



SCUOLA DI DOTTORATO
UNIVERSITÀ DEGLI STUDI DI MILANO-BICOCCA

Dipartimento di

Scienze Umane per la Formazione “Riccardo Massa”

Dottorato di Ricerca in Patrimonio Immateriale nell’innovazione socio-culturale
Ciclo XXXVIII

L’ARTIGIANATO COME ESERCIZIO NEL TEMPO

Patrimonio Immateriale e Laboratori Esperienziali in un Progetto Territoriale Partecipato

Cognome Ordóñez Avila

Nome María del Carmen

Matricola 898891

Tutore: Prof. Daniele Parbuono

Cotutore: Prof. Massimiliano Minelli

Cotutore: Prof.ssa Cinzia Marchesini

Coordinatore: Franca Giuliana Maria Antonia Zuccoli

ANNO ACCADEMICO 2025

Index

List of Figures	4
List of Tables.....	8
Part I : Introduction and Methodology	9
1. Introduction	10
2. Methodology	17
2.1. Framework and Research Phases	17
2.2. Data collection and analysis.....	22
3. Position and Limitations	27
Part II : Theoretical Foundation	32
4. Modern conceptualizations: dividing arts & crafts	33
5. Asynchronicity: Authorized Heritage Discourse (AHD)	48
6. Participatory approaches and spaces for crafting.....	61
Part III : Thinking through craft	76
7. TrasiMemo. Banca della Memoria del Lago Trasimeno	77
8. Experiential crafting: Laboratory, materials and acquaintances.....	93
8.1. Defining the laboratory as a shared setting	93
8.2. Individual affordances with materials.....	100
8.3. Towards seeing as sharing	142
9. The gendered pleasures of the craft	162
9.1. Relational time and practice	162
9.2. Material perceptions	175
10. Shaping time: Heritage, archival activation, and participation at the Museu Tèxtil 187	
10.1. Who is the skilled woman?.....	188
10.2. Historical garment-making.....	200
10.3. On Time	215
11. Craft as the shape of time	221

11.1.	Perspectives on continuity	222
11.2.	Youth participation through photography as craft.....	235
11.3.	The craft circle as a continuum.....	246
12.	Conclusions	260
Annexes		269
	Annex A: List of cited interviews and participants.....	269
	Annex B: Workshop Spaces Palazzo Baldeschi. Paciano (Italy)	271
	Annex C: Workshop Spaces Museu Tèxtil, Spain (ES)	272
Bibliography		273
	Acknowledgements	300

List of Figures

Figure 1: Early morning view of Via Francesco Marini Sensini, the street that connects Porta Perugina with Porta Fiorentina through Paciano's town center dentro le mura. (22.06.2025)9	
Figure 2: Goldwork embroidery analysis on a 19 th century estoig per a notes using the comptafils (thread-counter). Museu Textil, Imatex nr. 15669. (24.07.2024)	40
Figure 3: Archival research work at the Centre de Documentació i Museu Tèxtil on portable accessories for paper used by women (estoig per a notes – dance card carriers – carnet di ballo) from 1860 to 1900 within the context of historical garment-making fieldwork research in Terrassa, Spain. Photo by Quico Ortega. (03.09.2024)	60
Figure 4: View of Paciano dentro le mura from the top of Porta Perugina. Palazzo Baldeschi is seen prominently on the left side of the picture, identifiable by its contrast with the surrounding exposed brick constructions (05.08.2023).	80
Figure 5: Module session with students from the doctoral program in Anthropology at the Università degli Studi di Perugia. Orlando Zoppitelli (center) is the “ultimo artigiano della canna palustre del Lago Trasimeno”. He is part of the group of craftspeople with whom TrasiMemo works with in analyzing the impact of policy in the Trasimeno Lake area. (22.02.2023)	86
Figure 6: Monica Giacomelli and Cinzia Marchesini at the TrasiMemo townhall evening meeting presenting the Ogni Centro è il Centro del Mondo project for the textile laboratory at Palazzo Baldeschi. (04.04.2023).	89
Figure 7: 38 th Cycle doctoral cohort on Intangible Heritage in Socio-Cultural Innovation during the module on participatory approaches to heritage led by Università di Perugia held at the Trasimeno Lake Area. (17.03.2023).....	92
Figure 8: Textile workshop setting during the winter sessions (09.02.2023).	96
Figure 9: Introductory session of the open laboratories' on ceramics. Solidea is shown at the left side of the image showing how to make clay balls as part of the haptic introduction to the clay as materialness. (02.05.2023).	100
Figure 10: Programming structure of the textile laboratory during 2023.....	106

Figure 11: First session of the open laboratories (27.04.2023).....	107
Figure 12: Naveta (shuttle) preparation combining three colored threads by Gabriela (04.05.2023).	112
Figure 13: Laboratorio Tessile. Open Laboratories: Project Outcomes (Sessions 1 to 5) ..	114
Figure 14: Laboratorio Tessile. Open Laboratories: Project Outcomes (Sessions 6 to 8) ..	115
Figure 15: Laboratorio Tessile. Open Laboratories: Project Outcomes (Sessions 9 to 10)	116
Figure 16: Programming structure of the ceramics laboratory during 2023.	117
Figure 17: Butterflies in the process of drying before glaze and firing (30.05.2023).	120
Figure 18: Maiolica painting over glazed surface (29.05.2023).	122
Figure 19 Laboratorio Cotto. Open Laboratories: Project Outcomes – Modellagio dell’argilla (Sessions 1-3)	125
Figure 20: Laboratorio Cotto. Open Laboratories: Project Outcomes – Modellagio dell’argilla (Sessions 4-10)	126
Figure 21: Laboratorio Cotto. Open Laboratories: Maiolica (Sessions 1-5)	127
Figure 22: Laboratorio Cotto. Open Laboratories: Maiolica (Sessions 5-9)	128
Figure 23: Programming structure of the drawing laboratory during 2023.	129
Figure 24: Laboratorio Disegno: Workshop spaces	132
Figure 25: Programming structure of the gardening laboratory during 2023.	133
Figure 26: Programming structure of wreath-making during 2023.	133
Figure 27: View of Palazzo Baldeschi’s garden in summer (31.08.2023).	137
Figure 28: Wreathmaking Laboratory. Winter 2023: Craft Process.	141
Figure 29: Weaving loom set up. Regina is passing through the peinetta (comb) each of the orditi (warp) with the help of Monica. (25.05.2023)	145
Figure 30: Open Laboratories glazing group. Daniela (center) preferred to paint on a flat surface rather than using the wooden supports which rendered visible her glazing process. (05.06.2023)	151
Figure 31: Examples of painted tiles after firing. The upper left tile shows how overhydration of the glazing surface during painting reacts during the firing, displaying a pitted effect on the surface. (03.07.2023).	151

Figure 32: Late winter preparation of the garden. Jody is seen weeding the area near the lavender (center right) and the roses (center left) situated by the entry area of Palazzo Baldeschi's garden (03.03.2023)	158
Figure 33: Paola is helping Maria Grazia knot the ordito of her tension loom during the Open Laboratory Sessions. (11.05.2023).	165
Figure 34: Solidea Mencarelli (center) at the TrasiMemo townhall evening meeting presenting the <i>Ogni Centro è il Centro del Mondo</i> project for the ceramics laboratory. (04.04.2023).	171
Figure 35: Members from the Textile Laboratory preparation for the Christmas craft activities proposed by the laboratory. (12.12.2023)	175
Figure 36: Solidea's notebooks and reference sources for ceramic modelling and glazing available at Palazzo Baldeschi's ceramic workshop. (26.06.2023).....	180
Figure 37: Giovanna Mosconi (center right) and Leanne Harvey (center left) during the Infiorata activity for the city delegation of Fontaines en Bourgogne (FR) during their Gemellaggio visit to Paciano. (24.09.2023).....	182
Figure 38: Les filadores. Artist: Roc Blackblock. Commemorative mural on female textile industrial workers at the colonia tèxtil of Ametlla de Merola, one of the first industrial textile towns founded on the Llobregat river basin in 1832. Photography by the dissertation author. (01.09.2024)	194
Figure 39: Gran manifestació de dones obreres i sufragistes. Participants honor the female rights movement of the Modernist period carried by female textile workers and suffragettes wearing period-informed historical garments during the Fira Modernista. (10.05.2025) ..	199
Figure 40: Curs d'indumentària modernista. Spring 2024: Crafting Steps	206
Figure 41: Object-based analysis of a 19 th century skirt's construction and sewing techniques during the Introducció a la identificació de matèries i tècniques tèxtils course at the CDMT. (06.06.2024)	210
Figure 42: Gran Desfilada de Moda Modernista organized by the CDMT during the Fira Modernista festivities in Terrassa. Photo by Quico Ortega, CDMT. (11.05.2024).....	213
Figure 43: Fira Modernista. Historical garment reinterpretation example.	214

Figure 44: Preparation of ribbon loom during the final recording session with the practitioners of the Textile Experiential Laboratory (TS.TEX.11). Photo by Antonella Margaritelli. (19.06.2025)	221
Figure 45: Monica (left) and Franca (right) working through how to weave in the small loom. (25.05.2023)	225
Figure 46: Solidea (center) learning how to apply goldleaf (doratura) with Noemi Furiani (left)	229
Figure 47: Map of Paciano. Author: B.P. (19.07.2023)	237
Figure 48: Senza Nome. Author: G.C. (04.03.2023)	240
Figure 49: Arazzo. Co-authors: Paola Caporali (arazzo) A.C. (photograph). (05.03.2024) .	243
Figure 50: Youth Photography Laboratory. Portfolio G.C. (2023)	254
Figure 51: Youth Photography Laboratory. Portfolio L.C. (2023)	255
Figure 52: Youth Photography Laboratory. Portfolio C.B. (2023)	256
Figure 53: Youth Photography Laboratory. Portfolio A.T. (2023)	257
Figure 54: Youth Photography Laboratory. Portfolio B.P. (2023)	258
Figure 55: Youth Photography Laboratory. Portfolio V.P. (2023)	259
Figure 56: Vista del Lago Trasimeno dalla torre di Porta Perugina a Paciano (PG). (02.02.2023)	268

List of Tables

Table 1: Research Phase Overview: Participation Objectives, Analytical focus and Outcomes across three phase.....	21
Table 2: Possible Combinations of Leisure and Other Major Activity Groups by Bittman and Wajcman.....	168

Part I : Introduction and Methodology



Figure 1: Early morning view of Via Francesco Marini Sensini, the street that connects Porta Perugina with Porta Fiorentina through Paciano's town center dentro le mura. (22.06.2025)

1. Introduction

Throughout my life, I have given significant thought to one relationship: people and time. How do people use their time? How do people think about the past? How do people imagine their future? The following dissertation is centered on the experiential laboratories within TrasiMemo. Banca della Memoria del Lago Trasimeno, an ecomuseum project based in Paciano, Umbria, as the primary site from which to analyze relational craft practice and its continuity through the perspective of skill acquisition and transmission. In collaboration with TrasiMemo's craft practitioners, participants, and researchers, each of these questions corresponds to a distinct space and dimension of craft practice as documented across the experiential laboratories' primary demographic: adult women. The project's framework emerges from a collaborative approach between Università degli Studi di Milano-Bicocca and Università degli Studi di Perugia as part of the doctoral program in "Intangible Heritage in Socio-Cultural Innovation", through which my perspective as art historian will be addressed and challenged by the anthropology of skill's central methodological approach of fieldwork research through learning about craft by actively partaking in craft.

In order to establish how craft practice and time are approached throughout the dissertation, the three questions proposed position continuity as an open dialogue, one in craft practice calls for a consistent engagement with how craft is seen as past, present, and future. This is not a passive act or a disinterested engagement on the part of the practitioners. It requires observing how craft models and shapes what time means through its constitutive role in daily life: practitioners actively choose to participate in the experiential laboratories, they organize collaborative crafting projects displayed within Palazzo Baldeschi in Paciano¹, and they continue to propose new iterations of laboratorial projects that can foster skill transmission among people from town and the Lago Trasimeno area. An integral part of TrasiMemo's project continuity are townhall meetings in which craft

¹ Palazzo Baldeschi is the property given in cooperation with the Regione Umbria to the Comune di Paciano in which TrasiMemo hosts the permanent laboratories as well as the museum room. The palace also hosts the main office of the Unione dei Comuni del Lago Trasimeno. The palace's role and use will be addressed in Chapter 6: TrasiMemo: Banca della Memoria del Lago Trasimeno.

practitioners, participants, local authorities, and researchers convene to collectively decide how the project can best address the interests and concerns of its users, in line with the ecomuseum's approach to participatory approaches to heritage. TrasiMemo is an ongoing form of dialogue that, since 2014, has been proposing and developing a situated vision from which heritage is a collaborative, relational, and territorial practice beyond collection-making or a material-centered approach to craft as heritage. In this regard, the main perspective through which time is observed is diachronic, centered on how each laboratory craft and townhall meeting prefaces the conditions for the next iteration of the project. To which, the central perspective that prefaces how time will be perceived follows George's Kubler definition of making: "Everything made now is either a replica or a variant of something made a little time ago and so on back without break to the first morning of human time."²

The dissertation will follow a two part structure in which the topic of craft as art history and craft as heritage will be addressed. The first part *Theoretical Foundation*, is centered on the literature review that informs the dissertation framework by interrogating whether craft is disappearing. Craft as an absence is comprised by two interconnected perspectives in which history informs heritage and vice versa. This feedback loop establishes what is effectively the authorized heritage discourse (AHD), a framework in which the conceptualization of what craft entails and the conditions for its continuity are determined through an authorized voice that privileges a *conserve as found* perspective in which an expert, and the institutions that recognize said expertise, determine what is understood as craft heritage.³ From the perspective of history, the division of arts and crafts is an ongoing discursive element in which craft is conceived through a series of binaries that do not ultimately define what craft entails. This transition follows a long historical process that, as addressed within Chapter 4, is Western-centric and elaborated through a process of

² George Kubler, *The Shape of Time: Remarks on the History of Things*, 12. pr (Yale Univ. Press, 1978), E-Book.

³ Laurajane Smith, *Uses of Heritage*, Reprinted (Routledge, 2009); Alexis Thouki and Joar Skrede, "Re-Framing Authorised Heritage Discourse (AHD) within a Realist Explanatory Framework: Towards a Dialectical Relationship between Discourse and the Extra-Discursive," *International Journal of Heritage Studies* 31, no. 4 (2025): 407–24, <https://doi.org/10.1080/13527258.2024.2437356>.

rationalization of conceptual frameworks in which craft is positioned as not quite skilled and prolific as art and at constant risk of mechanization.⁴ Within this framework, the definitions pertaining to the role of women's craft are constituted by a gendered perspective in which their work and activities are consistently denied their recognition as skilled practice on its own, as they are devalued on the basis of their workspace, their societal duties, and the commodification of their skills.⁵

The second perspective, heritage frameworks, addresses craft most explicitly through its absence as a part of heritage frameworks which determine the perspective with which craft is meant to be safeguarded. Intangible heritage frameworks were developed to address what the prior exclusive interest in heritage as collection-making had privileged in regards to craft continuity.⁶ However, as argued by Kirshenblatt-Gimblett, the recognition of living heritage as intangible heritage creates an “asynchronous dynamic”, in which the institutional frameworks meant to address craft continuity are so far removed from the craftspeople and their situated craft experiences, that the discursive issues of AHD remain unresolved.⁷ On this basis, a global hierarchy of value shapes how collection-making and the inventorial approach to living craft heritage is established towards benefiting what the authorized voice considers as skills and practices that will be recognized and safeguarded.⁸ Within this framework, the ecomuseum is introduced as a response to the asynchronicity of

⁴ Glenn Adamson, *The Invention of Craft* (Bloomsbury Visual Arts, 2018); Larry Shiner, *La Invención Del Arte* (Paidós, 2004).

⁵ Elaine Freedgood, “‘Fine Fingers’: Victorian Handmade Lace and Utopian Consumption,” *Victorian Studies* 45, no. 4 (2003): 625–47, JSTOR; Tiziana Plebani, “I Segreti e Gli Inganni Dei Libri Di Ricamo: Uomini Con l’ago e Donne Virtuose,” *Quaderni Storici* 50, no. 148 (1) (2015): 201–30, JSTOR; Simonetta Soldani, “Il Libro e La Matassa. Scuole per «lavori Donneschi» Nell’Italia Da Costruire.,” in *L’educazione Delle Donne: Scuole e Modelli Di Vita Femminile Nell’Italia Dell’Ottocento*, ed. Simonetta Soldani (Milano, 1989).

⁶ UNESCO, “Intangible Heritage Domains in the 2003 Convention,” UNESCO: Intangible Cultural Heritage, accessed February 3, 2023, <https://ich.unesco.org/en/intangible-heritage-domains-00052>; Tuuli Lähdesmäki, “Politics of Tangibility, Intangibility, and Place in the Making of a European Cultural Heritage in EU Heritage Policy,” *International Journal of Heritage Studies* 22, no. 10 (2016): 766–80, <https://doi.org/10.1080/13527258.2016.1212386>.

