, and discuss future plans. Mixed with workshops were cultural visits to the local area.

This meeting contributed with valuable knowledge, discussion and initial operative plans, and on the first work in developing the CRAFT project



*Kick-Off in Skagen*

## March 2019 – Porto/ Aveiro, Portugal

In March 2019, the CRAFT partners met in Portugal for the 2nd Learning, Teaching, Training Activity. Professor Fátima Pombo hosted the CRAFT colleagues both in Porto and Aveiro for 4 wonderful days where partners had great opportunity to work together, discuss, develop and plan. On 11th, 12th and 13th March, the Department of Communication and Art (DeCA) from University of Aveiro hosted on a program with several activities. The study programme guide was based on an academic, problem-orientated and multidisciplinary approach regarding work and evaluation methods that combine skills and reflection containing: lectures, workshops, project work, exercises (individually and in groups), teacher feedback, reflection, and portfolio work (with drawings and sketches). Read more about the meeting and the workshop activities [HERE](#).

Additionally, a hugely successful Multiplier Event was also held at the University. Here, students from the Department of Art and Communication and the Music Education opened the event with different compositions inspired by the exhibition and the overall theme of CRAFT – Cultural Heritage. Professor Fatima Pombo then declared the Exhibition for open and invited the guests to engage with the students participating in the workshop and their sketches and drawings. Three students with the best final product were chosen to participate in the Art Biennale in Venice CRAFT part in September, representing University of Aveiro. Read more about the event [HERE](#).



*Workshop at the University of Aveiro*

## May 2019 – Ljubljana, Slovenia

In May 2019, the CRAFT partners met in lovely Ljubljana for the third Learning, Teaching, Training Activity (C3). CRAFT partners Martina Malesič and Rebeka Vidrih from the University of Ljubljana did a wonderful job hosting their colleagues, giving them an unique opportunity to visit the wellknown university, as well as the city, and, in particular, the very interesting works and buildings of Slovenian architect Jože Plečnik. During the days in Ljubljana, partners had great opportunity to work together, discuss and plan, as well as observing and evaluating the presentation of five brilliant students, some of whom will participate at the workshop at the Biennale in September.

Read more about the meeting [HERE](#).

Additionally, a hugely successful Multiplier Event (E2) was held at a local cultural centre, where the CRAFT project was presented to the public. With the aim of ensuring CRAFT to be able to disseminate the new products and innovative ideas developed during the new course University of Ljubljana planned, arranged and moderated the multiplier event entitled »The Chair in a public space – Ljubljana Bench«.

Read and watch footage from the event [HERE](#).



*Students at the third Learning, Teaching, Training Activity (C3)*



## September 2019 – Venice, Italy

In September 2019, the first CRAFT workshop with student mobility was held in Venice at the Art Biennale with the Theme: 'May you live in interesting times'.

To these Learning/Teaching/Training Events, C4 and C5 a large group of students from all over Europe attended the workshop coming from fields of architecture, engineering, design, art history and philosophy.

At the workshop, the students were placed in different groups and asked to work interdisciplinary using the PBL methodology to develop their ideas. By combining research and study in the Venetian cultural heritage context, along with the Monobloc Chair as an artefact, the students were asked to develop a series of graphical posters combining a creative and innovative thinking and with this approach design posters to the subjects.

Concluding the workshop in a Biennale Session, the students exhibited their posters in combination with a bodily performance curated by 7/8 Chili.

In addition to a great group work with superb products, the students managed to form great social networks.

See more [HERE](#).



*Biennale Session, Art Biennale Venice, 2019*



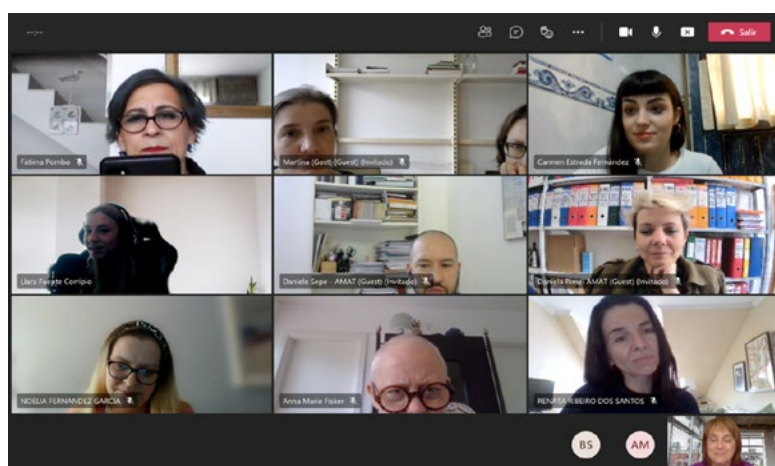
## May 2021 - Learning/Teaching/Training Event C6

Due to COVID-19, the event was organized digitally by the University of Oviedo in May 2021. The digital event included lectures by professor Fátima Pombo, professor Martina Malešič and designer Hans Thyge and also by Marta García-Sampedro and Noelia Fernández. The main objective of the last speech was to contribute to frame theoretically the next activity: “DESIGN FOR EVERYBODY. INNOVATIVE AND PEDAGOGICAL PROJECTS” presentations by master’ and doctoral’ students of Art History and Secondary Education, in order to select the three Spanish students to participate in the Architecture Biennale 2021.

The jury provided interesting suggestions and reflections on the videos shown. Technical processes, narrative capacity, quality of conceptual discourse and creativity were analyzed. To replace cultural visits a virtual tour of the chairs of the city of Oviedo was shown, from the Campus of Humanities to the Museum of Fine Arts of Asturias. The cultural online experience was enriched by a virtual wine testing. Read More about the meeting [HERE](#).

### October 2021 - Multiplier Event E4

Due to the impossibility of holding a multiplier event in Oviedo due to the circumstances derived from the pandemic, the multiplier event was moved to 21st October 2021. An exhibition of industrial objects created in Spain since the 19th century was organized in the hall of the Humanities Campus’ main building at the University of Oviedo. “Daily Treasures: Icons of Spanish Design for the Quotidian” exhibited twenty-two objects well explained by QR codes. It was a successful expo that was visited for more than 250 visitors thanks to the guided tours organized by the Oviedo team. See More [HERE](#).



*Students and CRAFT partners at digital activity, C6*

## September 2021 – Venice, Italy.

For the CRAFT workshop at the Architectural Biennale in 2021, the COVID-19 situation also had a great impact. Nevertheless, the workshop gathered a smaller international group of students, teachers and the CRAFT partners in Venice in September 2021.

The workshop was centred on the Venetian cultural heritage, with a special focus on chairs in general. The chair as an object, an artefact, a sculpture, a memory, and archetype, an expression etc. The assignment at the workshop took point of departure in 10 special chairs selected by Hans Thyge, which the students studied prior to the workshop in Venice.

At the Biennale, the students, in collaboration with the well-prepared CRAFT partners, studied 4 selected sites and cultural heritage in Venice:

- Myth and Mysteries at the San Marco Square
- Merchants and Theatre at Punta Della Dogane
- Death at the Cimitero
- War by the sculpture for the Partisan Woman

Read more [HERE](#)

The students were placed in interdisciplinary groups, and asked to develop, using the PBL methodology, small clips (videos) of 30-45 seconds. The videos were produced in a very low-tech way and fitted to the Covid-19 situation since they were based on the students' own equipment (mobile phones added by small mobile phone printers). The students created videos from pictures, impressions and sounds recorded on their phones. In conclusion, the selected videos were shown and discussed at a session at the main Pavilion in Giardini at the Architectural Biennale.



*Session at Architectural Biennale Venice, 2021*



## October 2021 – Pesaro, Italy

In October 2021, partners and students met in Pesaro, Italy for an interdisciplinary and intercultural workshop at Chiesa dell'Annunziata. Among the students were (6 international students from different Universities and Faculties, 3 students from Conservatorio Rossini di Pesaro (2 singers and a pianist) and 3 performers.

The group of 12 was led by the artistic Italian collective 7/8 Chili to create a performance based on 3 elements: 1) a wooden chair designed in the 80s for a meeting room at Teatro Rossini; 2) the cultural heritage of the hosting town: Pesaro, UNESCO city for the Music where Gioachino Rossini born in 1792 3) the different kind of education experienced by the participants.

The 5-day workshop was designed to support the students in the collective creation of scenes and objects.

First phase: physical improvisation with the chair;

Second phase: deconstruction of the chair to create scene's objects;

Third phase: physical improvisation with music and the transformed chairs;

Fourth phase: fixing movements, rhythm, scenes and rehearsals.

During the 5 days workshop the students received feedbacks as well as other inspirational input by visiting Pesaro, and the cultural heritage treasures of the area: Urbino and Rimini. The Workshop ended successfully with a Multiplier Event, (E6) facilitated as a performance entitled OPERA\_CRAFT held in Chiesa dell'Annunziata with more than 80 guests. Watch the performance [HERE](#).