⁷ Barbara Kirshenblatt-Gimblett, “Intangible Heritage as Metacultural Production,” *Museum International* 66, nos. 1–4 (2014): 163–74, <https://doi.org/10.1111/muse.12070>; Barbara Kirshenblatt-Gimblett, “Anticipatory Heritage,” *Journal of American Folklore* 137, no. 543 (2024): 85–93, <https://doi.org/10.5406/15351882.137.543.07>.

⁸ Michael Herzfeld, *The Body Impolitic: Artisans and Artifice in the Global Hierarchy of Value* (University of Chicago Press, 2004).

intangible heritage by arguing how thinking about craft heritage requires a bottom-up approach that addresses the territory, community, and heritage as indivisible dimensions that constitute heritage's meaning and continuity as determined by people who are the effective owners of their heritage.⁹

The following section *Thinking Through Craft* expands on the fieldwork process and analysis through an introduction to TrasiMemo as an ecomuseum project. The open definition of the project as not solely a ecomuseum, not solely a project prefaces what is one of TrasiMemo's long-standing outcomes: the experiential craft laboratories.¹⁰ TrasiMemo is characterized by observing the question of craft continuity as an articulated question that cannot be solely relegated to short-term research or as guided by one material of interest. Parbuono and Marchesini propose observing craft and living, *abitare*, through an interconnected perspective in which the Trasimeno Lake area's heritage is defined as “saper, fare, e saper fare”.¹¹ This means addressing craft heritage *with* the people that are involved in its continuity through a combined approach of research and practice that questions the role of the authorized speaker by centering the voices of the craftspeople of the area. Within this context, the experiential laboratories began as part of that mission of having people engage with craft heritage by means of practice as a form of active participation.

Chapter 8 and Chapter 9 will address the first question: how do people use their time. Chapter 8 introduces the laboratories through its schedule and material affordances, as they are open to the public on a weekly basis and hosted within the workshop spaces at Palazzo Baldeschi in Paciano. Material affordances are defined as “the relation between an actor and the thing”, a perspective through which the chapter addresses the processes of

⁹ Hugues de Varine, *El Ecomuseo Singular y Plural: Un Testimonio de Cincuenta Años de Museología Comunitaria En El Mundo*, 1ra edición (ICOM Chile, 2020); Cinzia Marchesini and Daniele Parbuono, *TrasiMemo at Home: Dieci anni di antropologia, relazioni, prospettive* (Aguaplano, 2024).

¹⁰ Marchesini and Parbuono, *TrasiMemo at home*.

¹¹ Daniele Parbuono, “TrasiMemo. Banca della memoria del Trasimeno”: un progetto partecipato,” *Archivodietnografia. B.S., anno VIII, n. 2, 2013: Rivista del Dipartimento delle Culture Europee e del Mediterraneo: Architettura, Ambiente, Patrimoni Culturali (DiCEM) Università degli Studi della Basilicata VIII*, no. 2 (2015); Marchesini and Parbuono, *TrasiMemo at home*.

craft skill development within the laboratory setting.¹² Since their beginning in 2014-2015, the laboratories have amassed a primary audience of adult women who consistently participate in and follow the continuity of their craft spaces' projects. Chapter 9 addresses the practitioners motivations and participation in their laboratories through the perspective of active choice in attending the laboratories as part of their leisure time. The combination of factors, in which time availability and prior acquaintance are among the most prominent, has configured a space in which gender informs the perspective with which craft skill and its continuity are addressed and sustained. The present configuration of the experiential laboratory as a site of female-centered participation through craft proposes an analysis of the resignification of domestic skilled handcraft development through the integration of relational practice into the practitioner's weekly schedule.¹³ This space, thus, informs how the process of making shapes present time by identifying the role each practitioner has in their laboratory's continuity both as part of collaborative object-making, volunteer groundskeeping, and the organizational efforts required to sustain its continuity.

Chapter 10 expands on the second question, how do people think about the past, by centering the analysis on the fieldwork research process at the Centre de Documentació i Museu Tèxtil (CDMT) in Terrassa, Spain. The chapter will focus on textile heritage as a site from which to analyze the role of AHD's authorized speaker and the conserve as found approach through the CDMT's framework of the museum as a service for the territory.¹⁴ Through the museum's activities, such as the experiential laboratories on historical garment-making, as well as their open approach to archive accessibility, the historical

¹² Camilla Groth and Michael Kimmel, "Dynamic Affordances in Human-material 'Dialogues,'" in *Craft and Design Practice from an Embodied Perspective*, First edition (Routledge, 2024), <https://doi.org/10.4324/9781003328018>; James J. Gibson, *The Ecological Approach to Visual Perception*, Psychology Press Classic Editions (Psychology Press, 1986).

¹³ Rosi Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*, Gender and Culture (Columbia Univ. Press, 1994); Katherine Harrison and Cassandra A. Ogden, "'Grandma Never Knit like This': Reclaiming Older Women's Knitting Practices from Discourses of New Craft in Britain," *Leisure Studies* 38, no. 4 (2019): 453–67, <https://doi.org/10.1080/02614367.2019.1579852>; Marybeth C. Stalp, "Girls Just Want to Have Fun (Too): Complicating the Study of Femininity and Women's Leisure," *Sociology Compass* 9, no. 4 (2015): 261–71, <https://doi.org/10.1111/soc4.12260>.

¹⁴ Sílvia Carbonell Basté, "El Museu Tèxtil de Terrassa: 75 Años de Recorrido," in *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition (Centre de Documentació i Museu Tèxtil, 2021).

conceptualization of the skilled woman and the systematical lack of recognition of their skills emerges as part of what Palmsköld and Rosenqvist denominate non-heritage, evidenced by the absences and omissions present in the historical textile collection.¹⁵ The chapter seeks to transgress the division between craft and industrial heritage towards a comprehensive approach to how the definition of craft as skill is contested, arguing that the positioning of craft as pleasurable work and excellence in opposition to mechanization and industrialization reproduces the systemic devaluation of female labor as skilled. Not all textile manufacturing processes have been mechanized nor has all crafting been pursued with the intention of excellence as a measure of personal value.

Chapter 11 returns to Paciano and the experiential laboratories through the final question: how do people imagine their future. The chapter is centered on uncertainty as the one of the core principles that is conducive towards craft as skill, as it reiterates that the process of making is not dogmatic, as it is always changing on the basis of the project ahead.¹⁶ Though uncertainty is conducive within craft practice itself, its application to the continuity of craft elicits hesitation and doubt regarding the intergenerational communication of craft skill. The chapter addresses the continuity of the adult spaces and presents the results from the temporal experiential laboratory on photography as craft together with a group of young practitioners between the ages of 12 and 14. In this regard, the continuity of craft presents a future perspective that reiterates the ecomuseum's commitment to the principle that no space or scale of participation is too small for reflecting about craft as heritage while, simultaneously, addressing how resource availability scales time towards a future that is addressed through attending the next townhall meeting and the next laboratory session as its strength towards continuity.

¹⁵ Anneli Palmsköld and Johanna Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage," in *Gender and Heritage: Performance, Place and Politics*, by Wera Grahn and Ross Wilson, Key Issues in Cultural Heritage Ser (Routledge, 2018).

¹⁶ Fernando Infante del Rosal and María Aguilar Alejandre, "Diseño e Incertidumbre," in *Arte y Escepticismo: Duda, Crítica y Catarsis En El Arte Contemporáneo*, ed. Ramón Román Alcalá and Isabel Herrera González (Editorial Almuzara, 2024).

The dissertation concludes through a simple statement that is part of the dissertation's title: craft as the shape of time. In observing the processes of experiential crafting through an approach informed by active craft practice, the ongoing conversations pertaining to its heritage, continuity, and disappearance are sites of tension, negotiation, hesitation, and hope. Craft is not an absence, as its continuity is consistently sustained through the ways in which craft-making is part of being active in the public realm through what Arendt defines as power through word and deed.¹⁷ Making craft is political as it discloses realities through the crafted object as a conversational vessel and creates new realities through its potential of continuous collaborative practice. It is an extended dialogue that binds us together to the first morning of human time and whose significance cannot be contained through the verticality of the AHD's framework as the sole determining factor for what constitutes a universalizing definition of craft heritage worth sustaining.

¹⁷ Hannah Arendt, *The Human Condition*, Second Edition (University of Chicago Press, 1998).

2. Methodology

2.1. Framework and Research Phases

In order to approach craftsmanship as a relational, embodied, and interconnected practice that unfolds across different laboratory settings, seasonal rhythms, and dialogical processes that are intrinsic to craft continuity, the methodological design follows a dual approach capable of accounting for both the emergent theoretical framework that develops through fieldwork participation and the site-specific, experiential contexts in which crafting skill acquisition develops. This dual framework integrates Grounded Theory (GT) and Arts-Based Research (ABR) on the basis of their shared methodological principles of emergence and flexibility, through which the theoretical analysis of craft orality and the relational, embodied dimensions of laboratory practice are developed simultaneously. The fieldwork's extensive opportunities for laboratorial participation constitute an opportunity for observing interdisciplinarity, skill transfer, and the continuous development of relational spaces that are the basis for creative project collaborations focused on well-being through experiential crafting practice.

GT is defined as a qualitative research methodology in which the researcher proposes an explanation, understood as theory, pertaining the circumstances and processes that constitute their field of inquiry as they emerge from the development of the fieldwork process.¹⁸ From a *constructive* GT approach, the theory and analysis are constructed through a dialogical process between the researcher and the participants of the research process.¹⁹ This constructive perspective expands the range of available research

¹⁸ Juliet Corbin and Anselm Strauss, *Basics of Qualitative Research (3rd Ed.): Techniques and Procedures for Developing Grounded Theory* (SAGE Publications, Inc., 2008), <https://doi.org/10.4135/9781452230153>; Kathy Charmaz, *Constructing Grounded Theory*, Second edition, *Introducing Qualitative Methods* (Sage, 2014); Wendy Wilson, "Constructive Grounded Theory in the Search for Meaning on Global Mindedness: A Novice Researcher's Guide," *International Journal of Evidence Based Coaching & Mentoring*, no. 6 (June 2012): 1–14.

¹⁹ Ian Dey, "Grounding Categories," in *The SAGE Handbook of Grounded Theory*, by Antony Bryant and Kathy Charmaz (SAGE Publications Ltd, 2007), <https://doi.org/10.4135/9781848607941.n8>; Charmaz, *Constructing Grounded Theory*.

instruments for qualitative research, integrating visual and material production as active components of both data collection and interpretation, an approach through which the embodied and relational dimensions of crafting can be documented and analyzed in relation to the laboratory setting in which they develop. To further contextualize these materials, an ABR approach follows a methodological framework that integrates creative practice as an intrinsic component of data collection, analysis, interpretation, and representation within a field of social inquiry through a multi-modal orientation.²⁰ This is most observable during fieldwork, where the relational craft-making process and setting serve as the primary dialogical space between researcher and participants, as shared material practice provides the conditions for observing both experiential and theoretical knowledge within and outside of the workshop area. ABR contemplates no distinctions between academic and nonacademic participants, positioning all contributors as equal collaborators in the research process through ongoing “intersubjective constructions of meaning”.²¹ In line with GT’s constructive perspective, ABR’s emphasis on dialogue as intrinsic to the making process itself reinforces the dual framework’s core principle: both the material and oral dimensions of craftmaking are synchronic elements whose analysis should be accounted for simultaneously.

Instances of dual-framework approaches applied to craftsmanship as field of inquiry that apply GT and ABR can be observed in studies where the project’s focus is on craftsmanship continuity, identity, education, and sustainability takes into consideration the embodied and relational setting in which skill acquisition takes place. Relational approaches applied to experiential crafting can individuate the verbal and motor-based knowledge communicational instances through which skill acquisition develops as an

²⁰ Michael Viega, “Science as Art: Axiology as a Central Component in Methodology and Evaluation of Arts-Based Research (ABR),” *Music Therapy Perspectives* 34, no. 1 (2016): 4–13, <https://doi.org/10.1093/mtp/miv043>; Janinka Greenwood, “Arts-Based Research,” in *Oxford Research Encyclopedia of Education*, by Janinka Greenwood (Oxford University Press, 2019), <https://doi.org/10.1093/acrefore/9780190264093.013.29>; Patricia Leavy, *Method Meets Art: Arts-Based Research Practice*, Third edition (The Guilford Press, 2020).

²¹ Philippa Lyon, “18. Using Drawing in Visual Research: Materializing the Invisible,” in *The SAGE Handbook of Visual Research Methods*, Second edition, ed. Luc Pauwels and Dawn Mannay (SAGE Publications, Inc, 2020), 303.

inherent social process, one in which the practitioner's capacity associated with material affordances is shaped by collaborative practice. In this regard, the approach to data collection and analysis draws in the methodological frameworks of Mathee²², Groth²³, Gustafsson²⁴, Ojala²⁵, and Väänänen²⁶, all examples of research projects with relational craft practice and learning through a perspective informed by the anthropology of skill. Across these precedents, the craft laboratory consistently emerges as the primary setting from which collaborative inquiry develops. Within this study, it serves as the main site from which ABR-focused data collection contextualizes the GT-oriented observational and dialogical basis from which the theoretical and analytical framework is structured as well as the topics that will inform the open interviews.

Participant observation was structured around active participation as a novice within each laboratory setting through an approach that contextualized relational skill learning and crafting project development in line with the material affordances of each experiential session. Practice within the laboratory space was analyzed through the second and third applications of Niedderer and Roworth-Stokes' framework as adapted by Nimkulrat for craft as inquiry, namely "practice providing a context of inquiry" and "practice serving as a method to gain new knowledge and understanding".²⁷ In this regard, the study focuses on the

²² Johannes Marthinus Mathee, "Towards a Pedagogy That Promotes the Values of Craftsmanship in a Photography Practice Programme" (Doctoral Dissertation in Education, Bournemouth University, 2022), <https://eprints.bournemouth.ac.uk/>.

²³ Camilla Groth, "Making Sense Through Hands: Design and Craft Practice Analysed as Embodied Cognition" (Doctoral Dissertations 1/2017, Aalto University, 2017), 978-952-60-7130-5; Groth and Kimmel, "Dynamic Affordances in Human-material 'Dialogues.'"

²⁴ Anne Gustafsson, "Working Towards 'A Production of Well-Being': An Ethnography on Craftsmanship Among the Lulesámi in Norway" (Doctoral Dissertation, University of Saint Andrews, 2015).

²⁵ Milla Ojala, "Constructing Knowledge through Perceptual Processes in Making Craft-Art," Artiklar, *Techne Serien - Forskning i Slöjdpedagogik Och Slöjdvetsenskap* 20, no. 3 (2013), <https://journals.oslomet.no/index.php/techneA/article/view/756>; Milla Ojala et al., "Towards Making Sense of Self through Emotional Experiences in Craft-Art," *Craft Research* 9, no. 2 (2018): 201–27, https://doi.org/10.1386/crre.9.2.201_1.

²⁶ Niina Väänänen, "Sustainable Craft: Dismantled and Reassembled" (Dissertations in Education, Humanities, and Theology, University of Eastern Finland, 2020), <http://urn.fi/URN:ISBN:978-952-61-3319-5>.

²⁷ Kristina Niedderer e Seymour Roworth-Stokes, «The role and use of creative practice in research and its contribution to knowledge», *International Association of Societies of Design Research* (Hong Kong), IASDR Proceedings, IASDR, 2007, 1–18; Nithikul Nimkulrat, «Hands-on Intellect: Integrating Craft Practice into Design Research», *International Journal of Design*; Vol 6, No 3 (2012), 2012, <https://www.ijdesign.org/index.php/IJDesign/article/view/1228>.

transversal and interdisciplinary participation of craft practitioners in Paciano (PG) across multiple laboratory settings, each defined by their own material-led experiential approach as observed through ABR. Most practitioners were active in more than one laboratory and seasonal activity, often engaging in collaborative projects developed through inter-laboratory partnerships. Being a practitioner across multiple settings contextualizes crafting as a relational practice not limited to a single material of choice nor solely one laboratorial setting. Subsequently, practice informed the GT-oriented oral inquiry, through which practitioners expanded on skill acquisition within a relational setting as well as their own lifelong experiences with craft-making. The daily laboratory conversations would serve as the basis from which the interviews and literature review would develop. What distinguishes this study apart from the methodological precedents identified above is precisely the consideration of multiple experiential crafting settings and materials as the simultaneous basis for analysis. Table 1 presents a summary of the three phases that constitute the research process throughout the length of the doctoral process (2022-2025) in Paciano, Italy and Terrassa, Spain.

Research Phases		
Structure	Period	Activities
Phase I: Primary fieldwork research and literature review consolidation	a.y. 2022 – 2023 Primary location: Paciano (IT)	Participation objective: Participation across all craftsmanship workshops offered by TrasiMemo throughout the year, encompassing both permanent and seasonal activities as well as external crafting opportunities based in Paciano, Italy. Analytical focus: Identification of relational interconnected laboratory settings and their impact on individual participation. The focus is placed on each experiential laboratory's relational setting and the collaborative outcomes of their activities. Outcome: The experiential laboratory fieldwork informed the study's central focus and provided a preliminary terminology from which the early theoretical approach was developed.
Phase II: Research period abroad on heritage and museum programming	a.y. 2023 – 2024 Primary locations: Paciano (IT) Terrassa (ES)	Participation objective: Analysis of the CDMT's (Terrassa, Spain) current curatorial, outreach, and educational strategies as an established within a museum-as-open-service approach to textile craft and industrial heritage. Analytical focus: Examination of archival collections and experiential laboratories focused on historical crafting technique reinterpretation, including school-age initiatives promoting a holistic approach to textile-related living heritage. Outcome: Identification of a comparative activity framework applicable to observing the relationship between craft heritage continuity, collection management, and public participation in relation to Phase I's preliminary outcomes.
Phase III: Data analysis and final fieldwork period	a.y. 2024-2025 Primary locations: Milano (IT) Paciano (IT)	Participation objective: Analysis of the data collected by identifying the common macro thematic areas of research as informed by Phase I and Phase II. Final fieldwork phase at Paciano, centered on the new experiential laboratory outcomes led by the Artivive Association. (May – June, 2025) Analytical focus and outcome: Dissertation structure on the basis of craft as a situated practice that addresses heritage continuity through experiential laboratory practice.

Table 1: Research Phase Overview: Participation Objectives, Analytical focus and Outcomes across three phase

2.2. Data collection and analysis

The primary tool for documentation was photography with recorded working session conversations and individual open interviews as tools for contextualizing individual and collective participation in collaborative crafting within the laboratory settings documented. In the case of laboratory instances in which photography and audio recordings were restricted, fast sketching and note-taking were the preferred tools.

The visual-based fieldwork journals are the basis for data collection from which the ABR approach establishes a two-fold analytical framework to crafting practice in which photography serves as a data collection tool and as an extension of the creative and cognitive process of craft making of documenting each laboratory.²⁸ From the perspective of data collection, the visual journals inform the process of skill acquisition and laboratory interactions that develop within a relational setting.²⁹ Pertaining to collaborative processes, the visual-based journals present a progression in terms of documentation practices, from a general scope on the laboratory layout and early stages of participation, to a documentation tool for tracking personal and group project development as well as skill acquisition during the early introduction to the laboratory stage. In this regard, each album is contextualized as an extended element of each handcrafted object executed.

The photograph-based visual journals re-enter the crafting space via dialogical practices through a photo-elicitation approach applied to the design of new visual elements or curatorial spaces. Photo elicitation is defined as the use of photographs for contextualizing and developing a discussion between the participants and the interviewer.³⁰

²⁸ Luc Pauwels and Dawn Mannay, eds., *The SAGE Handbook of Visual Research Methods*, 2nd edition (SAGE Publications, Inc, 2020); Michael Ball and Gregory Smith, “26. Ethnomethodology and the Visual Practices of Looking, Visualization, and Embodied Action,” in *The SAGE Handbook of Visual Research Methods*, Second edition, ed. Luc Pauwels and Dawn Mannay (SAGE Publications, Inc, 2020); Lyon, “18. Using Drawing in Visual Research: Materializing the Invisible.”

²⁹ Eric Margolis and Renu Zunjarwad, “Visual Research,” in *The SAGE Handbook of Qualitative Research*, Fifth edition, ed. Norman K. Denzin and Yvonna S. Lincoln (SAGE, 2018).

³⁰ Elisa Bignante, “The Use of Photo-Elicitation in Field Research: Exploring Maasai Representations and Use of Natural Resources,” *EchoGéo* 11 (2010), <https://doi.org/10.4000/echogeo.11622>; Xanthe Glaw et al., “Visual Methodologies in Qualitative Research: Autophotography and Photo Elicitation Applied to Mental Health

In the case of TrasiMemo, this process entailed the design of a series of posters detailing the ten years of the project's ongoing research in the region to be placed in Palazzo Baldeschi in Paciano (PG). Whenever possible, members of the laboratories were included in the design development of the posters, through which the visual journals would be a resource from which to draw the photographs they considered more representative of their craft as well as the layout for print. In the case of the CDMT, photography was used for documenting the programming instances of the museum as well as the curatorial development process of the semi-permanent exhibition changes done during April 2024 as well as the curatorial design of the Moda#isme gallery space.

In the specific instance of the youth laboratory on visual storytelling, photo-voice was applied to the development of the laboratory experience. Photovoice is defined as a practice in action methodology that encompasses the active participation through all stages of the research process, from initial design to discussion and result presentation.³¹ The project structure surrounding the reflection of the notion of sense of place with six practitioners between ages 13-14 developed through fourteen sessions, each with their own feedback moment for expanding on the outcomes of each day. During the 10 photography-centered sessions, participants were asked to take pictures with their own equipment during the walking sessions in and around Paciano, which would then be analyzed during the feedback moment. Said analysis would expand on the task of the day from which to draw the participants' reflections on how each space came to be represented in their daily practice. During the final three sessions on portfolio development and curatorial design of a small exhibition, participants were asked to reflect on their creative process as well as the main concept from which the laboratory was structured. The final selection of each session as

Research," *International Journal of Qualitative Methods* 16, no. 1 (2017): 8, <https://doi.org/10.1177/1609406917748215>.

³¹ Amanda O. Latz, *Photovoice Research in Education and beyond: A Practical Guide from Theory to Exhibition*, with Thalia M. Mulvihill (Routledge, 2017), <https://doi.org/10.4324/9781315724089>; Gioia Chilton and Patricia Leavy, "20. Arts-Based Research Practice: Merging Social Research and the Creative Arts," in *The Oxford Handbook of Qualitative Research*, First edition, ed. Patricia Leavy (Oxford University Press, 2014), <https://doi.org/10.1093/oxfordhb/9780199811755.001.0001>.

well as the storytelling portfolio comprise the body of work for the analysis of the laboratory instance together with my visual-journal and notes on the development of the activity.

Pertaining to GT, the data collection and analytical focus was placed on the orality of craft as it develops within the relational space of the laboratory setting and beyond it. Communication within the laboratory is composed of two distinct parallel conversations: one centered on skill acquisition and the technical project execution, and one oriented towards the relational dynamics of the laboratory pertaining to logistics and activity continuity. These parallel conversations consistently foster instances of reflection and discussion in regards to craft and its continuity, both observed individually and as a topic of inquiry. As individuated by Gustafsson and Pöllänen, experiential crafting spaces primarily attended by women serve as sites for social and cultural organization and support by establishing relational bonds that extend beyond active practice.³² These conversational developments would subsequently inform the thematic structure of the open interviews conducted with laboratory practitioners, as well as the approach taken towards literature review and theoretical analysis.

Analysis was centered contextualizing the current experiential laboratory as an open spaces for co-creation and collaboration examined through the perspective of skill acquisition in a within TrasiMemo's ecomuseum project framework. Each phase would inform the next, following a constructive approach from which to code and interpret the data collected in order to establish the research framework and analysis.³³ Consequently the ecomuseum theory principles of territory, community, and heritage observed in Paciano constitute the perspective from which to observe the *Nouvelle Muséologie* approach of the CDMT. Once all photographic, written and interview materials were coded, the following topics emerge:

- Creativity and leisure practice

³² Gustafsson, "Working Towards 'A Production of Well-Being'"; Sinikka Pöllänen, "Elements of Crafts That Enhance Well-Being: Textile Craft Makers' Descriptions of Their Leisure Activity," *Journal of Leisure Research* 47, no. 1 (2015): 58–78, <https://doi.org/10.1080/00222216.2015.11950351>.

³³ Wilson, "Constructive Grounded Theory in the Search for Meaning on Global Mindedness: A Novice Researcher's Guide"; Charmaz, *Constructing Grounded Theory*.

- Craft continuity
- Collaborative project-making
- Personal craft practice
- Gender
- Intergenerational communication
- Skill disappearance

The convergence of ecomuseology's principles as observed through the experiential laboratory and the topics that emerge through the coding process position craft practice as the thesis's principal site of inquiry. Therefore, the lead question guiding the study is: *how does relational craft practice within the experiential laboratory setting sustain craft knowledge and skill communication as active forms of heritage that expand and challenge authorized heritage discourse frameworks?* This question develops across each of the research stages, first observed during the experiential laboratory experiences of Phase I fieldwork in Paciano (2023), subsequently broadened through the context surrounding the CDMT in Catalonia (2024), and ultimately addressed during the analysis and final fieldwork period in Paciano (2025).

The resulting corpus of photographic documentation constituting the visual journals is positioned as the core of the information restitution strategy. Photographs produced during Phase I are incorporated into a series of posters designed in cooperation with Martina Polimeni e Daniele Quadraccia as per the project with Euromedia, to be installed at Palazzo Baldeschi.³⁴ An abridged version of each laboratory's photo-journal illustrating the documented activities was given back to the craftspeople collaborators, TrasiMemo, and the CDMT as part of the project deliverables and is currently made available through their respective websites and social media channels. All images restituted to the museums and craft practitioners are free for use and reproduction pending authorship credits. Pertaining to the crafted objects produced during Phase I's experiential craftsmanship projects with Frontiera Lavoro, all objects remained in Paciano in accordance with the project's goals and outcomes. Objects produced during Phase II and Phase III developed in laboratory instances

³⁴ Marchesini and Parbuono, *TrasiMemo at home*, 156–59.

that did not contemplate the permanence of the crafted object as a project deliverable were retained by the researcher as personal archival materials for analysis.

3. Position and Limitations

Conducting fieldwork as a multilingual migrant doctoral student operating across Italian, Spanish, English, and Catalan, each carrying its own conceptualization of territory, heritage, and continuity, establishes a critically situated position from which language itself is an intrinsic analytical element, one whose limitations and tensions inform the methodological approach as well as the data collection and subsequent analysis. This position is shaped by a transdisciplinary formative approach to art history across that reflect a broader generational condition of academic hypermobility, in which educational experiences are distinctively shaped by mobility due to grants and scholarship opportunities. This is seen as developing in a seemingly borderless academic space which materializes frontiers through extensive bureaucracy for non-EU students and researchers in the European Higher Education Area, as observed by Czerska-Shaw and Krzaklewska.³⁵ English functions as the academic *lingua franca* through which international study is configured. With Spanish as my native language and English as the primary language for academic formation, engaging with Italian and Catalan as fieldwork languages, with all quoted materials retained in their respective original languages, there is a critical reflection on the terminology and conceptual distinctions that emerge across each linguistic context pertaining to ecomuseology principles.

The three constitutive principles of ecomuseum theory are territory, heritage and community, each presenting distinct degrees of shared conceptual references across each linguistic registry consulted throughout this research. Territory is tendentially consistent, given it stands for the spatial configuration from which both tangible and intangible come to defined the lived experience in which the ecomuseum is located, encompassing both human and non-human living beings as part of the site in which they inhabit.³⁶ From an

³⁵ Karolina Czerska-Shaw and Ewa Krzaklewska, "Uneasy Belonging in the Mobility Capsule: Erasmus Mundus Students in the European Higher Education Area," *Mobilities* 17, no. 3 (2022): 432–45, <https://doi.org/10.1080/17450101.2021.1971053>.

³⁶ UNESCO, "Intangible Heritage Domains"; Peter Davis, *Ecomuseums: A Sense of Place*, Second Edition (Continuum, 2011).

intangible perspective, it can be defined as the space in which formative memories and intergenerational dialogues take place.³⁷ Heritage follows a similar pattern of relative translatability, shaped by the global, regional, and local discussions pertaining to its continuity and by the terminological standardization produced through AHD frameworks such as UNESCO's heritage conventions.

Community is a considerably more polysemic concept to observe across the linguistic registries present. The bibliography consulted and cited across the thesis spans four languages, each carrying its own perception of what community entails. De Varine's seminal publication *El Ecomuseo Singular y Plural: Un testimonio de cincuenta años de museología comunitaria en el mundo*, consulted in its Spanish translation provided by ICOM Chile, uses *comunidad*. Peter Davis' and the broader English-written publications, present it as *community*. Catalan follows a similar suit, with the terminology *comunitat*. Italian bibliography refers to it as *comunità*, and there is extensive bibliography which questions how it is conceptualized and perceived. Pietro Meloni, addressing the concept through a critical approach in his analysis of rural gentrification in Tuscany, explains in a footnote:

Il problema del concetto di comunità e della sua legittimità di uso non è affrontabile in questa sede. Il mio uso è riferito a una percezione emica, un'aspettativa da parte del residente esogeno, che immagina, alla maniera di Anderson (2018), una comunità stabile e coesa. Un approccio critico al concetto di comunità è stato proposto da Herzfeld (2003) e Palumbo (2006a).³⁸

The manner with which community is defined and approached in this work was not only a major point of reflection, but it directly interrogated the perspective from which I engaged with the fieldwork and literature, given the previously described circumstances as well as being a person who has lived predominantly in an urban setting, instances which could be ascribed to the definition of the '*residente esogeno*' within the research context. This was further contextualized while analyzing the fieldwork outcomes across Italy and Spain, as

³⁷ Owain Jones, "Geography, Memory and Non-Representational Geographies," *Geography Compass* 5, no. 12 (2011): 875–85, <https://doi.org/10.1111/j.1749-8198.2011.00459.x>.

³⁸ Pietro Meloni, "La Gentrificazione Della Campagna Nella Toscana Meridionale: L'invenzione Del Chiantishire," *L'Uomo: Società, Tradizione, Sviluppo* XI, no. 2 (2021): 35–69.

each country represented a different instance from which to consider liminality in relation to experiential craft practice and memory.³⁹ There is intentionality in the use of words and what their meaning entails as part of the communicational instances in which social sciences and humanities research develop.

There is being a migrant and there is being a *stranieri*, a distinction worth prefacing, as *stranieri* is used in Paciano to describe all people coming from outside of Italy, comprised both of temporary as well as permanent residents. In certain instances, *stranieri* is also used to designate a demographic associated with the rural gentrification issue in which people move to Italy from countries with the acquisitional power to buy property in rural areas and its impact, as previously stated by Meloni and the Italian academic literature on the matter. Turner's concept of liminality is, in this context, a lived experience: I am a migrant at all times from a bureaucratic and an experiential perspective and, when in Paciano, I occupy the position of a *stranieri* on the basis of having arrived from abroad with an international formative experience and with a defined research intent.⁴⁰ Yet even within the *stranieri* label there is a further liminality, observed from the position of being a competent Italian speaker. Among the Italian and English-speaking residents with whom I collaborated, the application of said category reflected that liminality in varying degrees, oftentimes associated with the degree of participation and visibility of non-native Italian *stranieri* speakers within the experiential laboratory setting. With Italian speaking residents, the topic of craftsmanship continuity is part of the core conversations, from memories of doing and living in town to how they are finding ways to keep such memories and technical skillsets active. For English speaking residents, the way with which they engage in their activities is molded by the opinion of not wishing to feel as if they are imposing their voice over the Italian practitioners;

³⁹ Lorenzo Migliorati, *L'esperienza del ricordo: dalle pratiche alla performance della memoria collettiva*, Laboratorio sociologico 10 (F. Angeli, 2010); Maurizio Bettini, *Radici: Tradizione, identità, memoria* (Il Mulino, 2016).

⁴⁰ Victor W. Turner, *The Ritual Process: Structure and Anti-Structure*, The Lewis Henry Morgan Lectures 1966 (Aldine de Gruyter, 1995); John C. Dawsey, "Turner, Benjamin e Antropologia Da Performance: O Lugar Olhado (e Ouvido) Das Coisas," *CAMPOS - Revista de Antropologia Social* 7, no. 2 (2006), <https://doi.org/10.5380/cam.v7i2.7322>.

this view is especially pertaining to permanent *stranieri* residents who are active in laboratory instances.

This positional challenge is further articulated during the fieldwork phase at the Museu Tèxtil (CDMT) in Terrassa, Catalonia. All institutional activities in the museum take place in Catalan, from school-age groups to specialized guided visits and programs, with no official staff meeting conducted in Spanish. Adapting to this linguistic setting required developing a functional understanding of Catalan that could allow for maintaining a conversational pace with responses in Spanish. The conceptualization of community within this context is inseparable from a layered experience of migration and industrial memory, whether it is from the perspective of residents whose families have lived in Catalunya for several generations, or people whose parents migrated to the region before or during their lifetimes, shaped by the industrial textile history of the territory. Industrial developments in Catalonia meant a generation of elder collaborators witnessed the arrival of newcomers who came to work in the textile factories. The following generation, from which multiple colleagues are a part of, grew in a world in which their linguistic skillset in Spanish and Catalanian are a direct reflection of what it meant to move there with their families. There are equally those who migrated independently, from other regions of Spain or from abroad, to study, work and engage with craft in a post-industrial Catalan context. Thus, community emerges as a concept constituted through the multiplicity of biographical positions that indicate movement, settlement, and negotiation, a perspective that is directly informed by the principles of ecomuseology as observed through the constructive GT-ABR approach.