**CRAFT**

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ORE 21

**78CHILI**

**OPERA\_CRAFT**

**REGIA DI**

DAVIDE CALVARESI  
VALERIA COLONNELLA

**CON**

GLI STUDENTI DELLE  
UNIVERSITA' PARTNER  
E DEL CONSERVATORIO  
"ROSSINI" DI PESARO

A SEGUIRE

**PRESENTAZIONE  
DEL PROGETTO CRAFT  
E DELLA MOSTRA**

DALLE ORE 20  
NELLA SALA DI INGRESSO  
DELLA CHIESA DELL'ANNUNZIATA  
È VISITABILE UNA MOSTRA DEL PROGETTO



**PESARO CHIESA DELL'ANNUNZIATA**  
**VENERDÌ 29 OTTOBRE 2021**

*Invitation for CRAFT\_OPERA, Designed by Valeria Colonnella*



Funded by the  
Erasmus+ Programme  
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## 5. INTELLECTUAL OUPUTS





*Session, Art Biennale Venice, 2019*

On the following pages, we present the Intellectual Outputs 3, 4, 5,6 & 8.

The following entries should be read as a quick introduction and overview of the different activities and results of these Intellectual Outputs. Each of the following entries will include a short, condensed description of the Intellectual Output from the project application, as well as a presentation of the process and structure of the actualized facilitated activities.

Additionally, we present the most important results and analyses, as well as recommendations and reflections on impact.

Furthermore, each partner responsible for the respective Intellectual Outputs provide their professional and more nuanced reflections on their overall experiences, recommendations, thoughts and ideas.

For each entry, there will be one or more 'read more' options containing hyperlinks connecting the interested reader to additional, more detailed resources and information.

An overview and description of all Intellectual Outputs can be accessed [HERE](#).





# IO3 Design & Development of Artistic and Cultural Activity 1

## Description

*The design and development of Intellectual Output 3 (IO3) is built on the CRAFT Joint Multidisciplinary Course Curriculum developed in O1 and implemented in the Joint Multidisciplinary Training Scheme in O2. The design and development of IO3 was supported by C3 and executed during C4 and C5. C4 and C5 assisted development of the results that were exhibited at a Session and a Workshop at the Art Biennale in Venice 2019. The aim of O3 has been to design and develop course modules which will provide students with knowledge, skills and competencies within the industrial design and engineering field corresponding to history, culture, philosophy and the execution of a project in public built on a foundation of shared cultural heritage. Read more about the IO3 description [HERE](#).*

## Structure & Process

The IO3 was planned as interdisciplinary and intercultural workshop in September 2019 at the Art Biennale in Venice with 28 international students, several external lecturers and the CRAFT project partners. The participating students, teachers and practitioners represented a mix of disciplines like Art History, Architectural Design-Engineering, Interior & Furniture Design, Industrial Design, Graphic Design, and Performance Theatre. The 5-day workshop was designed using the Problem-Based Learning Method, to make the students work intensively with cultural heritage. Each day students received lectures and feedback as well as other inspirational input. During the workshop more than 500 posters were developed by the students. The Workshop ended successfully with a Multiplier Event held as a Biennale Session with more than 80 guests visiting the final CRAFT exhibition. Read the blog from the workshop [HERE](#).

## Results & Analysis

The Venice Biennale is a platform for debate that influence both practice and theory. Related hereto, a special part of the exhibitions is the Biennale Sessions with a devotion to universities and schools presenting teaching and research to promote discussion and debate among young generations. The workshop programme exemplified this explorative and critical- reflective approach, testing aesthetic, behavioural and social conventions in a wide range of events. CRAFT took point of departure in the cross-examinations of the cultural heritage of the chair and the traditions of sitting. For instance, investigating the comparative historical, cultural and metaphorical differences the chair embodies as a pleasurable, artistic-playful artefact and socio-functional crafted object. The workshop resulted in a series of A3 posters and a collective artistic performance, which were presented at a Biennale Session. The student posters were collected into a CRAFT booklet which can be read [HERE](#).



## Recommendations

When facilitating a workshop of this type, aligning yourself as a project with an establishment such as the Biennale (or a festival, conference, other) will add great synergies and overall impact. It is recommended to have a study board within the partnership award ECTS- points for participants, as this stimulates and shapes precise and clear goals and processes. Furthermore, these types of experiments must be conducted in immersive, whole-days frames as this can add towards a sense of belonging and sense of common goal to the students, to ensure coherent and dynamic teamwork.

## Impact

Student mobilities have been essential to the project, as they have proved to be the optimal way to experiment with and test the curriculum as such. This Intellectual Output had great impact on the further development and refinement of the project. Furthermore, for participating students, this Intellectual Output had great impact as they gained valuable experiences and new skills within areas such as interdisciplinary groupwork and innovative approaches to teaching and learning. Importantly, the booklet containing the students' work presents a teaching and learning experiment engaging in a series of interdisciplinary and intercultural collaborations, testing what happens with the perception of art and cultural heritage when the boundaries of the traditional disciplines deliberately dissolve, mix and blend. The publication of this booklet will secure the footprint and the dissemination of the CRAFT project.

Read more about IO3 activities [HERE](#).



*New social relationships engaged*



*Students working in groups*





*Hans Thyge Raunkjær lecture on Chairs*



## Professional Reflections

“The workshop took place at the Biennale di Venezia, with the rare opportunity to work on the Biennale ground; therefore the constraints determined by the Biennale Office had a major influence on the workshop structure. A high number of students was supposed to be involved, the result had to be guaranteed, and all the practicalities had to be well thought out. Additional constraint was the fact that the workshop was accredited with two ECTS points and its organisation had to suit specific requirements. Partners alone could not have provided the required number of students, so our networks had to be mobilized.

However, we were given an exceptional opportunity to work on the Biennale ground for five days in total (Biennale Sessions can usually last only for one day), which gave the students and the teachers a certain sense of belonging to this great event and also a sense of seriousness because of our participation in it. It was also fantastic to be in touch with the city of Venice itself, seeing it from another perspective, digging out its histories while also focusing on current socio-political issues.

The workshop, prepared by the project leader, Aalborg University and us in cooperation, had a strong structure regarding the students' work process and expected results. Before coming to Venice, the students had to write two essays, one on a chosen chair and another one on an aspect from Venetian history, so they came to Venice prepared for the workshop. They had a task from day one, firm constraints and time limits were given, therefore they had no time to stress too much about it, to doubt and question themselves. They were forced to pull together their very diverse skill sets towards the same goal and to be result-oriented, since each group had to produce ten posters each day.

The result (the daily amount of posters, presented in the final exhibition) was overwhelming, their explosion of creativity and critical thinking was simply amazing. In contradistinction to this part of the workshop, in which different groups competed with each other for better ideas and better representations of them, the final performance offered the students the opportunity to collaborate all together in an unfamiliar field. Participating in a performance was a new experience for all the students of design, architecture, art history etc.; limited time was devoted to the preparation of it, so flexibility with the programme was required.

Evaluating the workshop, we want to stress that working so hard also meant that there was limited time for the students to experience the Biennale exhibition; that could have added another layer to the process, since it would enable them to connect better to the theme of the Biennale. It was however essential to have a clear and defined space for the workshop, and the Biennale ground stimulated towards the tangible results. Aligning a project with an establishment such as the Biennale also adds to its great synergies and potential impact.

The role of other partners could have been greater, their involvement and contributions more active. But it was the first workshop with mobility with many expectations from the Biennale, and we wanted to be sure of a success. However, everybody learned that it is essential that the partners meet before the workshop start to discuss the pedagogical strategies, to give an overview over the workshops to be able to involve themselves optimally.

It was a good idea as well to have a study board giving ECTS points, as this stimulates and forces the partnership to formulate precise and clear processes and goals. We strongly recommend that these types of curriculum experiments are immersive experiences, both for students and teachers, taking place in residence and for whole days, even though they are resource demanding. It is so important to introduce a sense of belonging and sense of common goal to ensure coherent and dynamic teamwork.

For the first time in this project, it was in Venice that an international group of students participated, comprising seventeen different nationalities. Many new social connections were made; new networks were created, not only within students themselves but with the academic staff as well. Not only working together in groups, but also socialising at evenings in a more relaxed atmosphere, listening to the lectures and having dinner together, was crucial. Students were pushed, no doubt about that! For some students this was very overwhelming and challenging, but at the end they all joined in. The impact of thus acquired skills will be long-lasting: ability to work in groups and under pressure, to perform with great creativity and critical approach, and to function well within an international-multicultural-multidisciplinary framework adds considerably to their future employability.”

*Professors Martina Malešič & Rebeka Vidrih, University of Ljubljana*



# IO4 Design & Development of Artistic and Cultural Activity 2

## Description

*The design and development of Intellectual Output 4 (IO4) is built on the CRAFT Joint Multidisciplinary Course Curriculum developed in O1 and implemented in the Joint Multidisciplinary Training Scheme in O2. Importantly O4 is built on the experiences of designing, developing, implementing and executing O3. The design and development of O4 was supported by C6 and was executed during C7 and C8 at a Session and a Workshop at the Architectural Biennale in Venice 2021. The aim of O4 has been to design and develop the next course modules, which will provide students with further knowledge, skills and competencies within the industrial design and engineering field corresponding to history, culture, philosophy and the execution of a project in public built on a foundation of shared cultural heritage. Read more about the IO4 Description [HERE](#).*

## Structure & Process

The IO4 was planned as an interdisciplinary and intercultural workshop in September 2020 at the Architecture Biennale in Venice. However the Covid-19 situation made it impossible to gather physically, and the Biennale organisation decided to postpone the event. Luckily we was able to succeed in September 2021, even being a smaller group of participating students, teachers and practitioners, in total 29 people, due to handling of the security.

The 5-day workshop was designed using the Problem-Based Learning Method, to make the students work intensively with cultural heritage.

The students were placed in interdisciplinary groups, and asked to develop, using the PBL methodology, small clips (videos) of 30-45 seconds. The videos where produced in a very low-tech way and fitted to the Covid-19 situation. The Workshop ended successfully with a Multiplier Event held as a Biennale Session. Read the blog from the workshop [HERE](#).

## Results & Analysis

The Venice Biennale is a unique platform for debate that influence both practice and theory. Related hereto, a special part of the exhibitions is the Biennale Sessions with a devotion to universities and schools presenting teaching and research to promote discussion and debate. The CRAFT workshop exemplified this explorative and critical- reflective approach, testing aesthetic, behavioral and social conventions in a wide range of events. The assignment at the workshop took point of departure in 10 special chairs selected by Hans Thyge, which the students studied prior to the workshop in Venice. The students investigated the comparative historical, cultural and metaphorical differences of the chairs. At the Biennale, the students additionally studied 4 selected sites and cultural heritage in Venice: Myth and Mysteries at the San Marco Square, Merchants and Theatre at Punta Della Dogane, Death at the Cimitero, War by the sculpture for the Partisan Woman. [READ MORE HERE](#)

The workshop resulted in a series of 8 videos and a collective artistic performance (video, [SEE MORE HERE](#)), which were presented at a Biennale Session. [READ MORE HERE](#).

## Recommendations

Despite the Covid-19 situation being a “dark horse” in a planning process, the partner group still insisted on running all activities. For the IO4 activity, the partners profited on previously experience of planning and working together and therefore could manage the activity much easier bringing it to new highs. Even being a continuation aligning with an establishment such as the Biennale, the continuation of CRAFT in this context added great synergies and overall impact. The CRAFT partners recommend to have a study board within the partnership award ECTS- points for students, as this stimulate and shape precise and clear goals and processes. Furthermore, these types of experiments must be conducted in immersive, whole-days frames as this can add towards a sense of belonging and sense of common goal to the students, to ensure coherent and dynamic teamwork.

## Impact

It has been a long and experience full road to develop the joint multidisciplinary course curriculum and the joint multidisciplinary training scheme; however the most exciting and satisfying part has been the implementation part. The student mobility have been most essential to the CRAFT project, and the results of the workshops have had great impact on the further development and refinement of the project.

Furthermore, for participating students, the workshops had great impact as they gained valuable experiences and new skills within areas such as interdisciplinary groupwork and innovative approaches to teaching and learning. As a side-benefit, this approach also creates a better environment for developing friendships and future network.

In conclusion, the selected videos where showed and discussed at a session at the main Pavilion in Giardini at the Architectural Biennale 2021, showing the students work engaging in a series of interdisciplinary and intercultural collaborations, testing what happens with the perception of art and cultural heritage when the boundaries of the traditional disciplines deliberately dissolve, mix and blend. Read more about the IO4 activities [HERE](#).



*CRAFT Partners in Venice*



*Students working with Performance*





*Hans Thyge Raunkjær discussing with the students at the workshop*

## Professional Reflections

“The workshop took place in Venice. Due to the Covid-19 situation, it was crucial that all participants on the workshop could be as secure as possible, so the partners decided only to have the 12 students (total amount of students from partner universities with mobility) and not invite additionally students from other universities. Importantly, most of the lectures and work was planned to be performed in the open air, therefore all participants was equipped with transportable small folding chairs.

With the evaluation of the previous participation program for 2019 in Venice in mind, we made sure that the program also was centered on visits on the Biennale Exhibition. A great success was a visit at the Slovenian Pavilion, an exhibition space planned by our Slovenian partner Martina Malešič among others.

The focus on the local Cultural Heritage in Venice was connected to 4 selected sites and cultural heritage stories in Venice. The students, in collaboration with the well-prepared CRAFT partners, studied the following themes: Myth and Mysteries at the San Marco Square, Merchants and Theatre at Punta Della Dogane, Death at the Cimitero and War by the sculpture for the Partisan Woman. [READ MORE HERE](#) In addition to the visits of the 4 sites, the group of partners from AMAT, Italy, made performances developed to the sites, some based on recitation, and some based on audio experiences which was distributed through WhatsApp to each participants phones on the location. This concept did not interfere with the context, and at the same time, it ensured personal sensor exercises in safe corona friendly distance. [SEE MORE HERE](#) and [HERE](#).

The result of the workshop was unique. The students were placed in 4 interdisciplinary groups, and asked to develop, using the PBL methodology, small clips (videos) of 30-45 seconds. The videos (16 in total) was produced in a very low-tech way and fitted to the Covid-19 situation since they were based on the students own equipment (mobile phones added by small mobile phone printers) The students created videos from pictures, impressions and sounds recorded on their phones. 8 videos in total was chosen for the Session at the Biennale, and even being in surroundings with very restricted conditions due to the covid-19 situation, we managed to have a fine presentation, and an interesting debate and dialogue with the audience. [SEE MORE HERE](#)

It was the second time in the project we worked in Venice. An extensive program challenged both the students and the teachers. Students were pushed, again, no doubt about that! For some students this was very overwhelming and challenging, but at the end they all joined in and all participating students was rewarded with a diploma of 2 ECTS points. The partners where - based on the experience of the 2019 workshop - much more involved, which gave a great push to the level of satisfaction and personal involvement.

As on the first workshop in Venice, many new social connections were made, new networks were created, not only within students themselves but with the academic staff as well. Not only working together in groups, but also socialising at evenings in a more relaxed atmosphere was crucial. The impact of thus acquired skills will be long-lasting: ability to work in groups and under pressure, to perform with great creativity and critical approach, and to function well within an international-multicultural-multidisciplinary framework adds considerably to their future employability.”



# IO5 Design & Development of Case Study

## Description

*The Case Study (IO5) was designed, developed and implemented as a competition for Master students and PhD students – drawing attention to material resources and sustainability developing a specific innovative design built on the foundation of shared cultural heritage. This Case Study is an important part of the CRAFT project and aims at receiving enthusiastic and thorough proposals for Innovative outputs built on shared cultural heritage and through a competition focus on new developed elements of innovation. One objective was to provide opportunities for students to explore and gain knowledge of a subject of their own choice within the field of material resources and sustainability, while acquiring competencies in the rigorous structuring and communication of their knowledge production in connection to innovative practices built on shared cultural heritage. The result of the competition was showcased at the Outreach Activity O6 – exhibition and theatre performance at AMAT Rossini Theatre in Pesaro 2021. Read more about the IO5 description [HERE](#).*

## Structure & Process

This Intellectual Output was facilitated as a Design Competition for Bachelor, Master and PhD Students of Design, Architecture, Interiors and Art history. The call was titled “A CHAIR with a Story” with the task of designing a chair with a strong element of Cultural Heritage, by including the following characteristics: 1. A chair with a strong story 2. A chair that relates and/or reflects to our cultural heritage 3. A chair that can be dining chair, chair for rest, simple, complicated, naked, soft, conceptual, functional, artistic etc.. Read more about the submission process [HERE](#).

## Results & Analysis

The call received a satisfying number of submissions, and when the jury met via video conference on August 26th, 2021, they unanimously awarded three entries the 1st, 2nd. And 3rd prize with the 1st and 2nd prize winners being invited to participate in the upcoming CRAFT workshop and exhibit their proposals in this connection. Entries responded clearly to the task and call and reflected the project aims, with the winner having managed to focus on cultural heritage as part of the answer. Read more and see the three winning entries [HERE](#).

## Recommendations

A competition of this type requires a very clear operational structure – from vision to facilitation as well as different levels of infrastructure and platforms. The call itself should be detailed and clear enough to both attract as many students as possible, and secure and stimulate professional submissions. In this connection, timing is important as it will be worth considering student's timeframe/universities planning of semesters. It should be further recommended to have interdisciplinary assessment structures by having the jury represent different disciplines and professions to secure multidisciplinary perspectives, from theory and practice to commercial.