Likewise, the terminology of craft follows a parallel yet similar complexity through various linguistic registry. In English, the available terminology of craftsman and artisan do not equally reflect the gendered dimension of craft practice that are central to this study as well as the relational setting of the experiential laboratories. In Italian, Catalan, and Spanish, by contrast, there is a distinctly shared etymological origin as the words *artigiano/a*, *artesano/a*, and *artesà* define the field, yet this shared root does not resolve the gap between institutional terminology and the way with which participants define their own position and crafting practice in both relational and private spaces. This observation informed the

decision to use craft practitioner as an inclusive term that could be expanded where necessary through circumstantial adjectives reflecting the person's degree of experience and expertise with which they would describe their practice within each given setting and prior knowledge. Each laboratory carries its own dynamic and methods, and within each one all participants, including myself, are in some measure beginners, continuously adapting their skillset to the relational setting in which we participate. As such, there is intentionality in this positional choice and in the methodology fieldwork that addresses the research topic: through anthropology of skill as well as the dual GT-ABR framework, the approach follows how skill development and relational crafting function as communicational extensions and linguistic middle grounds from which to address craft as living heritage. Just as craftsmanship finds a communicational extension in the hands, language represents the different ways through which engagement, exchange, and meaning-making develop across the towns, cities, and countries in which the fieldwork took place.

Part II : Theoretical Foundation

Everything made now is either a replica or a variant of something made a little time ago and so on back without break to the first morning of human time.

George Kubler.⁴¹

⁴¹ Kubler, *The Shape of Time*.

4. Modern conceptualizations: dividing arts & crafts

Considering that the focus of the dissertation is on contemporary forms of craftsmanship, it is important to highlight the history behind the division of labor that encompasses the conceptualization of craftsmanship and its practitioners. In dividing art and craft, it is possible to visualize the evolution of the role of the craftsperson, as well as the historical precepts that conduce to contemporary notions of heritage and its meaning. The historicization of the memory of craft implies several central concepts that ultimately establish the general perception of how craft exists in relation to art, design, and labor.

Amongst scholars and practitioners concerned with the continuity of craftsmanship as intangible heritage, the conceptual legacy that informs how craft work and material culture are meant to be perceived remains a critical point of inquiry. This is particularly relevant within the context of the historical and theoretical divide between fine arts and craftsmanship, more specifically what has been defined as applied and decorative crafting practices given the dissertation's focus on such forms of craft work. To analyze craftsmanship as intangible heritage, it is necessary to identify the impact of the formalization of fine arts, the subsequent conceptual separation of crafts from the realm of artistic creation, and the professional differentiation between artist and artisan. Contextually speaking, the conceptualization framework that led to the division of arts and crafts finds its roots in the 18th century, namely through the classification and organization efforts promulgated during the Enlightenment. From a historical perspective, this division has not only determined the systems of classifications regarding the resulting materialities from artisanal labor but has also shaped the lens with which the continuity of the required skillset acquisition and technical execution is perceived. Such perspective is defined by the specificity of the working medium, the degree of utility of the resulting object, and the technical or manual complexity required for its production.

Prior to the 18th century, European artisanal work was marked by the proliferation and establishment of guilds marked by technical specialization, oftentimes conflating a group of

skillsets under the guide of the master artisans. The guild system came to represent a complex network of artisans that would establish the standardization and innovation of technical procedures as well as structure the relational exchanges between apprentices and master artisans within their discipline. Hence, individuality in terms of creation was not a part of the definition of the artisan/craftsman, as the communal forms of recognition tended to make it an exception that single names would manage to be recognized as such outside of the guild structure.⁴² Likewise, the division between arts and crafts was non-existent because handcrafted work would be tendentially understood as part of a general framework of mechanized arts or technical arts. Such generalized and relational work setting allowed for the proliferation of unified workshops where the expertise in the medium would set the conditions, technical approaches, and outcomes demanded by the requests of the commissioners, which would oftentimes be either royal patrons or religious authorities.⁴³ Amongst the most notable examples, architecture was not a dedicated field of inquiry for much of the Medieval period and the early European Renaissance, as construction was commissioned to mason and carpentry guilds, which would control all stages of the project execution, from structural design to its construction.

While it would be up to each guild to define the standards for apprenticeship, master artisan recognition, and the social obligations allocated to it, the system allowed for coordinated work that would train apprentices from an early age towards a career within the guild's field. The apprentices that would navigate the system were expected to be well-versed in multiple aspects of their craft rather than a specialized skill, as commissioned work required versatility and adaptability for ensuring continuous availability of services. As Herzfeld notes, education in artisanal skills, while part of a guild, also took place within the walls of convents and monasteries where religious education was paired with training in artisanal work.⁴⁴ The guild structure's in terms of general training, services, and material outcomes meant that the defining characteristics of artisans tended to make no distinction

⁴² Shiner, *La Invención Del Arte*; Plebani, "I Segreti e Gli Inganni Dei Libri Di Ricamo: Uomini Con l'ago e Donne Virtuose"; Adamson, *The Invention of Craft*.

⁴³ Shiner, *La Invención Del Arte*.

⁴⁴ Herzfeld, *The Body Impolitic*.

between the application of a skillset for artistic/decorative endeavors and functional craftsmanship. Trades' work was defined by executory skillsets applied to the specifics of commissioned work, with inventiveness, innovation, and creativity being an element included in it, not as either a detached or isolated characteristic solely belonging to a limited field, such as painting or sculpture. The resource availability of organized religion shaped the way commissions could be undertaken, oftentimes either relying on their own artisanal expertise, or partnering with specialized guilds for extensive commissions where additional support would be required, such as those pertaining to the construction and decoration of religious buildings.⁴⁵

It is worth noting that, despite the use of the word *artifice* for defining creative professions, the modern definition of the artist as well as artisan was yet to be consolidated as it was expected that artifices would not be limit their practice to one specific medium or skillset. During the Renaissance, particularly in Italy, early distinctions pertaining artists as *artista-cortigiano* stemmed from their capacity to overtake multiple commissions that required an ample technical skillset and knowledge of contemporary aesthetic, decorative, and functional demands.⁴⁶ This is relevant for craftspeople associated with construction guilds, as project coordination depended on each specialized guild. Additionally, the names of the individual *artista-cortigiano* that would rise to recognition would still depend on the guild's capacity for executing commissioned projects, relying on their range of skillsets available for the completion of major structural and technical elements before the artifice would take charge of its ultimate completion. Simultaneously, in colonial contexts such as that of the Spanish Colonies (1520 – 1850), the figure of the *artista-cortigiano* did not exist, as both artists and craftspeople, were members of the guilds most often managed by the Catholic religious congregations present in the territories.⁴⁷

⁴⁵ Susan Verdi Webster, *Quito, ciudad de maestros: arquitectos, edificios y urbanismo en el largo siglo XVII* (Ed. Abya-Yala, 2012).

⁴⁶ Mariselda Tessarolo, "Il Lavoro Dell'artista Come Professione," *Cambio: Rivista Sulle Trasformazioni Sociali* 7, no. 1 (2014): 75–87, <https://doi.org/10.1400/224643>.

⁴⁷ Donna Pierce et al., eds., *Asia & Spanish America: Trans-Pacific Artistic & Cultural Exchange, 1500 - 1850; Papers from the 2006 Mayer Center Symposium at the Denver Art Museum*, Symposium Series / Mayer Center

With the proliferation of academic institutions focused on the training and education in what would progressively be defined as fine arts, beginning as early as 1563 with the *Accademia delle Belle Arti in Florence*, as well as the *Académie royale de Peinture et de Sculpture* in 1648, and their corresponding equivalent institutions across Europe, the push towards the formalization of artistic training process began to take shape. By the 18th century there was a pronounced effort towards an academic definition of what could be considered as part of the fine arts, limiting the scope of skillsets and disciplines to be understood under said framework to be those that required academic training. In France, Charles Batteaux's *Les beaux arts réduits à un même principe* (1746) introduces the concept of fine arts as a separate field from the rest of all creative forms of human knowledge applied to manual work.⁴⁸ It specified that it is centered upon the imitation of nature as well as the pleasure derived from its appreciation and offered a preliminary list of disciplines: poetry, music, painting, sculpture, and dancing.⁴⁹ In defining fine arts, further classification of the pending forms of skilled work applied to material craftsmanship meant clustering artisanal work as mechanical arts, with the definition of craft to be distinguished by their pragmatic use towards functional outcomes. This division led to an early conceptualization of arts as a means for finding pleasure and crafts as a means for problem resolution applied to daily life, regardless of the vastness of knowledge and disciplines encompassed by the notion of mechanical arts. Batteaux's classification system was one of several forms of systematic rationalization efforts that would seek to establish a sense of order applied to the multitude of realms that are part of human knowledge, from the theoretical to the practical skillsets developed through time.

In similar form, the encyclopedia became a beacon for the development of a rationalized compendium expected to introduce and define conceptual frameworks that

for Pre-Columbian & Spanish Colonial Art at the Denver Art Museum 2006 (Denver Art Museum, 2009); Webster, *Quito, ciudad de maestros*.

⁴⁸ Batteaux, *Les Beaux Arts Réduits à Un Même Principe* (DurandDurand, 1746), Archives de la linguistique française, <https://gallica.bnf.fr/ark:/12148/bpt6k50428g#>; Kineret S. Jaffe, "The Concept of Genius: Its Changing Role in Eighteenth-Century French Aesthetics," *Journal of the History of Ideas* 41, no. 4 (1980): 579–99, <https://doi.org/10.2307/2709275>.

⁴⁹ Shiner, *La Invención Del Arte*.

would offer schematic information about the vastness of human knowledge. An example of said classification system is found in Diderot and D'Alembert's *Encyclopédie* published in 1751. Their entry titled *Système Figuré des Connoissances Humaines* introduces one of the first extensive charts classifying the wealth of human knowledge divided into three major categories: *memoire*, *raison*, and *imagination*, each with its corresponding subsections.⁵⁰ Arts would find its place in the category of imagination, under the subcategory of *poesie*, and would be limited to a restricted group of skillsets, namely music, painting, sculpture, architecture, and engraving. Meanwhile, craftsmanship would find its place in the *memoire* section, under the subcategory of uses of nature, providing an incipient recognition of the memory element that is intrinsic to the continuation of artisanal work based on oral transmission of knowledge and executory consistency through time. Diderot and D'Alembert's skillset list for uses of nature is extensive and offers nine subcategories as means for reflecting the multitude of materials that define the multiple types of artisanal and craft labor in more than one discipline. Furthermore, the nomenclature pertaining uses of nature expands on the craftsman applied knowledge and skillset pertaining to the manipulation of the raw material of their choice, mentioning examples of specialized work associated with each category. By 1770, the *Encyclopédie d'Yverdon* would not only change the three categories previously mentioned but offer a different definition for craft work by classifying it as part of the *Sciences des Rapports Pratiques* and considering it as part of the industry of arts, crafts, industry, and manufactured goods.⁵¹

The extensiveness of what could be considered as part of artisanal work and the quest for documenting and illustrating all its potential iterations by academic institutions of the period creates a fundamental issue in regards what comes to ultimately define both craftsmanship and craft. The vastness of its iterations creates a problem of impossibility in

⁵⁰ Academie des Sciences - Istitut de France, "Les Innovations de l'Encyclopédie," Édition Numérique Collaborative et Critique de l'Encyclopédie Ou Dictionnaire Raisonné Des Sciences, Des Arts et Des Métiers de Diderot, D'Alembert et Jaucourt (1751-1772), 2025, <https://enccre.academie-sciences.fr/encyclopedia/documentation/?s=36&>; Shiner, *La Invención Del Arte*.

⁵¹ Academie des Sciences - Istitut de France, "L'Encyclopédie d'Yverdon (1770-1780)," Édition Numérique Collaborative et Critique de l'Encyclopédie Ou Dictionnaire Raisonné Des Sciences, Des Arts et Des Métiers de Diderot, D'Alembert et Jaucourt (1751-1772), 2025, <https://enccre.academie-sciences.fr/encyclopedia/documentation/?s=36&>.

consistently defining what artisanal work and craft work means because not all craftsmanship work answers to the same degree of functionality. If craft is defined solely by the use of manual labor to produce a functional object, this overlooks the relational dimension intrinsic to the workshop dynamic, where training in the craft and the oral transmission of skills form part of a broader space of socialization amongst peers.⁵² The work dynamic that comes from shared working spaces establishes a communicational process where feedback is consistently provided through the apprenticeship process that is then applied towards the execution of the craft. This process reflects the acquisition of problem-solving solutions that replicate the lifetime experience of master craftsmen in the field. No two workshops might have the same trade secrets while still executing similar crafted goods using the same raw material as a starting point. Furthermore, the workshop serves as a socialization space where the apprentice is expected to learn the social norms and conventions that will come to define their future career, most notably the undertaking of commissioned work either as a member of a workshop or as the master craftsmen of their own space.⁵³ Hence, while the material could come to shape the style and execution of a craft, it is not the solely defining aspect of craftsmanship work.

This issue is further intensified with the Industrial Revolution, as the mechanization of manufactured goods creates a new counterpoint for defining craftsmanship and, subsequently, the role of craftspeople in society. The earliest forms of innovation in terms of mechanized manufactured goods were developed for the sake of textile production, with the invention of the spinning mule in the 1770's and the Jacquard loom at the turn of the 19th century.⁵⁴ Craft practices that would've previously been practiced within domestic or religious spaces, with fiber carding and spinning being two skills that would be tendentially practiced by women and children, were brought out of the household and become part of an

⁵² Adamson, *The Invention of Craft*; Smith, *Uses of Heritage*.

⁵³ Herzfeld, *The Body Impolitic*. Herzfeld, *The Body Impolitic*; Trevor H. J. Marchand, "Embodied Cognition, Communication and the Making of Place and Identity: Reflections on Fieldwork with Masons," in *Human Nature as Capacity: Transcending Discourse and Classification*, ed. Nigel Rapport (Berghahn Books, 2010).
Figura 4: Tessuto fatto meccanicamente in telaio Jacquard in filo di seta. Riproduzione di una illustrazione di Fred Morgan. S. XX. Museu Tèxtil, nr. 19308.

⁵⁴ Sílvia Carbonell Basté, "El Patrimoni Textil Industrial," in *Un Museu, Mil Tramas: 75 Anys Del Museu Tèxtil de Terrassa*, First edition (Centre de Documentació i Museu Tèxtil, 2021).

industrial complex that would be capable of spinning and weaving textiles in a fraction of the worktime previously required. Steel work would follow along, with the establishment of steam engines that could expand on the production of iron that would then become the core material for architectural innovation. As such, the guild and its workshop spaces that were previously recognized by its stronghold on its undertaking of major commissioned work would shift towards industrial spaces that would be identifiable by large scale production and output of material goods with the use of mechanized tools. This shifted the power from the guild as a means for professional recognition and participation in the workforce through ample skillsets towards industrial labor conditions that would narrow the field of expertise to a specific subset of activities and skillsets pertaining the manufacturing of goods instead of a generalized overview of the entire process.

Consequently, the rationalized separation of disciplines and skillsets gave rise to an associated issue concerning the emerging distinction between artists and artisans. The formalization of artistic education, through the establishment of academic training, meant the recognition of fine arts as a self-directed practice in which the artist's recognized as a genius with capable of making use of their creative drive for generating pieces that would come to reflect principles such as originality and a defined aesthetic development. Nochlin establishes how, when talking about Western artists, their biographies will emphasize their individual genius as the reason for their success, keeping all their social and cultural circumstances in a second plane.⁵⁵ Thus, the great artist shapes the idea of who could then be an artist by setting up airworthy conditions of geniality and an artistic production shaped by the phrase: *l'art pour l'art*. This is further complemented by individuality in authorship through defining the artist as an individual force of creation, which negates group-based art practices from being validated as part of the artistic canon. Furthermore, the gender limitations regarding the accessibility to artistic education brought forward a pronounced bias towards the extensive training and recognition of men as talented artists of their time. This lead to positioning women-led artistic endeavors, such as drawing, watercolors, and

⁵⁵ Linda Nochlin and Catherine Grant, *Why Have There Been No Great Women Artists?*, 50th anniversary edition (Thames & Hudson, 2021).

fiber work to be considered as inferior forms of creativity, inventiveness, and aesthetic explorations, meant to be appreciated as decorative and/or minor arts.⁵⁶



Figure 2: Goldwork embroidery analysis on a 19th century estoig per a notes using the comptafils (thread-counter). Museu Textil, Imatex nr. 15669. (24.07.2024)

By contrast, the artisan's role came to be defined by its consistency and reliability in producing objects that would fulfill functional purposes. Artisans were perceived as working on a "mechanical" basis, as they would adhere to techniques and procedures that prioritized the quality of the resulting object over originality in its artistic iteration. The conceptual separation of originality, inventiveness, and innovation from what could potentially define an artisan, stripes said form of labor from its creative and cognitive dimensions as it reduces its practice towards its applied use above the intellectual endeavors of innovation and

⁵⁶ Plebani, "I Segreti e Gli Inganni Dei Libri Di Ricamo: Uomini Con l'ago e Donne Virtuose"; Shiner, *La Invención Del Arte*.

technical skillsets required in their field of work.⁵⁷ Their practice was still characterized by a system of skill acquisition rooted on apprenticeships and project-based problem solving that was considered as highly skilled, though not as inventive since it required a repetitive outcome and for which the standard of innovation was relegated to the functional use of the material goods. Since mechanization meant a change intrinsic to the notion of output timing, the artisan's figure was further placed in stark contrast to the fast-paced industrial production and in diametrical opposition to the definition of fine arts by denominating them as part of craft work. Consequently, the artisan's contributions and role in society were considered to be diminished in status on the basis of a framework that considered their roles as not adaptable to the industrial working conditions, leading to the subsequent dismantlement of the guild system and the shift towards the industrial warehouse as the main grounds for applied manual work.⁵⁸

Paradoxically, it is also within the technical innovation of mechanization applied to craft work that new professional craft-making skillsets were required by the industry. Blacksmiths, carpenters, ceramists, amongst other professionals found themselves at the forefront of innovation, forging new custom-made pieces that could match the specific technical needs of machinery consistently. This generated a new kind of specialization within craft work that would reposition highly specialized workers as mechanical artisans capable of operating and maintaining machinery as well as working on new technological developments through the applied use of their skillset.⁵⁹ Textile development to the likes of the Jacquard loom, for example, brought forward new applied skills associated with technical drawing for mapping textile designs, the elaboration of punch cards that would replicate the mapped designs in the specific dimensions of each loom's system, the elaboration of interchangeable pieces that would become standard for machinery upkeep,

⁵⁷ Shiner, *La Invención Del Arte*; Adamson, *The Invention of Craft*.

⁵⁸ Shiner, *La Invención Del Arte*; Glenn Adamson, ed., "Section 2: Craft and the Industrial Revolution," in *The Craft Reader* (Bloomsbury Academic, 2017).

⁵⁹ Mercè López, "Un Museu, Mil Trames Modernistes," Esibizione semi-permanente Museu Tèxtil, 2024; Rosa Serra Rotés, "Colònies industrials a Catalunya. Diversitat, complexitat i reptes," in *El patrimoni: conservació, coneixement i difusió*, vol. 11 (Institut d'Estudis Catalans. Publicacions generals, 2025), <https://doi.org/10.2436/15.7100.02.12>; Carbonell Basté, "El Patrimoni Textil Industrial."

amongst other associated trades. The incipient automobile industry of the late 19th century required custom-made elements in all stages of production and assembly of the vehicle, counting on specialized craftspeople that could produce the required pieces with precision, consistency, and reliability.⁶⁰ This resulted in skilled craft work that would aim towards specialization in a specific skillset or stage of production within their medium, as opposed to a generalized knowledge of all stages that are part of making an object through manual labor in a pre-industrial setting.

In this regard, the gendered division of authorship and access to education that affected women's participation in the fine arts had a parallel impact when it came to craft work. Mechanization marked a significant inflection point regarding the valorization of handcrafted work coming from women, especially through the consideration of the tasks exclusive to them as relatively unskilled or belonging to a separate sphere of labor. While women's artisanal endeavors would still be considered as repetitive and non-inventive, as was the case with craft work as part of its devalued role in society, their differences stemmed from the tasks themselves or the context in which they worked. As such, it reflects the general trajectory of craftsmanship devaluation according to its technical output and perceived complexity of its execution. Even though some types of precision based handcrafted work have been an integral part women's craft skillset, especially within the confines of monastic life, mechanization reframed them through a hierarchical position that esteemed speed, consistency, and the use of industrial means over the long-standing expertise of manual lacework.⁶¹ Given the impact mechanization had upon textile work, extensive examples of gendered practices can be found in lacemaking and embroidery. With the invention of the mechanical lace looms, the field became male dominated due to the required physical effort for operating the machinery. Meanwhile, the tasks for preparing the looms and the finishing stitches for the resulting lace would be assigned primarily to women and considered as rather unskilled in comparison. In terms of hand-made lace, the practice

⁶⁰ James Michael Laux and James Michael Laux, *The European Automobile Industry* (Twayne Publ. [u.a.], 1992); Shiner, *La Invención Del Arte*.

⁶¹ Female work, as commissioned or housebound, serves as a basis of fringe work based on precision-centered tasks and sumptuary textile work such as lace which has an ornamental use.

would demand increased outputs from women who would practice both lace and embroidery at home as a source of income, combining manufacturing with childminding. This, in return, created a position of fringe participation of women in craft work, often positioning it as a complimentary task to their daily life instead of it being a crucial element of their household labor dynamic.⁶²

Defining modern craft as an absence or a contrast to mechanization is part of an all-encompassing effort throughout the 19th and early 20th century aimed at defining a cultural identity that could effectively establish a sense of belonging to the modern budding nation.⁶³ Adamson argues that the conceptual legacy of 19th century craftsmanship frameworks is the positioning of craft as an absence, a discursive trap in which it is defined by its opposition to other forms of creative processes and labor.⁶⁴ It strived to identify and indorse an overdue recognition of a crafting past that should serve as a beacon of how things should be done. The early revalorization discourse of the period sought to recognize historical instances in which artisanal labor should be considered as exceptional, regardless of the accuracy of such assessments. A core example of this process is exemplified in the work of John Ruskin and William Morris, both of whom are considered as crucial participants in the revalorization of handcrafted goods that made use of pre-industrial skillsets. Morris's ideas would lead towards the establishment of the *Arts & Crafts* movement via a reappraisal and idealization of Medieval craftsmanship as a standard from which modern craft practice should develop⁶⁵. Given the context of a British Empire at the height of the Industrial Revolution, the search for authenticity that the *Arts & Crafts* movement proposed was built upon the

⁶² Freedgood, “‘Fine Fingers’: Victorian Handmade Lace and Utopian Consumption”; Soldani, “Il Libro e La Matassa. Scuole per «lavori Donneschi» Nell’Italia Da Costruire.”

⁶³ Within the context of this research, the term modern refers to the period between the First Industrial Revolution and World War I. This period is marked by the development of what is the modern nation-state and what Hobsbawm defines as a historical instance in which tradition is conceived as an integral component of the definition of national identity. For further reference, consult: Smith, *Uses of Heritage*; Eric J. Hobsbawm and Terence O. Ranger, eds., *The Invention of Tradition*, 28th printing, Canto (Cambridge University Press, 2019).

⁶⁴ Adamson, *The Invention of Craft*.

⁶⁵ Peter Betjemann, “Craft and the Limits of Skill: Handicrafts Revivalism and the Problem of Technique,” *Journal of Design History* 21, no. 2 (2008): 183–93, JSTOR; Talia Schaffer, *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*, Victorian Literature and Culture Series (University Press of Virginia, 2000); Shiner, *La Invención Del Arte*.

imperfection of pre-industrial labor as a response to the mechanical uniformity of industrial goods⁶⁶. However, as Crosby observes, said revalorization of craft would lead towards the aesthetic fetishism of handmade labor, in which “the hand” was separated from the artisan in an effort to acknowledge the presence of a timeless technical skill, effectively detaching the body from the creative process behind making. “The revivalists ‘see commodities as false and history as true; they fetishize history and find in it the cure for commodification’”.⁶⁷ This tendency reinforces what both Herzfeld and Adamson identify as the commodification of craft as a nostalgic response to the mechanization of material production.⁶⁸

In the case of Italy, the book *A Guide to Old and New Lace in Italy*, published in 1893 as part of the Italian Delegation’s inventory of material goods for the Chicago World Fair, provides further insight into the aforementioned dynamic. The book represented one of the most comprehensive efforts to position lace within a chronological genealogy that could, in return, establish a heritage beacon of textile excellence to the recently unified nation. Historical lace samples were extensively described and presented in the Italian Pavillion accompanied by the contemporary production of ornamental textiles by craft schools for women that were operative most predominantly in rural areas. As previously stated, these schools, established under the patronage women of nobility descent or belonging to high society, would provide young women with training in lacework, embroidery, and small-scale tapestry, with their work being subsequently sold within elite national and international markets.⁶⁹ What is particularly relevant of the way in which both schools as well as the arrangement of handmade goods was presented in the text is the acknowledgement of either Medieval or Renaissance epochs as the historical point of reference for talent and quality.

⁶⁶ Freedgood, “‘Fine Fingers’: Victorian Handmade Lace and Utopian Consumption.”

⁶⁷ Christina Crosby, “Reading the Gothic Revival: ‘History’ and Hints on Household Taste,” in *Rewriting the Victorians: Theory, History, and the Politics of Gender*, First edition, ed. Linda M. Shires (Routledge, 2012), <https://doi.org/10.4324/9780203120446>; Freedgood, “‘Fine Fingers’: Victorian Handmade Lace and Utopian Consumption.”

⁶⁸ Herzfeld, *The Body Impolitic*; Adamson, *The Invention of Craft*.

⁶⁹ Chiara Martinelli, *Fare i lavoratori? le scuole industriali e artistico-industriali italiane in età liberale*, 1 edizione, Nodi di storia dell’educazione 2 (Aracne editrice, 2019); Silvia Franchini, ed., *Gli istituti femminili di educazione e di istruzione (1861 - 1910)*, Pubblicazioni degli Archivi di Stato Fonti 44 (Ministero per i Beni e le Attività Culturali, Dipartimento per i Beni Archivistici e Librari, Direzione Generale per gli Archivi, 2005).

Regarding the design of the wooden cases and frames, the work of master carpenter Cavaliere Valentino Panciero Besarel of Venice is described as being of a degree of artistry akin to having the Italian Renaissance “bred in his bones”.⁷⁰ Concerning the lace design and technique of Brazza Lace, the similarities are drawn with Medieval textile work, highlighting the fine work of one of the young noblewomen as that of a Venetian maiden of past times.⁷¹ The establishment of such rhetoric reveals how quality came to be defined not through the creative agency and innovative designs of the apprentices and master crafters, but from the successful emulation and consideration of historical forms as set technical standards.

Complementary to the idealization of pre-industrial craftsmanship was the framing of craft work as an endangered technical and dialogical practice. This framework of memorialization is often centered on the continuation of craft practices through the documentation, collection, and exhibition of handcrafted samples that are considered as the most representative examples of the skill while framing their continuity as that of a dwindling practice. This narrative is associated with the impact of the Industrial Revolution on textile, ceramic, and carpentry associated skillsets, in which handcrafted goods are perceived as treasured remnants of a disappearing form of living heritage when confronted with industrial development. An example of said framework is present in lace and embroidery books which sought to identify the origins of the best practices with the intent of contextualizing its technical and aesthetic diversity while providing a sense of purpose for its continuity⁷². These volumes predate the Industrial Revolution in terms of communication of craft as a societal duty for women and provide an insight into the shifts in regards to the skills considered more desirable at the time of their writing. Their description of craft, while crucial in terms of the extensive descriptions of the stylistic characteristics of each technique, simultaneously reinforced the fear of oblivion by focusing on ornamental textiles

⁷⁰ A guide to old and new lace in Italy, 1893.

⁷¹ Brazzá, Cora A. Slocomb di., *A Guide to Old and New Lace in Italy Exhibited at Chicago in 1893* (W. B. Conkey, 1893), https://www2.cs.arizona.edu/patterns/weaving/books/bca_lace.pdf.

⁷² Adamson, *The Invention of Craft*; Freedgood, “‘Fine Fingers’: Victorian Handmade Lace and Utopian Consumption”; Schaffer, *The Forgotten Female Aesthetes*; Plebani, “I Segreti e Gli Inganni Dei Libri Di Ricamo: Uomini Con l’ago e Donne Virtuose.”

as objects with a nostalgic contemplation rather than as a steppingstone towards new skillset outcomes and iterations.⁷³

In the aftermath of the 1893 Chicago World Fair, increased interest was given to the documentation and memorialization of female craft, which came to define the establishment of the *Società Cooperativa Anonima per Azioni le Industrie Femminili Italiane*. The support that the 1893 fair conceded towards the establishment and continuous labor of craft schools for women brought forward the 1906 catalogue that expanded on the *Industrie Femminili Italiane* exhibition in Rome. While the exhibition never opened to the public due to a fire in the building, the catalogue holds extensive documentation, both through written description and photographs of the multiple forms of handcrafted textile heritage that was sought to be developed as an economic outlet.⁷⁴ The framing of Medieval and Renaissance fiber work as a point of departure is still present, as the text emphasizes the role of craft schools and the sell of their goods as an integral element for reviving dying textile practices through the continuous patronage of genteel women. “Le giovanette si piegarono a raccogliere dalle lavoratrici più abili il segreto di un’arte morente, e quel segreto si spiegò rigoglioso in opere mirabili, sotto la loro guida, fatta di artistica e materna benevolenza”.⁷⁵ As such, each committee that was invited to participate would create embellished descriptions of how each technique came to be a defining practice in its territory, and the benefits of having established a workshop school in each space by the grace of each of the esteemed patronesses.⁷⁶ This rhetoric of constant recovery of secrets of what risked to be forgotten, only made possible by the benevolence of genteel women, reiterates the modern role of craftswomen as recipients and imitators of a technical skill rather than active creators

⁷³ Tiziana Plebani, «I Segreti e gli Inganni dei Libri di Ricamo: Uomini con l’Ago e Donne Virtuose», *Quaderni storici* 50, fasc. 148 (1) (2015): 201–30, JSTOR.

⁷⁴ Geneviève Porpora, *Le Industrie Femminili Italiane* (Edizioni Arti Decorative Italiane: Morlacchi, 2002); Commissione Regionale per le Pari Opportunità del Friuli-Venezia Giulia, «L’Associazionismo Femminile tra Ottocento e Novecento: Storia Nazionale e Storia Regionale», Regione Autonoma Friuli-Venezia Giulia, 2017, https://www.consiglio.regione.fvg.it/cms/export/sites/consiglio/pagine/commissione-pari-opportunita/.allegati_crpo/Memoria.PDF.

⁷⁵ *Industrie Femminili Italiane*.

⁷⁶ Soldani, “Il Libro e La Matassa. Scuole per «lavori Donneschi» Nell’Italia Da Costruire.”

whose trade secrets as well as skillset are developed through a lifetime of practice in relational spaces.

As previously discussed, the wealth of knowledge and skillsets understood as artisanal work creates a persistent conceptualization challenge, which is further heightened by the introduction of industrial machinery. The consolidation of the dichotomies of art versus craft, artist versus artisan, artisan or craftsman, and artisanal work versus mechanical production constraint the potential of understanding the diversity of manufacturing practices as all being integral to the creation of material goods on a small scale. Craft is considered as a counterpoint to mechanized and industrial labor, as a space for the functional manufacturing of goods, as a separate creative process to that of fine art, and as a bridge that brings forward the legacy of a past that exists through the transmission of techniques and skillsets perceived to be at risk of oblivion. Within this conceptual framework, handcrafted objects are seen not through the recognition of its defining characteristics, such as embodied cognition, orality, and relational workshop dynamics, but rather through the accumulation of what it is expected to be opposing. Said absence finds a contemporary continuity that is still being dispelled through recognizing handcrafted work as an evolving practice which demands a relational space for its continuity that aligns with its own timing, creative processes, skill acquisition, and innovation.

5. Asynchronicity: Authorized Heritage Discourse (AHD)

Taking into consideration the historical construction and division between the categories of arts and crafts as well as craftsmanship, it becomes crucial to analyze how these definitions continue to shape their contemporary iterations and memory. Adamson's notion of modern craft as absence highlights two crucial elements pertaining to the frameworks that shape the memory of craft. In the first place, it highlights the legacy of the rationalization behind the manufacturing of goods by recognizing the role of expert thought in categorizing artisanal labor.⁷⁷ Secondly, it underlines the extent to which such frameworks shaped cultural heritage and memory discourses throughout the twentieth and twenty-first century either as a continuation or as a place for critical analysis. Consequently, this challenges the multiple perspectives that intervene in articulating craftsmanship, both from a cultural heritage preservation position and that of heritage safeguarding. The academic configuration of 19th century craft definitions codify a "traditional" object from which its collectionism and continuation is determined by a hierarchical position derived from the educated elite that codify it as such.⁷⁸ This is directly represented on the early forms of heritage that prioritized material collectionism and the documentation of technical processes without expanding on the orality of artisanal heritage continuity nor the intrinsic creativity and inventiveness behind its production.