## Impact

The impact of this Intellectual Output was significant and represented new innovative approaches to working with cultural heritage within a university setting. The participating students were confronted with situations where they had to reinterpret cultural heritage according to contemporary issues and were hereby challenged in new ways. Furthermore, students were connected to professional or commercial perspectives and were forced to use and hone practical skills. Additionally, students were put in a context where they had to present their work without a familiar setting or safety net, they not only reached a bigger audience, but were also challenged in important ways that provided them with valuable experiences and new skills.



*Exhibition of the three winner projects, Pesaro, 2021*



## Professional Reflections

"This Case Study plays an important role in the CRAFT project once by proposing a student competition focused on the design of a chair with a strong element of cultural heritage, it also aims to draw the attention of a large student audience to the importance of developing practices that integrate innovation together with the valorisation of past for a meaningful and sustainable future. Asking in the competition to design chairs focusing on cultural heritage was also stressing that to propose an object with specific cultural elements into a modern new interpretation, would create awareness for our surrounding context as being always part of a cultural reality.

Competitions are always difficult tasks as they often are too vague and not specific, so we put a lot of effort into setting a very precise scene for the content of the responses, format, and tools to be used. Hans Thyge contacted several private companies working with chairs to obtain funding for the pecuniary awards to add to the winners' invitation of participating in the cultural heritage event organised by AMAT in Pesaro in October 2021.

More than 100 students or groups registered, and it was clear to see the answers that the theme revolving around cultural heritage, was conceived correctly and with great creativity. As commercial member of the project Hans Thyge did a pre-selection of the proposals and established the parameters for assess them. With this preparation the jury discussed the proposals and through a very fruitful debate it ended up in a final consensus of finding the 3 winners.



*1st Prize Manta Chair, Portugal*



Looking back on the entire competition and the outcomes, we think that the parameters that are the most important and which need the outmost attention to get proper results are: 1) the comprehension of the task and therefore the cultural heritage subject might have been explained with examples or a small essay to encourage even more the participants. Being able to win a prize is of course stimulating but the way the call presents the subject either with clear and vibrant examples or texts is equally important to get the interest of potential participants; 2) to get the competition out widely on many universities in Europe, it is needed the project partners networking in order that the message about participating in the competition is spread in stimulating terms and that the proximity with the students is increased. The human factor backing up a competition's promotion will always stir more attention to it. There is no doubt that the COVID situation limited the interaction between students and teachers and decreased the opportunities to get students pushed to take a step to participate.

It is still important to stress that an interesting aspect about competitions as an educational tool is that students need to respond very precisely to a given task out of the formal educational system. Competitions stimulate students to face the whole process of communicating their ideas to a jury in the form requested in the competition's call.

### **Texts of the jury's assessment:**

#### **1st Prize Manta Chair:**

The project is a refined balance between the inspirational sources and a modern expression based on our cultural heritage. The simple structure with the shepherds stick turned around becoming a handle or signature of the chair enhance the project with both humor and refined reference to our heritage. Taking starting point in the life of the shepherd, digging into mythical references of nature, man and his herd, this was transformed into a storytelling of high level. The chair is well proportioned, and the simple upholstery wrapped around the structure also gives an intriguing balance between something noble and yet simple and rough. As such the project opens chains of associations and references to cultural heritage, which makes the project rich and complex and still simple and direct.

The project is a fine example of how we can use our cultural heritage and transform it into a relevant object of our time.

#### **2nd Prize HDWM Chair:**

The project is a fine modern version of the old steam bending Viennese chair combined with Bauhaus influences. The contrast between the tight expression of "New Nordic" of our time blended with the romantic simplicity of bended round sticks creates an interesting hybrid. The chair evokes something familiar in us and at the same time it provokes very dry and formal attitude. It is harmonic and functional as well as minimalistic. The project is presented in a tasteful vibrant graphic layout which underlines the modernity of the project sitting on the shoulders of one of the most archetype iconic chairs of our times. The chair will have some constructional challenges, which can be solved, and the jury misses a clearer storytelling of the historic references, which leads to the fine final solution.

#### **3rd Prize Albicastrense Chair:**

The project combines an old poetic and refined handcraft technique, normally used for cloth, with a piece of upholstered furniture. The delicate embroidery is placed on the square architectural form almost like a mural on a building which creates a nice contrast between the formal and the expressive. The research composed of poetic sketches shows nicely the power in the local iconography in the 1800 of the Castelo Branco regions in Portugal and the contrast between the formal archetype form and the fine detailing based on cultural heritage in the decoration is an interesting theme. The jury is though missing a more distinct attitude in the design of the structure and in the overall visual approach of the project presentation."

*Designer Hans Thyge Raunkjær and Professor Fátima Pombo*



# IO6 Design & Development of two Outreach Activities

## Description

*The design and development of the Two Outreach Activities (IO6) involve planning, implementation and execution of both a public exhibition and a performance- and theatre event involving young local people to catalyze innovative activities built on shared cultural heritage. Activated in this Intellectual Output is the Course/ Curriculum (O1), and in detail the training scheme (O2). Added hereto the result of the O5, the case study that involves a student competition. During O6, these mentioned intellectual outputs will be activated together to provide a context for both an exhibition that launch the results of competition for Master Students and PhD students (O5) and a performance and theatre event at AMAT Rossini Theatre in Pesaro 2021. The aim of this IO is to provide students with the opportunity to demonstrate their mastery of key competencies in a multidisciplinary design innovation based process. The objective of this outreach activity is furthermore to provide the students with the skills to analyze critical aspects concerning the construction and design of innovative product details. Explicit to integrate their findings in a new context (both an exhibition showcasing the competition and a performance), where critical aspects on materials, manufacturing, user experience and durability have been handled and designed into an integrated product, the CRAFT project. Read the IO6 description [HERE](#).*

## Structure & Process

The IO6 was planned as interdisciplinary and intercultural workshop in October 2021 at Chiesa dell'Annunziata (Annunziata's Church) in Pesaro with 6 international students from different Universities and Faculties, 3 students from Conservatorio Rossini di Pesaro (2 singers and a pianist) and 3 performers. The group of 12 was led by the artistic Italian collective 7/8 Chili to create a performance based on 3 elements: 1) a wooden chair designed in the 80s for a meeting room at Teatro Rossini; 2) the cultural heritage of the hosting town: Pesaro, UNESCO city for the Music where Gioachino Rossini born in 1792 3) the different kind of education experienced by the participants. The 5-day workshop was designed to support the students in the collective creation of scenes and objects.

During the 5 days workshop the students received feedbacks as well as other inspirational input by visiting cultural heritage in Pesaro, and the cultural heritage treasures of the area: Urbino and Rimini.

The workshop ended successfully with a Multiplier Event, a performance entitled OPERA\_CRAFT held in Chiesa dell'Annunziata with more than 80 guests. See the performance [HERE](#).

## Results & Analysis

The result was a performance in which all the elements find a natural collocation: the chair as a totem, the music and above all the physical contribution of the group. The most challenging work for the artists 7/8 Chili was finding a balance between all these elements especially between the strong presence of singers and performers and the fragile standing on stage of the students not used to it. The audience was composed of: Professors from Conservatorio

Rossini di Pesaro, local artists and workers in the field of culture and education, local politicians, theatrical season tickets holders, local producers of furniture. All of them could find at least one point of interest. The comments were very positive and AMAT received many requests from people interested in participating in other similar projects.

## Recommendations

The choice of the artists is very important: in this kind of project, they are going to work with young people who've never done a theatrical workshop before. They should be generous and smart; they should perfectly understand the context, and their exact task. They should be aware the most important and interesting aspect of this kind of work is the process and not the result so it could be useful to organize several meetings with the artist or the team selected.

## Impact

The Italian seaside city facing the Adriatic Sea, Pesaro (pop. 100,000) cultivates a deep music tradition. Native city of Gioachino Rossini, composer of *The Barber of Seville* and *William Tell*, Pesaro has greatly contributed to shaping the history of opera. The Conservatorio Statale di Musica, established in honour of Rossini, is one of the oldest and most prestigious conservatories in Italy. Pesaro accounts for more than 700 musicians, as well as 40 musical ensembles, including orchestras, bands and choirs. In this city the cultural life is quite effervescent and not only in the field of music: there are 2 theatres and recently the beautiful Church of Annunziata has become a stage too. The performance created in the frame of CRAFT was very much appreciated by the audience who couldn't imagine an Erasmus+ project could give such a funny, poetic and interesting result. It was important to create this connection with Europe and, at the same time, experimenting on the stage how very different elements can generate a new performance in terms of style and contents.



*Visiting the Rossini Theater*



*CRAFT\_OPERA*





*CRAFT\_OPERA at Chiesa dell'Annunziata, Pesaro, 2021*

## Professional Reflections

“Although AMAT was responsible for E6 activity in Pesaro, the participation in the development of O3 and O4 culminating in the multiplier events held at the Venice Biennale (E3 in 2019 and E5 in 2021) was fundamental. On both occasions, in fact, the collective of artists invited by AMAT to manage the workshop activity, 78chili, had the chance to deal with the theme of the project from different points of view: in 2019 the task, for the numerous students from all over Europe, was the creation of posters, and then short videos in 2021.