The impact of these early forms of memorialization of craft resides in the perspective with which the documentation, collectionism, and discourse framed craft labor and its spaces, thereby shaping the frameworks of heritage preservation. The classificatory systems that ascertained which were the potential categories for understanding the role of crafting knowledge permeated all aspects of how craft memory and present skill transmission is conceptualized in regards to heritage. As stated, the commodification of handcrafted objects leads to a repository of what is understood to be a traditional knowledge, whereas

⁷⁷ Adamson, *The Invention of Craft*; Schaffer, *The Forgotten Female Aesthetes*.

⁷⁸ Herzfeld, *The Body Impolitic*; Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*, Second print, Public Worlds 1 (University of Minnesota Press, 1997).

the space for exploring new iterations of skillsets while cultivating a relational space is seen as secondary to the continuation of an expected material outcome that aligns with a past reference. Herzfeld addresses this tension by individuating how tradition has been used to create a nostalgic idyllic perception of craft.

When the terms are presented in tandem, "modernity" usually emerges as the technologically and politically superior term, with "tradition" as the repository of those nostalgic idylls in which only the privileged can afford to indulge; tradition, too, is associated with a nobly picturesque "backwardness".⁷⁹

Consequently, the establishment of early heritage preservation practices strictly focused on protocols pertaining to collection-making that isolated handcrafted goods from other forms of material production under categories such as minor arts, decorative arts, utilitarian objects, etc., which would later be regarded by museum and institutional frameworks as substantially distant from those that entered the fine arts space and national galleries. Furthermore, it raises a series of issues regarding how craft knowledge is perceived and integrated within heritage frameworks, particularly when the point of departure for many craft practices is shaped by what has been deemed as worthy of preservation on the basis of external patronage or scholar recognition.

This perspective, which lied at the core of the development of the first heritage frameworks applied to craftsmanship, established the foundations of what Laurajane Smith denominates as authorized heritage discourse (hereinafter AHD). AHD is defined as a focused “conserve as found approach” that becomes the current generations duty to mind and protect so that a future generations can learn from it and “forge a sense of common identity based on the past”.⁸⁰ As such, the discursive practices that stem from an AHD framework applied to craftsmanship reveal the verticality of the heritage recognition process, the vagueness with which past comes to be defined as a point of departure for preservation, and the predominance of materiality above orality when it comes to define the

⁷⁹ Herzfeld, *The body impolitic*. 31.

⁸⁰ Smith, *Uses of Heritage*; Laurajane Smith, “Discourses of Heritage: Implications for Archaeological Community Practice.,” *Nuevo Mundo, Mundos Nuevos* Questions du temps présent (October 2012), <https://doi.org/10.4000/nuevomundo.64148>.

craft practice.⁸¹ In its authoritative presence, the surrounding elements of craftsmanship as skilled processes lie as a secondary element, favoring what the material outcome has to say about the space in which it is assumed to have been done. This further constrains the potential of assessing craft skill and work as an evolving, holistic practice that responds to a process where function, design, and technical precision are just as important as the crafters' well-being and the relational development of the workshop between experienced crafters and apprentices.

In this regard, the verticality of the heritage recognition process highlights the conceptualization of an authorized speaker that can vouch for a crafting practice's recognition as heritage. This authority is acknowledged from a position of expertise that stems from scholar, governmental, or international actors that apply the recognition of the institutions they represent towards validating which form of intangible practice is considered as heritage.⁸² While the aforementioned lace books and craft catalogues provide an initial contextualization of how the memorialization of craftsmanship developed at the turn of the century, the position of authority from which the writer appeals towards the continuation of craft work signals a point of reference for how craftsmanship was talked about and who were the participants of such communicational processes. Thus, the historical context of AHD tends to not only expand on technical prowess, but place a particular focus towards material collectionism practices of objects defined as exceptional pieces that should stand as reference points.⁸³ Collectors, patrons, government authorities, and scholars who focused on crafting practices sought to establish the preservation of craft skills by conceptualizing a rift in which the hand exists as a detached element from the crafting practice. Within this division, it becomes clear that craftsmanship is not defined by creativity, individuality, technical skills, as materiality overrules it, and imposes a set of boundaries to its continuity and innovation. The recognition comes from the outcome, not from the relational aspect

⁸¹ Thouki and Skrede, "Re-Framing Authorised Heritage Discourse (AHD) within a Realist Explanatory Framework."

⁸² Maria Minicuci and Mariano Pavanello, "Introduzione," *Meridiana*, no. 68 (2010): 9–35, JSTOR.

⁸³ Neil G. W. Curtis, "Universal Museums, Museum Objects and Repatriation: The Tangled Stories of Things," *Museum Management and Curatorship* 21, no. 2 (2006): 117–27, <https://doi.org/10.1080/09647770600402102>; Smith, *Uses of Heritage*; Herzfeld, *The Body Impolitic*.

from which craftspeople developed their skillsets or the subsequent ramifications that craftsmanship has had as both a public and private practice.

Critical approaches to the material-driven framework of AHD have progressively led towards the expansion of heritage recognition through institutional frameworks and conventions such as the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (hereinafter ICHC) on a global scale. Article 2 of the Convention defines intangible cultural heritage (hereinafter ICH) as “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” with the explicit recognition of traditional craftsmanship as one of the domains of interest for safeguarding.⁸⁴ UNESCO’s emphasis on the continuation of craft through the transmission of skills and knowledge conveys a departure from heritage practices that are solely concerned with materiality and monumentality, expanding toward the recognition of the relational, site-specific character that distinguish craftsmanship as a living practice.⁸⁵ As Bortolotto observes, one of the most relevant contributions of the ICHC is the broadening of cultural heritage frameworks through the incorporation of non-European and/or Western conceptualizations, such as Japan’s *Ningen Kokuhō* (Living National Treasure), formally acknowledged as *Jūyō Muken Bunkazai Hojisha* (Preservers of Intangible Cultural Properties) by Japanese heritage law, which recognizes the human factor as central to the preservation and continuity of heritage.⁸⁶ This model is particularly relevant for craftsmanship, as it repositions the role of craftsperson, both masters and apprentices, as active participants and agents in the continuity of their respective skillsets. In doing so,

⁸⁴ UNESCO, *Convenzione per La Salvaguardia Del Patrimonio Culturale Immateriale* (2003), <https://ich.unesco.org/doc/src/00009-IT-PDF.pdf>.

⁸⁵ Andrea Pinotti, *Nonumento: Un Paradosso Della Memoria*, Saggi d’arte 46 (Johan & Levi editore, 2023).

⁸⁶ Chiara Bortolotto, “UNESCO and Heritage Self-Determination: Negotiating Meaning in the Intergovernmental Committee for the Safeguarding of the ICH,” in *Between Imagined Communities of Practice*, ed. Nicolas Adell et al. (Göttingen University Press, 2015), <https://doi.org/10.4000/books.gup.234>; Toshiyuko Kono, “The Relationship between UNESCO 2003 Convention for the Safeguarding of ICH and National Legislation - Some Cases in Japan,” Lecture, Intangible Cultural Heritage in the European Union Legal Framework, Università degli Studi di Milano-Bicocca, October 29, 2024.

elements such as the relational basis of the craft workshop as well as communal creative processes and adaptability are regarded as integral to the understanding of heritage.

While the recognition of ICH from a global intergovernmental institution such as UNESCO amplifies the status of traditional craftsmanship as a living practice, it does not represent a complete departure from AHD, as it maintains several of its underlying limitations. Section III and IV of the ICHC directly state the intention of establishing inventories that serve as measures to ensure “the safeguarding of the intangible cultural heritage present in its territory” on a national level (Art. 11), and to “better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity” on an international scale (Art 16). Inevitably, the call for inventory-making stated in the ICHC reintroduces the issue of categorization, centering tradition as a necessary element for institutional recognition. Palumbo defines this process as global taxonomic system (GTS), understood as:

[...] sistemi tassonomici istituzionalizzati attraverso i quali agenzie transnazionali danno forma a, e organizzano un, immaginario di portata globale, agendo, così, come strumenti di una governance planetaria capaci di plasmare attitudini, emozioni e valori di milioni di persone.⁸⁷

The recognition and legitimization of ICH under international and national inventories is counterproductive and incompatible with the everchanging aspects of intangible heritage as it entails a selective framework for its development.⁸⁸ Such frameworks, in return, reproduce the figure of the authorized speaker and institution that provides recognition, given there are national institutions and international organizations that define the GTS parameters all countries that have ratified each convention are in observance of. While Art. 15 of the ICHC emphasizes the active participation of “communities, groups and, where appropriate, individuals” in heritage management, Art. 9 calls for the “accreditation of non-governmental

⁸⁷ Berardino Palumbo, “Sistemi Tassonomici Dell’immaginario Globale: Prime Ipotesi Di Ricerca a Partire Dal Caso Unesco,” *Meridiana: Rivista Di Storia e Scienze Sociali* 68 (2010): 38, <https://doi.org/10.1400/171120>.

⁸⁸ Laurajane Smith and Natsuko Akagawa, eds., “Introduction,” in *Intangible Heritage*, Key Issues in Cultural Heritage (Routledge, 2009); Fabio Dei, *Cultura popolare in Italia: da Gramsci all’Unesco*, Itinerari (Il Mulino, 2018).

organizations with recognized competence” in the field as Committee advisors.⁸⁹ As such, the structural elements outlined in the ICHC underline the continued prevalence of AHD frameworks in spite of the emphasis on ensuring increased participation from non-institutional actors.

By observing how AHD impacts the outreach of UNESCO’s ICHC, it is possible to analyze how other intergovernmental frameworks complement the convention’s proposal for increased participation that expands on the continuity of heritage through acknowledging it as an ongoing dialogical process. Within European heritage frameworks, there are two separate though interrelated instances of heritage safeguarding through their respective institutional outreach: the European Union (hereinafter EU) and the Council of Europe (hereinafter CoE). Pertaining to the European Union, Art. 3 of *the Treaty of the European Union* (hereinafter TEU) establishes that the Union “shall ensure that Europe’s cultural heritage is safeguarded and enhanced”.⁹⁰ Given the TEU is part of the constitutional frameworks of the European Union, Art. 3 is an intrinsic element of a number of policies and programs at all institutional levels that seek to create a unified resource structure from which all Member States’ can draw for the advancement of their heritage initiatives. Likewise, the *Treaty on the Functioning of the European Union* (hereinafter TFEU) takes into consideration heritage as part of the functioning of the EU as mentioned in Art. 167 (2), in which the cooperation between Member States is centered on dissemination, conservation and safeguarding, as well as “non-commercial cultural exchanges”.⁹¹ In this regard, it is important to emphasize that the TEU takes into consideration UNESCO’s framework for project and normative development through a partnership approach in which the Member States that have ratified the ICHC have access to financial support for their heritage safeguarding activities.⁹² This is further consolidated through the 2012 Memorandum of Understanding (hereinafter MoU/2012) between the EU and UNESCO, in which both

⁸⁹ ICHC.

⁹⁰ Consolidated Version of the Treaty on European Union OJ C326/17, C326/17 OJ.

⁹¹ Consolidated Version of the Treaty on the Functioning of the European Union OJ (2012/C 326/01), C326/01.

⁹² Luca Paladini, “La Cooperazione Tra l’UNESCO e l’UE: Aspetti Istituzionali e Materiali,” *DPCE Online* 41, no. 4 (2019): 2497–528, <https://doi.org/https://doi.org/10.57660/dpceonline.2019.841>.

intergovernmental institutions agree to partaking in activities that “strengthen their cooperation and scale up their joint operations on areas of mutual interest, such as education, culture, science and technology, water and oceans, and freedom of expression”.⁹³

Within this framework, the EU has established their own programs which, with the intent of promoting a shared cultural heritage approach between State Members, reinforces the presence of a GTS framework for the development of a notion of European identity. One example of this instance is the European Commission’s *European Heritage Label* (hereinafter EHL), a program established in 2013 with the purpose of identifying sites that “celebrate and symbolise European ideals, values, history and integration” with 67 sites currently recognized.⁹⁴ Within the list, historical constitutional documents such as the 1791 Constitution of Warsaw (Poland) share the same degree of recognition as monumental sites like Pan-European Picnic Memorial Park (Hungary) and living heritage exemplified by the puppet theatre of the Royal Theatre Toon (Belgium). While the EHL’s model of heritage recognition of memoryscapes as expanded polysemic forms of heritage represents an instance of institutional AHD verticality, its multi-genre approach expands on the variety of spaces for memorialization that can appeal towards a shared sense of European heritage. Furthermore, the EHL is part of the process known as the Europeanization of memory, which constitutes a transnational approach for the development of a shared collective memory, European identity, and cultural heritage between EU Member States. It involves the implementation of policies and support programs at the EU level which are then integrated into the national and regional legal frameworks of each member state.⁹⁵ The aim of this

⁹³ European Commission, “UNESCO-European Union: Working Together for Change,” European Commission, October 8, 2013, https://ec.europa.eu/commission/presscorner/detail/es/ip_13_925; Paladini, “Cooperazione Tra l’UNESCO e l’UE.”

⁹⁴ European Commission, “European Heritage Label Sites,” European Commission, 2025, <https://culture.ec.europa.eu/cultural-heritage/initiatives-and-success-stories/european-heritage-label>.

⁹⁵ Tuuli Lähdesmäki, “Introduction: Europeanizing Cultural Heritage,” in *Creating and Governing Cultural Heritage in the European Union: The European Heritage Label*, by Tuuli Lähdesmäki et al., Critical Heritages of Europe (Routledge, Taylor & Francis Group, 2020); Krzysztof Kowalski and Barbara Törnquist-Plewa, *The Europeanization of Heritage and Memories in Poland and Sweden* (Jagiellonian University Press, 2016); Hannah Schreiber, “Intangible Cultural Heritage, Europe, and the EU: Dangerous Liaisons?,” in *Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy*, ed. Andrzej Jakubowski et al., Studies in

project is to establish a shared basis in which Europe's transnational memory consists of both elements that denote unity and an active process of reflection on what are understood to be dissonant and conflicting memories that have a continental impact.

Likewise, the CoE's *Framework Convention on the Value of Cultural Heritage for Society* (hereinafter Faro) is an instrumental intergovernmental proposal as it recognizes that the "right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of other" is an integral part of the citizen's cultural rights in line with the Universal Declaration of Human Rights.⁹⁶ The convention's core proposals of heritage community (Art. 2 (b)) and democratic participation (Art. 12), challenges the AHD that previous intergovernmental heritage frameworks like the ICHC propose in terms of heritage recognition and safeguarding. As stated in Art. 2 (b), a heritage community is defined as "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations".⁹⁷ The article's recognition of people as the core element in the continuation of heritage extends beyond the AHD framework of an authorized speaker to emphasize heritage as an intrinsically dialogical space sustained by those who actively participate in it.⁹⁸ This definition is further sustained through democratic participation as stated Art. 12 (b), whereby the Convention's Parties acknowledge that the value of cultural heritage is given by the heritage community in which it takes place.⁹⁹ In this regard, Faro represents an example of intergovernmental framework that expands on a new perspective of heritage participation where the principles of memorialization, as evidenced by the dissertation's study of craftsmanship as a skill, can

Intercultural Human Rights, Volume 9 (Brill Nijhoff, 2019); Oriane Calligaro, "Using and Negotiating European Cultural Heritage," in *Negotiating Europe*, by Oriane Calligaro (Palgrave Macmillan US, 2013), <https://doi.org/10.1057/9781137369901>.

⁹⁶ Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Council of Europe Treaty Series-No. 199 (2005).

⁹⁷ Faro, Council of Europe Treaty Series-No. 199.

⁹⁸ Lauso Zagato, "The Notion of 'Heritage Community' in the Council of Europe's Faro Convention. Its Impact on the European Legal Framework," in *Between Imagined Communities of Practice*, ed. Nicolas Adell et al. (Göttingen University Press, 2015), <https://doi.org/10.4000/books.gup.220>.

⁹⁹ Faro, Council of Europe Treaty Series-No. 199.

better reflect the temporal and relational spaces of heritage that are intrinsic to living practices.

On this basis, institutional processes of recognition and heritagization respond to an external time that encases the dynamic aspect of craft in accordance with the promise of recognition of heritage as a universal process that appeals to global and transnational memorialization frameworks. However, Kirshenblatt-Gimblett states that, in recognizing the living heritage element of ICH as metacultural, lies an asynchronous dynamic that:

produces a tension between the contemporary and the contemporaneous, [...] a confusion of evanescence with disappearance, and a paradox—namely, the possession of heritage as a mark of modernity—that is the condition of possibility for the world heritage enterprise.¹⁰⁰

The confluence of “historical, institutional, heritage, and habitus time” lead to different spaces of action, some of which respond to a different temporal relation than others.¹⁰¹ Institutional time operates by establishing global and regional spaces through heritage frameworks that seek to universalize the value of heritage via its recognition as a national and/or international reference, thereby distancing itself from local temporalities.¹⁰² Meanwhile, local time, in reference to the spaces in which the heritage practice is exercised, respond directly to the relational spaces of the people involved in the continuity of their heritage. In the case of craftsmanship, it is reflected as an everchanging practice, with varying conditions that range from material availability and tool development to workshop spaces that come to reflect shared communicational processes passed from one generation to the next. Furthermore, the craft practitioner, both amateur and professionalized, is recognized as an active agent in the continuity of their craft beyond institutional interest, as it takes place within the quotidian spaces in which it is worked

¹⁰⁰ Kirshenblatt-Gimblett, “Intangible Heritage as Metacultural Production.”

¹⁰¹ Kirshenblatt-Gimblett, “Intangible Heritage as Metacultural Production”; Barbara A. Misztal, “Collective Memory in a Global Age: Learning How and What to Remember,” *Current Sociology* 58, no. 1 (2010): 24–44, <https://doi.org/10.1177/0011392109348544>.

¹⁰² Appadurai, *Modernity at Large*; Kubler, *The Shape of Time*.

through.¹⁰³ It appeals towards a sense of collective creativity in which each person involved in the continuity of their skill signals its presence through tool development as an integral part of the changes observed in the materials available at the time of making and the execution of the craft as a practice.¹⁰⁴

Consequently, one of the aspects that AHD and its criticism underline is the recognition of the multiple temporal scales that influence the identification and acknowledgment of craft as cultural heritage. Given the multiple domains the ICHC acknowledges in terms of ICH, safeguarding frameworks should, consequently, reflect the temporal scales in which people interact with craft. In this regard, the European context is particularly shaped by a multilevel approach in which intergovernmental frameworks have direct impact on continental, national, and regional policy, as evidenced by the principle of deliberation and policy implementation basis with which the EU and its Member States incorporate the UNESCO's heritage frameworks. Simultaneously, the CoE's outreach in regards to Faro extends even further within the European continent, as it is a non-EU institution with different criteria for membership and convention implementation.¹⁰⁵ Within the EU-CoE framework, Lähdesmäki et al. position the intersectionality of heritage as one in which the construction of authority is not neutral nor uniform, as it requires observing how each convention applies in regards to age, gender, race, ethnicity, class, and nationality, since the supranational legal and institutional definitions for participatory approaches are predominantly addressing a universal subject that has not been contextualized on the basis

¹⁰³ Kirshenblatt-Gimblett, "Intangible Heritage as Metacultural Production"; M. Boden, "Crafts, Perception, and the Possibilities of the Body," *The British Journal of Aesthetics* 40, no. 3 (2000): 289–301, <https://doi.org/10.1093/bjaesthetics/40.3.289>.

¹⁰⁴ Väänänen, "Sustainable Craft"; Carolina Iuva De Mello and José Marcos Froehlich, "Território Feito à Mão: O Artesanato Como Expressão Identitária Em Comunidades Remanescentes Quilombolas," *Tessituras: Revista de Antropologia e Arqueologia* 10, no. 2 (2023): 73–96, <https://doi.org/10.15210/tessituras.v10i2.4885>.

¹⁰⁵ As individuated by the Cozzi, Jakubowski, and Misztal, EU project development in regards to the principle of deliberation and policy interpretation pertaining to heritage is an ample field of research with extensive bibliography in which project initiatives corresponding with the advancement of heritage can also be related with economic, social, and political policy implementation as seen fit by each organization accessing direct funding from the EU as well as the Member State's development of national and regional strategies in accordance to the TEU and TFEU. Pertaining to the specificity of EU heritage governance practices, consult: Andrzej Jakubowski et al., eds., *Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy*, Studies in Intercultural Human Rights, volume 9 (Brill Nijhoff, 2019).

of the territory's local temporal scale.¹⁰⁶ In this regard, interrelated perspectives that can further aim towards the recognition of the temporal and relational specificity of living heritage, such as Faro, are important for the continuity of craft as active practice.

Likewise, analyzing contemporary craftsmanship from the tensions identified as part of the historical codification of craft skills as imitative and innate calls for a critical contextualization of how the historical source is being addressed within the GTS framework. For instance, Lester identifies an extended practitioner-led approach towards archival research in which analyzing current material heritage collections is positioned as working *with* the archive, acknowledging the “lived life” of the objects as part of a situated and ongoing interpretation of heritage that extends beyond the role of the authorized speaker.¹⁰⁷ Lester's vision is one of articulated analysis to archives and heritage sites through a joint approach that connects the materialness from heritage sites, object-centered collections with paper-centric archival records. This perspective is particularly relevant for observing craftsmanship through the continued and discontinued use of materials and tools as part of a situated process in the development of making handcrafted objects. The tensions that emerge from said process, through the orality provided by working *with* the heritage communities, contextualizes issues pertaining to the impact of education accessibility, migration, labor, policy frameworks, climate change, among others in regards to the continuity their of practice. In this regard, the extended approach establishes a framework in which objects are embedded in “historically contextualized experiences, memory, and meaning”, that are part of the heritage labels and sites through recognition processes in which craftsmanship is framed as experienced rather than solely observed through an inventorial approach.¹⁰⁸ The presences identified through indexation and the critical

¹⁰⁶ Tuuli Lähdesmäki et al., *Creating and Governing Cultural Heritage in the European Union: The European Heritage Label*, Critical Heritages of Europe (Routledge, Taylor & Francis Group, 2020), 217–20.

¹⁰⁷ Peter Lester, “The Archive as a Site of Making,” in *The Materiality of the Archive: Creative Practice in Context*, First edition, by Sue Breakell and Wendy Russell (Routledge, 2023), 115–17, <https://www.taylorfrancis.com/books/9780429262487>.

¹⁰⁸ Lähdesmäki et al., *Creating and Governing Cultural Heritage in the European Union*; Andrea Witcomb, “Thinking about Others through Museums and Heritage,” in *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson (Palgrave Macmillan, 2015); Rodney Harrison, “Heritage and Globalization,” in *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve

approach of working with the archive reveals the agency of absence, in which the discomfort of what has not been included indicates the boundaries set through AHD that have yet to be transgressed.¹⁰⁹ As argued by Meyer, “it means seeing absence as something performed, textured and materialized through relations and processes”.¹¹⁰

In this regard, the temporal asynchronicity derived from the contrast between craftsmanship and AHD underlines how the mechanisms in place for its contemporary recognition as ICH have an impact on its heritagization. Craft skills, contrary to artistic skillsets, are codified as more susceptible to the passing of time. This propension is framed through the notion of crafting as an anonymous practice whose continuity depends upon long-term, non-formal training processes, and oral transmission through the availability of a relational space. However, the scale in which name recognition takes place is molded by the spaces in which the craft is communicated, reflecting the site-specificity of practices and relational spaces where word of mouth and local references are crucial for its continuity. These spaces are central to the continuation of heritage, yet the recognition of applied knowledge and skillsets within the authorized framework led by UNESCO reinstates the risk of freezing it on the basis of the present iteration of the crafting practice recognized by interregional and international organizations’ lists.¹¹¹ Consequently, these frameworks inadvertently emphasize on AHD by limiting the processual, dynamic, and relational elements of craft that are integral to its conceptualization as living practices. Furthermore, it raises the question of which is the instance that serves as the point of departure for acknowledging a crafting practice as tradition, since its dual dimension as living practice and

Watson (Palgrave Macmillan, 2015); Emma Waterton and Laurajane Smith, “The Recognition and Misrecognition of Community Heritage,” *International Journal of Heritage Studies* 16, nos. 1–2 (2010): 4–15, <https://doi.org/10.1080/13527250903441671>.

¹⁰⁹ Morgan Meyer, “Placing and Tracing Absence: A Material Culture of the Immaterial,” *Journal of Material Culture* 17, no. 1 (2012): 103–10, <https://doi.org/10.1177/1359183511433259>; Arndís Bergsdóttir and Sigurjón Baldur Hafsteinsson, “The Fleshiness of Absence: The Matter of Absence in a Feminist Museology,” in *Gender and Heritage: Performance, Place and Politics*, by Wera Grahn and Ross Wilson, Key Issues in Cultural Heritage (Routledge, 2018).

¹¹⁰ Meyer, “Placing and Tracing Absence,” 107.

¹¹¹ Kirshenblatt-Gimblett, “Intangible Heritage as Metacultural Production”; Laurajane Smith, “The ‘Doing’ of Heritage: Heritage as Performance,” in *Performing Heritage: Research, Practice and Innovation in Museum Theatre and Live Interpretation* (Manchester University Press, 2012); Väänänen, “Sustainable Craft.”

material legacy reveals that its materialization can showcase diverse frameworks of temporality concerning historical memory, institutional memory, and the intangibility of oral heritage.

Change is essential to living heritage, its position as the confluence of relational time and intergenerational dialogue creates distinct and unique experiences that provide the foundations for its continuity. Analyzing AHD and intergovernmental frameworks for heritage recognition highlights the ongoing shifts and debates surrounding the applicability of conventions regarding heritage practices that answer different perspectives of time, memory, and continuity. It is through observing the limitations each framework has regarding its approach to safeguarding that emphasis is placed on the development of interrelated approaches that address the complexity of craft as a living practice. Whether its implementation corresponds with international, regional or national initiatives, said frameworks can serve as a basis for focalized projects that can better serve the changing nature of craft and the interests of its practitioners.



Figure 3: Archival research work at the Centre de Documentació i Museu Tèxtil on portable accessories for paper used by women (estoig per a notes – dance card carriers – carnet di ballo) from 1860 to 1900 within the context of historical garment-making fieldwork research in Terrassa, Spain. Photo by Quico Ortega. (03.09.2024)

6. Participatory approaches and spaces for crafting

Counter to the figure of the AHD, the attention towards site-specific forms of craft heritage places an emphasis on the communicational patterns that are part of the crafting space and challenges the material and universal focus of the museum. It requires re-scaling the magnitude and impact of the communicational process to the everyday dynamic that evolves from sustained interaction from growing into the crafting skillset. In this section, the focus will expand onto the living spaces of craft through the lens of the ecomuseum. This perspective will consequently inform the revalorization of the museum from a collection-making space driven by the institutional perspective of interest towards participatory approaches that strive to integrate the relational dynamics of craft through the multiple definitions that expand on craft as practice.

Crafting navigates a duplicate instance, both as a material documentation of a living practice and as a relational space for skill development. In this regard, crafting spaces exist based on the availability of meeting grounds, acknowledged in the form of the workshop or, in the case of this chapter, the space in which it inhabits as a living trace, namely the museum. The modern conceptualization of craft as an absence extends to the museum, in which it exists on its material iteration as a sign of technical proficiency meant to be part of a repository of memory.¹¹² The museum represents the institutionalization of memory, a shared space for the display of specialized knowledge through a static dynamic ascribed to the archive.¹¹³ Collection-making practices of craft in museum spaces derive from the frameworks of classification and collectionism developed throughout the 19th century. Observed as spaces for “cataloguing and characterizing”, the museum sought not only the recognition of craft through a rationalized structure but also as through perspective of

¹¹² Boris Groys, *La lógica de la colección: y otros ensayos*, 1ra Edición, with Manuel Fontán del Junco (Arcadia, 2021).

¹¹³ Michel Foucault, “Part III: The Statement and the Archive,” in *The Archaeology of Knowledge*, World of Man (Vintage Books, 2010); Tony Bennett, “The Exhibitionary Complex,” in *Thinking about Exhibitions*, ed. Reesa Greenberg et al. (Taylor & Francis, 2005), <http://public.eblib.com/choice/publicfullrecord.aspx?p=242218>; Umberto Eco, “From the Tree to the Labyrinth,” in *From the Tree to the Labyrinth: Historical Studies on the Sign and Interpretation*, trans. Anthony Oldcorn (Harvard University Press, 2014).

hierarchical order, one molded by the division of spaces between fine arts and minor arts, artists and artisans/crafters, craft and industry, along with divisions between urban and rural spaces as well as the colonized territories.¹¹⁴ Within these systems of indexation, the restrictive sense of order assigned to what was inscribed within the space of recognition not only determines what receives institutional acknowledgement but also conditions the terms and scope with which that recognition will be sustained.¹¹⁵ Pessoa illustrates that one of the major challenges that affect collection conservation is institutional forgetting, a circumstance in which the vastness of the archive becomes unmanageable in terms of maintaining the preventive conservation procedures that safeguard the material integrity of the crafted object.¹¹⁶ The sense of order the archival system navigates creates a different iteration of the object once included into the repository, codifying it on the basis of an archival distance where its existence is marked by its absence from the public eye.

The museum, in its modern iteration, is an integral element of the AHD of craft from its focus on materiality, collection development, as well as the adjacent expertise that develops from the standpoint of conservation.¹¹⁷ Furthermore, it creates an instance in which the institution promotes a sense of universalizing values, in which the notion of heritage that derives from intergovernmental and national frameworks undervalues the ‘local’ and site-specific dimensions that come to define heritage as living practice.¹¹⁸ In reappraising craft heritage, the inevitable question arises regarding the perspective through which craft objects are catalogued and interpreted within those initiatives. Dei is critical of reappraisal initiatives that tend to draw on the longstanding connections of the inventorial

¹¹⁴ Suzanne Keene, “All That Is Solid?: Museums and the Postmodern,” *Public Archaeology* 5, no. 3 (2006): 185–97, <https://doi.org/10.1179/pua.2006.5.3.185>.

¹¹⁵ Bennett, “The Exhibitionary Complex”; Groys, *La lógica de la colección*; Peter Pels, “Provincializing the Universal,” in *Global Art in Local Art Worlds*, First edition, by Oscar Salemink et al. (Routledge, 2023), <https://doi.org/10.4324/9781003128908-14>.

¹¹⁶ Karen Simonovich and Lucila Pessoa, “Conservación Preventiva de Tejidos Arqueológicos y Etnográficos,” Curso de especialización, Tejidos Americanos: Del análisis técnico a la práctica constructiva y su conservación, Online, June 11, 2024.

¹¹⁷ de Varine, *El Ecomuseo Singular y Plural*.

¹¹⁸ Curtis, “Universal Museums, Museum Objects and Repatriation”; Smith, *Uses of Heritage*; Laurajane Smith and Emma Waterton, “Constrained by Commonsense: The Authorized Heritage Discourse in Contemporary Debates,” in *The Oxford Handbook of Public Archaeology*, 1st ed., ed. Robin Skeates et al. (Oxford University Press, 2012), <https://doi.org/10.1093/oxfordhb/9780199237821.013.0009>.

approach to a vague notion of a past, in which the quotidian scale of craft is recategorized as either investments or resources through an economic-centric perspective of development.

Qui gli obiettivi culturali possono esser sì valorizzati, ma sempre come forme di «investimento», legittimati da «piani di sviluppo», dall'idea di far fruttare le «risorse» del territorio – le zappe dei contadini, anche se su scala minore, come l'arte rinascimentale o i paesaggi tipici.¹¹⁹

While the materialities contained in the archive represent a part of the heritage dimension of craft, they raise a question of whether the museum is responding to a site-specific position, one that highlights the intricacies of the context in which craft develops and the orality surrounding it. This dimension of performative action is part what Arendt denominates as power as potential through word and deed. The public realm is kept alive by considering that, in order to participate within the public sphere, power can only be actualized through word and deed, “where words are not used to veil intentions but to disclose realities, and deeds are not used to violate and destroy but to establish relations and create new realities”.¹²⁰ In this regard, the absences evidenced within the museum’s collection-making practices and archives are understood as performative on the basis of who is the authorized figure that decides the direction through which the archive will include, interpret, and exclude the material dimension of craft.¹²¹ The participatory absence of the craftsperson as an expert of their own heritage illustrates how the disclosed reality of the archive does not hold the full extent of what craft means on a quotidian scale.

The restrictive AHD frameworks of craft within the modern museum represent a point of departure from which new forms of museological perspectives that can expand on craft through the spaces in which it develops and the temporal affinities of craft as tangible and intangible heritage. Throughout the 1970’s and 1980’s, the conceptual framing of the museum through the acknowledgement of its limitations gave way to the development of the

¹¹⁹ Dei, *Cultura popolare in Italia*, 218.

¹²⁰ Arendt, *The Human Condition*, 199–207.

¹²¹ Bergsdóttir and Hafsteinsson, “The Fleshyness of Absence: The Matter of Absence in a Feminist Museology”; Palmsköld and Rosenqvist, “Handcrafting Gender: Craft, Performativity and Cultural Heritage.”