The underlying question, however, was always the same: if every physical object comes from an idea and has a history, how to revitalize its cultural heritage? Is it possible to look at an everyday object such as a chair through new eyes? How to do it starting from the series of historical, literary and architectural inputs provided by the academics in relation to the city of Venice? The observation of the process of internalizing the task, the research carried out by the students and the results allowed the 78chili collective to organize laboratory activities in the field.

In 2019 the students produced over 500 posters working on the monobloc chair: an object transformed in hundreds of different ways, interacting now with the context, now with literature, history, design, costume and advertising. A work that, with the guidance of the 78chili collective, became concrete: the students were invited to experiment, noticing it with their hands, the transformation of an object into art. The chairs, in fragments or whole, contributed to the creation of tableaux vivants during a performance: fantastic creatures, post-apocalyptic landscapes, tools of connection, meeting places.

In the work session held at the Venice Biennale 2021, the task for the students was to create short videos about four different themes working with a design chair as protagonist. At the end of these intense days during which the 4 mixed groups of students produced several videos, the whole group was led by 78chili into another dimension.

On this occasion, following the pandemic that prevented physical contact for months and considered the title of the Biennale itself (How will we live together?), finally accounted as the chair is the object through which human relationships develop, the company guided the students in the exploration of possible connections and interactions between bodies. The result was a reflection on the weight and balance of the elements: the students, working in groups or in pairs, were invited to play and investigate through their bodies, the power relationships and what meanings they can generate. During the workshop the students themselves became the subject of filming and a final video.

In Pesaro these points for reflection were developed in a whole week of work led by 78chili and culminated in the OPERA\_CRAFT presentation evening. The students from the various universities involved in the project together with the students from Conservatorio Rossini di Pesaro and the performers worked side by side, making their skills available but also challenging their limits on unknown terrain to create a show with a rare balance.

The performance represents a perfect synthesis of the project because it has not only been able to re-read the musical cultural heritage of the hosting town Pesaro, Unesco city of Music, thanks to the contribution of the performers and students from Conservatorio Rossini, but it also invited audience to look at the chair as an object capable of generating new meanings. This happened thanks to the relationship between the bodies of the performers and the intervention of the students who transformed the chair into a work of art.”

*Daniele Sepe & Daniela Rimej, AMAT*





## Description

*The Intellectual Output 8 (IO8) was designed to produce a number of unique academic and scientific publications with the aim of enabling the distribution and transfer of knowledge from the CRAFT project to an academic audience. The result is several peer-reviewed level scientific publications that focus on the projects elements of innovation and impact on innovative practices built on shared cultural heritage in Europe with special attention on the multidisciplinary learning, teaching and training activities designed, developed, implemented and executed in CRAFT. Sharing the experiences developed and executed throughout the project will have a high transferability potential - not just for higher educations in Europe, but also for the European creative environments in general. Read more about the IO8 description [HERE](#).*

## Structure & Process

The main idea and aim of the IO8 was to disseminate the CRAFT project and its results to an academic audience via a special issue of the Res Mobilis, a bilingual online, open-access journal included in Scopus, focused on furniture and design and with worldwide distribution and impact. In the call, the CRAFT project invited both traditional academic papers as well as professional reflections. The submission guideless emphasized the impartial assessment of the quality of articles because each manuscript was at least revised by two reviewers using the double-blind peer review process. By June 1st, 2020, 14 articles were received with two being rejected. See the call [HERE](#).

## Results & Analysis

The final Special CRAFT Issue of Res Mobilis was published on September 15th, 2020. The 12 entries of academic articles and professional reflections within presented diverse achievements and ideas generated in the Craft project. The overall process and final results of IO8 are deemed to have been very successful with a broad range of authors represented from different disciplines and professions, and with diverse and transnational topics covered. Importantly, a strong focus on innovative practices, learning and pedagogical approaches is evident throughout the entries. The issue is available [HERE](#).

## Recommendations

A project of this kind requires the right academic infrastructure and expert knowledge, and a realistic time plan. Furthermore, it is important to have available multiple and diverse channels through which to disseminate the call. Finally, it could be recommended to include more student contributions in a similar project.

## Impact

The scope of the papers was wide and included reflections about the Monobloc chair and setting, the singularity of Design Museums, innovative practices in higher education or the situation of the profession in other continents as well as interesting professional reflections. The download count since the publication (September 2020 to November 2021) is currently at 547, which demonstrates the deep impact of the publication. Read more [HERE](#).



# RES MOBILIS

Oviedo Vol 9, No 11 (2020)

*International Research Journal of Furniture and Decorative Objects*



**SPECIAL ISSUE**  
Design as Cultural Heritage

Funded by the  
Erasmus+ Programme  
of the European Union



**CRAFT**  
Cultural Heritage

*Special issue of the journal Res Mobilis*

## Professional Reflections

“The main idea was to disseminate the CRAFT project and its results to an academic audience via a special issue of the Res Mobilis. Res Mobilis is a bilingual on-line journal included in Scopus, focused on furniture and design – worldwide distribution and impact –which publish only one issue per year.

The publication of some articles, professional reflections and projects in Res Mobilis Journal disseminated the achievements and ideas generated in the Craft project not only by the members of the partner team, but also by other colleagues from different disciplines: Design, Architecture, Art History and Sociology. The Journal received until 1st June 2020 fourteen articles; two of them were rejected and all the manuscripts were revised at least two reviewers (36 academics involved in that assignment). After the revisions made in three weeks the authors spent more or less two weeks more to complete the final version.

The layout of the Special Issue was made by the Journal technical teams: metadata revision, footnotes correction, keywords modifications. A front page was designed using the Monobloc chair and, of course, CRAFT branding and EU Logo. The final special issue was published on September 15th, 2020. The scope of papers was huge: about chairs, innovative pedagogical practices in Design Museums, tendencies in Latin American design, the experience of Venice as Teaching Method, etc. The PDFs downloaded since the publication (September 2020) to November 2021 have been 547 that demonstrated the deep impact of the publication.

It's necessary to underline its innovative aspects of this publication:

- A rewarding combination of authors (partners, external authors, designers who explained their professional reflections, doctoral students ...).
- A compilation of different topics with diverse flair: about innovative practices, learning and teaching, museum pedagogy considerations, design matters, etc.
- Its main impact was to inspire academic audiences, but also in teaching environments, and maybe as a model for future European Programmes.

The main challenge of that kind of publication is to reduce the timeline and speed up the process in comparison with the normal issues.

Recommendations:

- It should be better if it will be possible to find more channels through which to disseminate the call: social media, professional associations, etc.
- It should be fitted to the combination and profiles of the partnership
- It should have a good infrastructure/support/platform available, better in an open-access system (journal or book) to disseminate without barriers.
- Perhaps it is necessary to encourage more involved students to contribute with texts and reflections.
- To have editor-in-chief or member of an editorial board available within the partnership is require”

*Professor Ana María Fernández García, University of Oviedo*







## 6. CRAFT & COVID-19





Multiplier Event, Spain, 2021

Like the rest of the world, the CRAFT project was impacted by the global COVID-19 pandemic which began in 2020 – right in the middle of the project period. The first CRAFT activities to be affected by restrictions were the Learning, Teaching, Training Event C6, and the connected Multiplier Event planned to take place in Oviedo, Spain in May 2020.

With some exemplary work by Professor Ana María Fernández García, who efficiently managed to reschedule around new circumstances, the C6 was conducted as a successful digital meeting in May 2021.

The planned Multiplier Event was also postponed and held successfully at a later date, mindful of the circumstances.

The C6 was facilitated with online activities related to the originally planned physical activities, using videos as tools, a virtual tour of the campus, a virtual tour at the Art Museum and even a virtual wine tasting!

The digital meeting in Oviedo was successful due to the fact that the partnership had already established a working relationship at that point and could easily work constructively together despite of the constraints.

As the pandemic kept on, it was deemed necessary to apply for an extension of the project duration to make sure all planned activities could be conducted in accordance with the wishes, standards and aspiration of the partnership.

The extension was granted by the Danish National Office, which made it possible to conduct every planned project activity, albeit some in different forms than originally planned and with two of the largest project activities scheduled close together.

The overall success in completing all tasks and facilitating all planned activities under such extraneous and difficult circumstances showcased the very flexible and positive capabilities from all partners and their organisations, who were all willing to approach it as something new and positive.

Although the partnership missed out on some of the important professional socializing possible during physical meetings, the CRAFT managed to make due on a foundation of a very strong, creative and positive network between partners.





## 7. IMPACT & DISSEMINATION







*The students designed more than 500 posters at the Art Biennale in Venice, 2019*

Throughout the process of intense collaboration, communication, the development of Intellectual Outputs, the facilitation of Multiplier Events and especially the active participation in Learning/Teaching/Training Activities, the CRAFT project has had a significant and lasting impact on the participants and the participating organisations.

The impact has been on several fields, increasing their skills, knowledge and competencies as well as general novel instructional and evaluation techniques regarding cultural heritage.

The Learning/Teaching/Training Activities in Venice in September 2019 (C4 & C5), in Venice 2021 (C7 & C8) and in Pesaro 2021 (C9 & C10) formalised and demonstrated the implementation of innovative praxes e.g. through the newly developed teaching- and training programme. Furthermore, the large group of students who have participated in these various activities have gained invaluable knowledge and skills.

The impact of these acquired skills will be long-lasting: ability to work in groups and under pressure, to perform with great creativity and critical approach, and to function well within an international-multicultural-multidisciplinary framework adds considerably to their future employability.

Especially the Learning/Teaching/Training Activities in Venice 2019 and 2021, had a great impact on the participating students as they gained ECTS-points for successfully passing the workshop/summer school– all participating students passed.

On a broader scale, CRAFT is expected to have high impact after the project end. These new and innovative different state-of-the-art learning modules will have a high impact on European educational institutions' abilities to combine theoretical and practical knowledge, a contribution that is built on the shared cultural heritage which will furthermore have a positive impact on the European general values.

The aim is to promote the use of new innovative joint multidisciplinary teaching methods, and to make it easy for other organisations and teachers to get started, and the predicted impact on the European educational system in general.

This, especially, on the large group of teaching staff, who are connected to the primary partners in the didactical community, but the CRAFT results will also have a potential of being useful for others in organisations within higher education according to the high potential of transferability.

This high level of impact will be possible on the basis of the strong, diverse and comprehensive dissemination activities which have happened on several levels.

Some of these will be described in the following.



# Dissemination Activities & Sustainability

On local and regional levels, each partner has been working to disseminate the project and the preliminary results within their organisation and on their specific surroundings and communities through organisational channels, at various activities, and in some cases at Multiplier Events. This has strengthened the sense of ownership and relevance within the organizations and communities which will potentially gain great insights and benefits from the project and its results in praxis.

At national and EU levels, the dissemination strategy has been focused on the website of the CRAFT project: [www.craft-culturalheritage.eu](http://www.craft-culturalheritage.eu). Here updated on the project results inside and outside the partnership has been carried out continuously, i.e. media interest, the large international Multiplier, the series of Scientific articles, and in this CRAFT Handbook. The project has already witnessed a great interest through the various news pieces, videos, articles and podcasts which have already been published or broadcasted. Read more about this [HERE](#).

Importantly, dissemination activities and results have not been limited to the original plan but has exceeded expectations significantly. This is important, as it shows the sustainability of the project results. Below are a few chosen examples of such activities and results, either completed or planned for the near future:

The participation in the conference: “Paths Towards Citizenship through Cultural Heritage” on the 26th-28th of September 2018 in Palermo, Italy facilitated the opportunity to disseminate CRAFT and to share experiences from Erasmus+ projects, and to engage with others about their experiences and knowledge. Read more [HERE](#).

Publication of the scientific paper “The architecture of the ‘Monobloc’ and its potential of initiating a new interdisciplinary educational concept for Cultural Diversity” presented at the World Heritage and Legacy conference on 05.06.19-07.06.19 in Italy. Read more [HERE](#).

On December 2-4, 2021, CRAFT partner Professor Fátima Pombo gave a lecture titled “The Monobloc Chair in Venice – a Visual and Emblematic Cultural Project with Idiomatic Expressions” at Sociedad Española de Emblemática – 13th International Conference New Paths and Challenges of Iconic-Textual Studies at the Faculdade de Letras da Universidade do Porto, Portugal. Read the abstract written together with Anna Marie Fisker [HERE](#).

Professor Fátima Pombo will furthermore present the paper titled “Innovative Design Research about Cultural Heritage. Two Workshops during the Venice Biennials 2019 & 2021” at the AHFE 2022 - 13th International Conference on Applied Human Factors and Ergonomics at Sheraton Times Square, Manhattan, New York, on July 24-28, 2022. Read the abstract written together with Anna Marie Fisker [HERE](#).



# The Monobloc Chair in Venice – a visual and emblematic cultural project with idiomatic expressions

**Fátima Pombo**

*Professor, PhD, Aggregation in Design*

ID+ (Research Institute for Design, Media and Culture); Department of Communication and Art, Aveiro University, Portugal

**Anna Marie Fisker**

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**CRAFT**  
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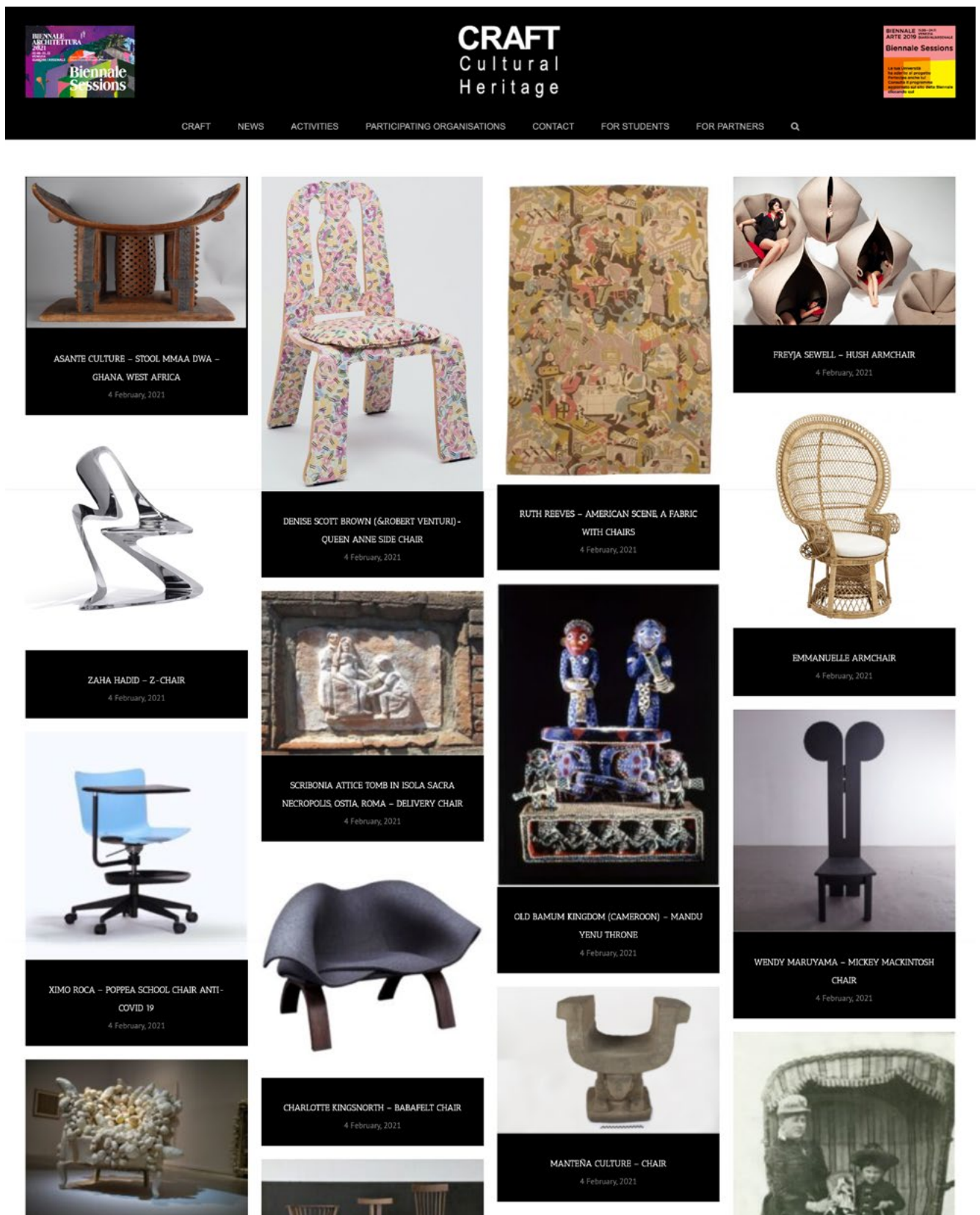


*CRAFT partner, Fátima Pombo at the 13th International Conference New Paths and Challenges of Iconic-Textual Studies*



Funded by the  
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100 essays from the world of chairs - Frontpage of CRAFT Homepage

# Chairs, Chairs, Chairs!

As an extra activity, it was decided at the first meeting in Skagen in October 2018 to begin the production relevant content for the project website. This was decided to be in the form of small essays highlighting different chairs.

From the beginning of the project, the University of Oviedo oversaw the coordination of the commented chairs that have been included on the website. Not only teachers have worked, but also master's and doctoral students of Spain, Slovenia and Denmark, trying to gather a representative group of chairs from different times, continents, races and gender.

It has been an excellent way to involve students in CRAFT activities and to demonstrate the diverse range of cultural heritage representations and expressions. Over the course of the project, many different batches were organized bringing the total number of chairs representing the history of design on the webpage to 100 examples. These can be found [HERE](#).

The scope was huge in the chronological and geographical point of view. It includes poems, chairs in films, historic pieces, iconic design, female representation, different epochs in design history, high and popular culture, gossip, evocative chairs, nostalgic, ethnographic representation, and diverse materials and techniques.

The University of Oviedo and the University of Aveiro are currently working to publish a book in 2022, which will be a compilation of all the chairs included in the CRAFT webpage including some articles written by the partners.

The idea is to keep the information of the web and the content of some conferences given throughout the development of the project. Read more about the chair essays and the compilation book [HERE](#).





## 8. FINAL PARTNER REFLECTIONS





# Designer Hans Thyge Raunkjær

## Hans Thyge & Co

*“Looking back on 3 years of workshops, lectures, visits in the various partner Universities and many exiting cultural visits and social interactions I look back on one of the most courageous and exiting projects I have been a part of, talking about the commercial design activity meeting the educational world.*

*I will in the following try to give some examples of how I see this, focusing especially on the 2 workshops in Venice where we tested out various methods of teaching and interaction between students and teachers.*

*In a world where we can transfer loads of information to students, and self-studying have become the new mantra, I strongly believe that the personal meeting between teachers and students get a more and more crucial meaning in the educational system. The personal interaction can provoke ways of viewing life, processes and learning in a much stronger way.*

*In the first workshop in October 2018, we challenged the students to create hundreds of posters of the monobloc chair relating it to cultural heritage of different character around Venice. The creative process was linked up on theoretical lectures on sites, where the meaning and content of these places were discussed.*

*Choosing a very limited format of answering, creating a poster in required format, and printing them out almost in time of making we managed to create an immense focus on the story telling and cultural heritage conducted by a constant discussion with the students.*

*Pushing the students to the limit with demands of strong output every day and with the professors and advisors pushing every time the process lacked focus or energy a very powerful energy emerged in all working groups.*

*After the first day, lack of confidence was exchanged with energetic strive for more and more daring ways of interpretation of the task.*

*As each group contained students from different countries there were multiple obstacles to immediately solve for the students so personally, I think the overwhelming results of the workshop showed on the Biennale was due to following facts:*

- 1. A very well prepared and super precise orchestrion of the task*
- 2. A strong focus on the social interaction between all participants.*
- 3. Strong action plan, like on a live set of film making, where all elements must be pushed forward and coordinated simultaneously.*
- 4. Face to face action from the teachers so lack of understanding and focus was overcome immediately*
- 5. Strong personal daily feedback to encourage and strengthen the process and social underlying mechanisms.*

*The strength in the 2 workshops was in my opinion the mix between a complicated and strong choreography of the workshop and a spontaneous and sometime chaotic process seen from the student's perspective.*

*The daring task and time plan did set the students maximum alert but having also measures to take care and support the students all energy was immediately driven into solving the mutual task and the creative problem solving in the groups, which did have an enormous impact of all. The project became strongly creative and at the same time a work of true collaboration.*

*The second workshop in September 2021 was even more challenging as the task was to compose and make small video films of 30-60 seconds of chairs interpreted into cultural heritage settings around Venice.*

*The students needed to learn editing videos and images in a contemporary process creating storyboards and images.*

*This major challenge did even more than in the previous process press the students to the edge, but experiences from first workshop had learned the teachers to be even more prepared to facilitate the start in continuous personal dialogue with the groups.*

*Using a media that nobody was really mastering all students were “naked” the same way, which drew maximum attention to the task and storytelling and not on the instruments of storytelling and my mixing hard pressure and demand of output with intense personal pedagogical support I strongly believe created extraordinary results.*

*If I should make any comparison with good project in my design studio, I think there were many achievements in the experiments made in the workshops that are similar to the processes we conduct and follow in our studio.*

- 1. Strong planning of projects and the processes before starting to design and interact with client.*
- 2. Strong focus on interaction with the relevant persons in the client company so we create maximum team spirit.*
- 3. Focus on timelines and processes so maximum effort is put into realizing mutual tasks.*

*It has been deeply inspiring to participate in this 3 year long EU project and to see how borders between the commercial world and teaching and pedagogical activity has so many mutual aspects.”*



*Students working in groups at the workshop, 2019*

# Professor Fátima Pombo

## University of Aveiro

*"The CRAFT project exceeded the expectations in a very rewarding way. In effect the themes of shared cultural heritage and students' mobility were taken in a new dimension with a very tangible, valuable and strong list of outcomes. Students were always a central core for the activities which were designed to allow them a very immersive experience namely in the 2 Biennials that were a completely new challenge for students and for all stakeholders. To experience the intriguing city of Venice as well as the Art and Architecture Biennials in connection with the projects' tasks was a very powerful, daring and stimulating happening. Students' mobility was also fundamental to test an innovative multidisciplinary research-based teaching integrating new tools, methodologies and Therefore, it was a key issue the critical analysis of CRAFT implementation, the dissemination of the results and the knowledge transfer to contribute to the outline of coming similar projects.*

*A global honest appreciation is the great success of the project and its potential to play a role model. In effect, the close working together of the partners for 3 years in very different assignments, functions, approaches and sceneries contribute not only to fulfil but also to enhance, in a complementary way, the plan and the programme of CRAFT. From the side of University of Aveiro the expected dynamic collaboration with the project, the commitment of the Design Course through students' and colleague's performance and the participation of craftsmanship studios in the activities were achieved. Very important to underline was also the spirit of all project's partners that galvanised the planning and the completion of activities and events: being a very demanding project with a strong component of innovation and experimentation, the participants always managed to instill joy and optimism throughout CRAFT project."*



*Fátima Pombo lectures at the workshop, 2021*



# Professor Ana María Fernández García

## University of Oviedo

*“Concerning the University of Oviedo we achieved the following impacts:*

*To renovate our pedagogical methods, and innovative activities emphasizing the group work, the creativity, the use of technologies, and to think critically.*

*To consolidate an academic team of four professors involved in innovative insights. The starting point was only one professor enrolled. That means the growing of innovative seeds in our Higher Education Institution.*

*To spread the innovation to other educational levels because three of the students enrolled in the Venetian activities are now professors in secondary schools or are starting their academic career at the University.*

*To include elements of History of Design in the programs of Art History's master and doctorate as an important Cultural Heritage linked with traditional forms and techniques and with the historical European Art legacy.*

*To internationalize the curricula of the students and to stimulate their social skills in not comfortable environment.*

*To improve the multidisciplinary profile of our students by the intellectual stimulation of professors from other disciplines and different profiles of students.*

*To disseminate the achievements of that kind of innovative practices not only in the scientific community (by the publication of a special issue of Res Mobilis International Journal) but also in the society, though the exhibition organized about quotidian objects of Spanish Design in the Humanities Campus.*

*To assure the sustainability of the project for the following months through the publication of the compilation of the short essays of 100 chairs included in the Craft's webpage. We intend to publish it in the first months of 2022 with four introductory articles written by the professors and professionals of the partnership. This publication will keep the work of webpage for the future when the web will come to an end.”*



500 posters designed by the students exhibited at the Art Biennale, 2019





*“After our CRAFT project has been successfully brought to conclusion, our fears and doubts turned out to be largely unfounded. Two different generations of our students took part in the project.*

*The first group of students participated first in the national workshop in Ljubljana, presenting their work to the project partners for a multidisciplinary feedback, and then in the international workshop in Venice in 2019, also working with other students from other countries.*

*The second group participated in two international workshops in Venice and in Pesaro in 2021. In general, the students responded very well to this specific pedagogical situation. Some really thrived and some remained a bit cautious, quite according to their own personal temperaments. For some of them, teamworking was rather challenging, but being forced out of their comfort zone, even though it might have been unpleasant at first, will in our opinion strengthen their self-confidence in the long run.*

*The two of us, as teachers, eventually realised that the pedagogical process itself was the main outcome of this project, and not so much the prescription of specific tasks and expected results.*

*The collaboration, the modes of interaction among students, among teachers and among students and teachers, was the primary focus of our experiments. In this light, this project offered us and our students an invaluable experience.*

*On the other hand, however, we still think that the potential of our specific art-historical approach within a multidisciplinary situation was not utilised yet to the full.*

*The tasks given to the students were namely rather design-oriented (a chair in a socio-political and cultural-philosophical context, presented in a poster and in a short video).*

*We feel that both us, as teachers, and the students could have contributed even more to the workshops if the workshops were structured slightly differently, with a bit more of art-historical competences in mind. But, after gaining the required knowledge in the process of this project, as partners we are able to participate more actively in preparation of workshops in the future. Therefore, it would make sense to continue this project, to keep developing this sort of curriculum further.*

*In overview, we think that there has been a good progression of learning throughout the project: first meeting the partners (international and multidisciplinary group of teachers), then national workshops in Aveiro, Ljubljana and Oviedo (national students and international teachers), and finally international workshops (international and multidisciplinary group of students and teachers). In inspiring locations and in exciting atmosphere, not merely an European network was created, but also actual friendships were established.”*



*Martina Malešič lecture at the Slovenian Pavillion, 2021*



*“The collaboration with Universities and especially with those faculties that seem more distant from the universe of performing arts is very important for theatrical experts because it challenges artists by expanding their vision capacity but providing stimuli and resources of the highest level.*

*This collaboration leads to the creation of qualitatively very interesting products such as the OPERA\_CRAFT that are not only stimulating for the participants in the project but also the public, who participated in the Pesaro evening, gave only positive feedback.*

*CRAFT's goal was to encourage the development of a transversal and innovative training path but the artists who worked in the project had the same opportunity: to develop a laboratory model capable of welcoming people with very different backgrounds working on given themes. The workshops created within CRAFT with the intellectual contribution of the Professors constitute an interesting work model that can be applied and replicated in any context.*

*The essential feature of the group called to lead these workshops must undoubtedly be multidisciplinary, together with malleability, the willingness, that is, to quickly change plans since, working outside a context explicitly dedicated to the performing arts, it is easy for it to happen.”*



*Happy CRAFT group after a successful premiere, 2021*

*“When it comes to prepare the next generation for the future, research based education becomes one of the primary concerns. In the CRAFT project, we have challenged the traditional learning in classroom-based education, mostly because we believe that the ever-increasing complexity in our lives and societies need a new and innovative teaching and learning approach.*

*The CRAFT course curriculum was developed based on PBL principles but with the innovative attendance of the partner universities and our partner from practice. This approach to learning, allowed a better integration of the different disciplinary backgrounds the students came with. Both in terms of disciplines, but also in relation to cultural and social differences.*

*Project-based learning focuses on developing critical thinking and problem solving skills. In short, we can say - Project-Based Learning integrates knowing and doing - when students apply what they know to solve authentic problems with intentions to produce innovative results that matter.*

*By asking the students to work in groups, a greater diversity in dealing with the problems where ensured, and we found that better solutions arose from the efforts. Simultaneously, the students learned from each other, and not only from the teachers. As a side-benefit, this also creates a better environment for developing friendships.”*



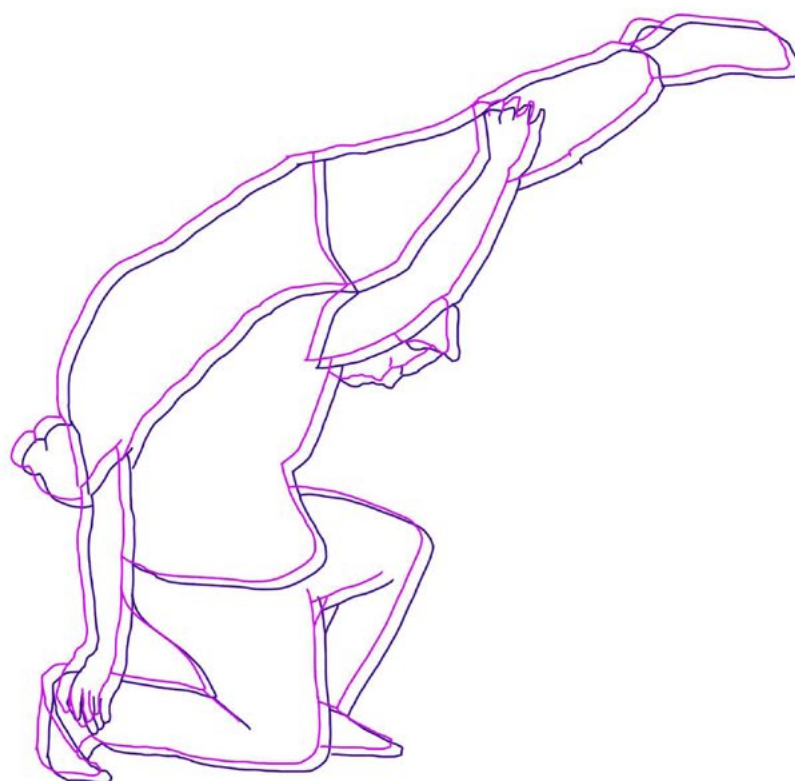
*The workshop founded new friendships, Art Biennale, Venice, 2019*



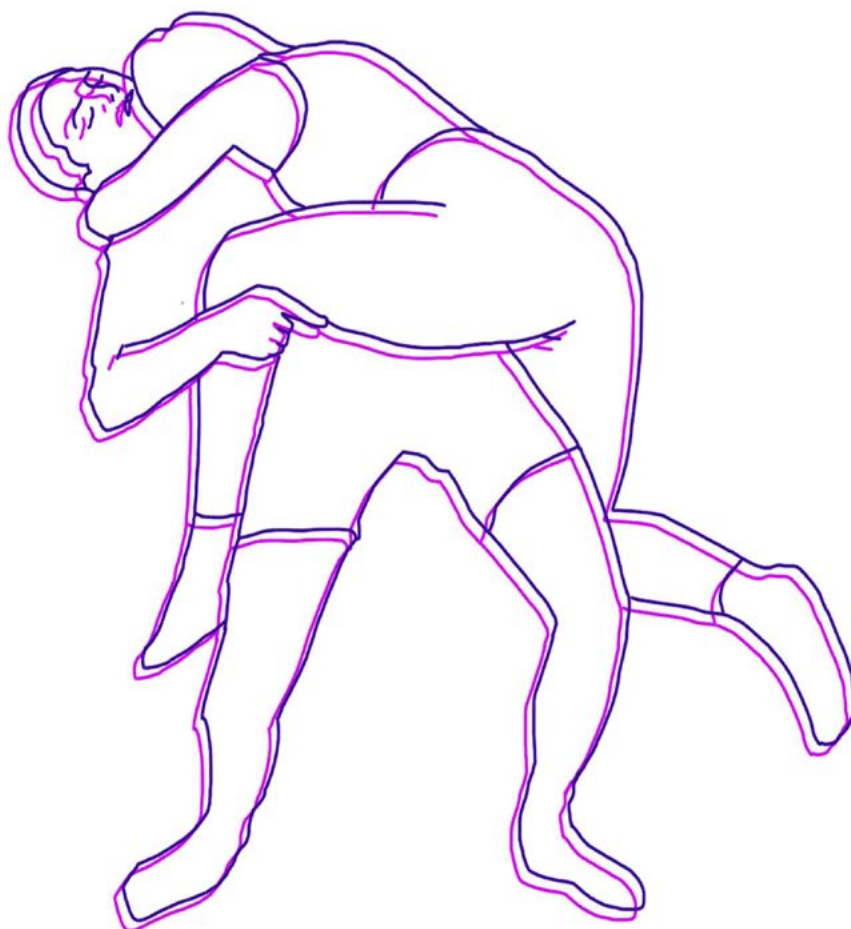


## 9. 7/8 CHILI REFLECTIONS



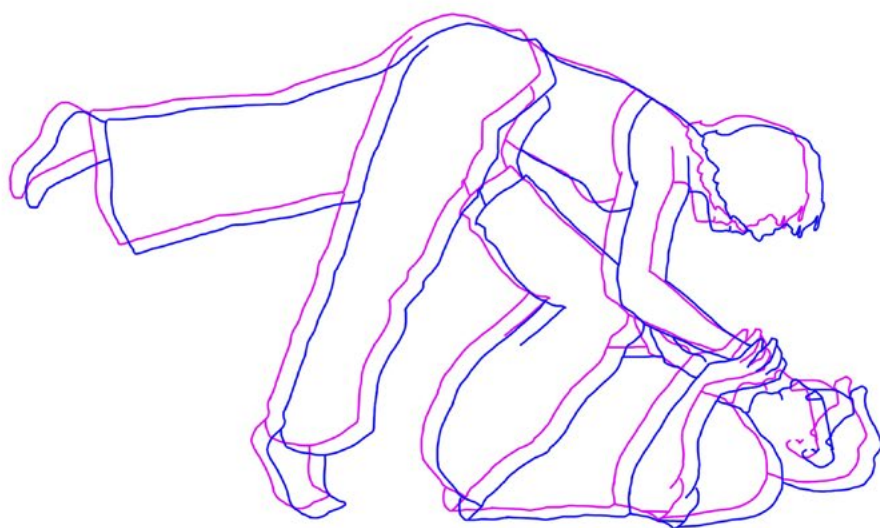


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**Layout by:**

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**Photos:**

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**Publisher:**

Published 2022 by Aalborg University, Department of the Built Environment,  
Thomas Manns Vej 23, DK-9220 Aalborg E.

**ISBN** 978-87-563-2020-7