Nouvelle Muséologie.¹²² Starting with the ecomuseum, first coined in 1971 and conceptualized by de Varine and Rivière, they argue that previous museological stances present a detached approach to participation, as the museum space conceptualizes the spectator as a passive observer and the institution as the active authority over how its surroundings are contextualized and placed in discussion.¹²³ Rivière's stance on the ecomuseum positions its role as a joint participatory instrument that is operated by "a public authority and its local population" through the active involvement of the local population's "aspirations and knowledge".¹²⁴ Rivière's definition consistently highlights the role of the local population in self-defining its representation and presence in the territory in which it operates, converging the environmental space with their own temporal observation pertaining local history and memory. As Davis points out, Rivière effectively establishes the limitless forms in which heritage is conceived under the parameters set by the communities, proposing new considerations of time and space that span for as much as the people recognized as owners of their heritage wish to do so.¹²⁵ Consequently, the (eco)museum should be a reflection of its surroundings, positioning itself as an element that answers first to the local scale in which it is situated by taking into consideration both spectators and museum workers as active participants of the space.

Defining the ecomuseum's structure already poses a risk of essentialization, as by centering the local dimension and the active participation of the people living in a specific area, each application of its conceptual framework addresses the reality of the place in which it is located through joint approaches to project continuity and participation.¹²⁶ At the core of each ecomuseum, however, the interconnected concepts of territory, community,

¹²² Michela Magliacani, "The Ecomuseum Under a Managerial Perspective," in *Managing Cultural Heritage: Ecomuseum, Community Governance and Social Accountability*, by Michela Magliacani (Palgrave Macmillan, 2014), <https://doi.org/10.1057/9781137481559.0006>.

¹²³ Bennett, "The Exhibitionary Complex"; Curtis, "Universal Museums, Museum Objects and Repatriation."

¹²⁴ Davis, *Ecomuseums*.

¹²⁵ Davis, *Ecomuseums*.

¹²⁶ Claudia Cancellotti, "L'ecomusée n'est pas musée'. Gli ecomusei come laboratori produttori di cultura, territorio e relazione," *Altre Modernità*, March 28, 2011, 99–114, <https://doi.org/10.13130/2035-7680/1044>; Giuliano Canavese et al., "Ecomuseums and Geosites Community and Project Building," *International Journal of Geoheritage and Parks* 6, no. 1 (2018): 43–62, <https://doi.org/10.17149/ijg.j.issn.2210.3382.2018.01.004>.

and heritage propose a multi-genre approach that addresses the verticality and distance of AHD by recognizing the vastness of the space and temporality that the residents of the territory consider as part of their heritage. From the perspective of time and memory, the ecomuseum is an integral part of the memoryscape, one that conceives the museum as a bridge between collective forms of memory and the historical memory built from positioning heritage on a intergenerational temporal scale.¹²⁷ When applied to craft, the ecomuseum emerges as an ongoing form of dialogue in which de Varine argues the inventorial process of heritage is to be understood as a permanent process of discussion and negotiation between all participants, in which it could be argued that craft as memory and craft as a skill are equally relevant to the project's continuity.¹²⁸ Though the material dimension of craft is inseparable from the intangible dimension of skill, collection development is not a concern in regards to the monumentality of a comprehensive physical archive. On this basis, the synchronic dimension of the ecomuseum incorporates all iterations of heritage that can be conducive to the continuation of territory from the perspective of what is significant on a quotidian scale.¹²⁹ Such configuration constitutes the sense of place that Davis identifies as integral for the "recognition of the differences in perception of subcommunities and individuals".¹³⁰ It represents a perspective that, contrary to the AHD, strives to assert its role through being a flexible place that reflects and integrates the intricacies of its surroundings.

As the territory is defined by its geographical dimension, its human and non-human inhabitants, as well as the relations and memories associated with the sense of place, the spatial dimension in which the concept expands upon is extensive. For instance, Crouch argues that the notion of performativity through which the territory is conceptualized by is part of a multisensorial approach that extends beyond sight, in which the body works *with*

¹²⁷ Daniele Salerno, "A Semiotic Theory of Memory: Between Movement and Form*," *Semiotica* 0, no. 0 (2020): 1–33, <https://doi.org/10.1515/sem-2019-0125>; Maurice Halbwachs, *On Collective Memory*, trans. Lewis A. Coser, The Heritage of Sociology (University of Chicago Press, 1992).

¹²⁸ Hugues de Varine, "Per Gestire Insieme Il Nostro Patrimonio Sul Territorio," Conference Presentation, Mondì Locali, Ecomuseo delle Acque del Gemonese, January 9, 2010, <https://www.mappadicomunita.it/mdc/wp-content/uploads/2012/11/hdevarine-gestire-assieme.pdf>.

¹²⁹ Nunzia Borrelli and Peter Davis, "How Culture Shapes Nature: Reflections on Ecomuseum Practices," *Nature and Culture* 7, no. 1 (2012): 31–47, <https://doi.org/10.3167/nc.2012.070103>.

¹³⁰ Davis, *Ecomuseums*, 22.

and *through* meaning to define what place entails.¹³¹ Within the field of phenomenology and performance, Butler extends her theory of performance towards the body as the site through which time is perceived in all its modalities as observed through Merleau-Ponty's liveliness of living: "Nous ne pouvons pas penser le temps sans le corps, et le corps est le nœud au travers duquel nous vivons et endossons chacune des modalités temporelles."¹³² This perspective accounts for the interdependencies through which craft is situated within a series of quotidian spaces and interactions in which the actual process of object-making represents one node out of a series of correlated activities that contextualize the multiple explanations upon why each choice is made.¹³³ In this regard, the territory that is defined by craft presents an articulated view of resources and voices in which the body responds to present time via craft practice and the past through the ongoing dialogical approach to the heritage that is considered as intrinsic to their context.

The community is comprised by the people that live within the territory, inhabiting the sense of place from their active participation in establishing, managing, and participating in the ecomuseum.¹³⁴ Corsane states that the ecomuseum's community dimension is configured through the joint partnership of "local communities, academic advisors, local businesses, local authorities and government structures", all participants of a perspective in which the emphasis lies on the processual development of the project rather than collection development as a core principle.¹³⁵ This specific aspect of the ecomuseum is precisely what de Varine identifies as the core dialogical element through which heritage and

¹³¹ David Crouch, "Affect, Heritage, Feeling," in *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson (Palgrave Macmillan, 2015).

¹³² Judith Butler, "La Pleurabilité Du Vivant (2/3)," *Les Temps Qui Restent* (France) 4 (January 2025), <https://lestempsquirestent.org/fr/numeros/numero-4/la-pleurabilite-du-vivant-2-3>.

¹³³ Viveca Mellegård and Wiebren J. Boonstra, "Craftsmanship as a Carrier of Indigenous and Local Ecological Knowledge: Photographic Insights from *Sámi Duodji* and Archipelago Fishing," *Society & Natural Resources* 33, no. 10 (2020): 1252–72, <https://doi.org/10.1080/08941920.2020.1729911>; Phillip Vannini and April S. Vannini, "Artisanal Ethnography: Notes on the Making of Ethnographic Craft," *Qualitative Inquiry* 26, no. 7 (2020): 865–74, <https://doi.org/10.1177/1077800419863456>.

¹³⁴ Peter Davis, "Ecomuseums and the Representation of Place," *Rivista Geografica Italiana* 116 (2009): 483–503; Magliacani, "The Ecomuseum Under a Managerial Perspective."

¹³⁵ Gerard Corsane, "From Outreach to Inreach: How Ecomuseum Principles Encourage Community Participation in Museum Processes," in *Communication and Exploration: Paper of International Ecomuseum Forum, Guizhou China*, ed. D. Su (Chinese Society of Museum, 2006), 110; Magliacani, "The Ecomuseum Under a Managerial Perspective," 51.

territory are addressed through the perspective of daily life.¹³⁶ From the perspective of craft as memory, it positions the semiotic process of heritage interpretation as an active process of structuring new forms of meaning and reflection that are mediated by the selected memory subsets that are of interest to the joint partnership that constitutes the ecomuseum.¹³⁷ The community element is particularly relevant for what is understood as the small-scale ethnographic museum, as it builds the basis of its project approach on the recognition of the polysemic territory in which it is present.¹³⁸ In this regard, the scale of direct participation that is addressed from an anthropological perspective recognizes through active participation that the ecomuseum represents, as Simoni and Pirovano argue, a contact zone, a conflict zone, and a negotiation space for interpretation.¹³⁹

Consequently, the definition of heritage that is part of the ecomuseum reflects both what the project's participants defines as their territory and the elements, both tangible and intangible, that they see as belonging to their lived experience. Heritage, as defined by Smith, is a "cultural process that engages with acts of remembering that work to create ways to understand and engage with the present, and the sites themselves are cultural tools that can facilitate, but are not necessarily vital for, this process".¹⁴⁰ In line with the limits that AHD brings forward in terms of thinking about heritage beyond its materiality and authorized external authority, her definition of heritage acknowledges the intricacies that are part the lived experience of craft, recognizing its multi-genre presence as extending beyond the definition of territory as solely defined through its physical and geographic iteration. For instance, Bowden proposes an articulated view of the concept of territory as comprised by

¹³⁶ de Varine, *El Ecomuseo Singular y Plural*; Davis, *Ecomuseums*; Raffaella Riva, ed., *Ecomuseums and Cultural Landscapes: State of the Art and Future Prospects*, First Edition (Maggioli Editore, 2017).

¹³⁷ Giuseppe Reina, "The ecomuseum in territorial co-design strategies," in *Babel Tower: Museum People in Dialogue*, ed. Manuelina Maria Duarte Cândido and Giusy Pappalardo (International Committee for Museology of the International Council of Museums, 2022), 123; Zygmunt Bauman, "Hacia una teoría semiótica de la cultura," in *Esbozos sobre la teoría de la cultura*, trans. Fernando Borrajo Castanedo (Paidós, 2024); Eco, "From the Tree to the Labyrinth."

¹³⁸ Carlo Simoni and Massimo Pirovano, eds., *Cose e memorie in scena: strumenti ed esperienze per i musei della cultura materiale* (Centro servizi musei della Provincia di Brescia, 2006); Marchesini and Parbuono, *TrasiMemo at home*; Cancellotti, "'L'écomusée n'est pas musée'. Gli ecomusei come laboratori produttori di cultura, territorio e relazione."

¹³⁹ Simoni and Pirovano, *Cose e memorie in scena*.

¹⁴⁰ Smith, *Uses of Heritage*.

a series of interconnected sites that each respond to a specific aspect of interest to the communities involved in the ecomuseum.¹⁴¹ These sites, as a whole, constitute the extended dimension of how geography can be integrated from a spatiotemporal dimension. Leyshon, from the perspective of rural youth studies, challenges the perception that rural youth “inherit” the notion of rural space and territory without question, as it is through walking that the young person constantly re-elaborates their sense of place and belonging through their storied-self.¹⁴² The recognition of heritage as knowledge purposefully saved and passed, reflects the active role that Faro assigns to heritage communities in terms of safeguarding the continuity of their own heritage in accordance with their interests and definitions. Thus, within the ecomuseum space, new conceptual approaches can be built in terms of what heritage entails when observed from the perspective of active participation.

Europe represents a particularly fertile ground for the development of ecomuseum initiatives, with approximately 307 recognized projects.¹⁴³ In this regard, the concept of landscape present in the 2000 *European Landscape Convention* (hereinafter ECL) is relevant for how it is integrated within the territory framework of the ecomuseum. Art. 1 (a) states: ““Landscape” means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”.¹⁴⁴ This is further complimented by Art. 5 (a), in which each Party of the Convention agrees to “recognize landscapes in law as an essential component of people’s surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity”.¹⁴⁵ When applied to the ecomuseum, the CoE’s framework provides an all-encompassing approach to the multitude of defining components of what territory entails. The ECL’s emphasis on a

¹⁴¹ Alistair Bowden, “Pushing the Boundary of Territory: Ecomuseums as Dynamic, Open Spaces,” *Landscape Research* 43, no. 2 (2018): 183–98, <https://doi.org/10.1080/01426397.2017.1291921>.

¹⁴² Michael Leyshon, “Rural Youth Identity Formation: Stories of Movement and Memories of Place,” in *Play, Recreation, Health and Well Being*, ed. Bethan Evans et al. (Springer Singapore, 2015), 4, https://doi.org/10.1007/978-981-4585-96-5_9-1.

¹⁴³ Michela Magliacani, “The Ecomuseum Practices: An International Overview,” in *Managing Cultural Heritage: Ecomuseum, Community Governance and Social Accountability*, by Michela Magliacani (Palgrave Macmillan, 2014), <http://www.palgraveconnect.com/doi/10.1057/9781137481559.0008>.

¹⁴⁴ Council of Europe Landscape Convention as Amended by the 2016 Protocol, No. 176 ETS (2004).

¹⁴⁵ Landscape Convention.

planning approach for its development signals the potential for a bottom-up strategy from which to conceive new project instances.¹⁴⁶ In this regard, the CoE's framework is similar to that of the EU, in which it is up to the Convention's Parties to ratify and implement the proposal in accordance with its constitutional instruments. Consequently, the dimension of the Europeanization of memory is not solely limited to the deliberation and policy implementation framework with which the EU approaches heritage. This is relevant for the CoE as well, as it is mentioned in the 2016 amendments that the EU could also sign into the ECL as part of the convention's members.¹⁴⁷ Transnational frameworks in which European heritage is part of the foundations from which to argue about a common sense of identity, can represent "a form of using discursive, narrative, and performance power" applied to policy and funding availability.¹⁴⁸

The ecomuseum represents an instance in which territorial governance is part of the participatory approach from which to develop the museum's projects, as it contextualizes their possibilities pertaining how national and transnational factors can impact daily life.¹⁴⁹ The presence of the authorized speaker within the ecomuseum, particularly pertaining to the presence of the researcher and/or scholar, cannot derive from a position of scholar authority in line with the AHD framework. It must come as one of equal rapport with all participants of the ecomuseum through active and sustained participation, through which co-creation and collaboration are the tenets for the continuity of the project. It fosters the potential for receiving consistent feedback both during the planning and implementation of new projects.¹⁵⁰ Consequently, the researcher should be mindful upon how they incorporate and

¹⁴⁶ Maguelonne Déjeant-Pons, "The Implementation of the European Landscape Convention 2000-2020," in *La Convenzione Europea Del Paesaggio Vent'anni Dopo (2000-2020): Ricezione, Criticità, Prospettive*, by Martina Frank and Myriam Pilutti Namer (Fondazione Università Ca' Foscari, 2021), <https://doi.org/10.30687/978-88-6969-562-9/001>.

¹⁴⁷ Landscape Convention.

¹⁴⁸ Daphne Martens, "The Experience of Common European Heritage: A Critical Discourse Analysis of Tourism Practices at Cultural Routes of the Council of Europe," *Journal of European Landscapes* 3, no. 3 (2022): 45–59, <https://doi.org/10.5117/JEL.2022.3.82504>; Lähdesmäki, "Politics of Tangibility, Intangibility, and Place in the Making of a European Cultural Heritage in EU Heritage Policy."

¹⁴⁹ Borrelli and Davis, "How Culture Shapes Nature."

¹⁵⁰ Adele Chynoweth et al., eds., *Museums and Social Change: Challenging the Unhelpful Museum*, Museum Meanings (Routledge, Taylor & Francis Group, 2021).

participate in a territory with participants that will challenge their authorized voice. In this regard, Pirovano states the researcher: “[...] deve fare i conti con i protagonisti della tradizione, con i testimoni ‘indisciplinati’, con le loro valutazioni, le loro esperienze, le loro conoscenze, di certo meno accomodanti e sistematizzabili [...]”.¹⁵¹ This instance is particularly significant for the consideration of craft as skill and craft as memory, as it embraces a participatory approach through which the objectives and implementation of craft-centered projects are grounded in and accountable to the local dimension first.

Within this basis, the ecomuseum does not incorporate the logic of the material collection development as the sole purpose for its project development pertaining to craft heritage. Instead, it expands on the notion of intentionality intrinsic to its project consolidation that, in turn, reflects the intangible element of its configuration.

I prodotti artigianali locali sono l’esito di varie “intenzionalità” e, pertanto, si caricano di vari significati. Essi devono essere genuini e autentici, come tali devono portare con sé una biografia e una storia, non solo quella del loro percorso nel processo produttivo, ma anche quella del luogo cui fanno riferimento e di cui sono i rappresentanti.¹⁵²

The consideration of territory, heritage, and community that come with the ecomuseum framework presents a sense of a physical and relational space that expands on craft skill as a rapport with time. The confluence of these three aspects give way to a sense of space that is constantly in motion as “memory ‘fragments space’ and time, and builds us from those reworked fragments”.¹⁵³ Developing a crafting practice is tendentially limitless as each new project provides an opportunity for expanding one’s skillset, reconfiguring each person’s path to proficiency as a lifelong learning experience that is constantly in dialogue with the context in which it takes place and the people that interact with it. As craft can be executed

¹⁵¹ Massimo Pirovano, “Le parole del museo DEA,” in *Cose e memorie in scena: strumenti ed esperienze per i musei della cultura materiale*, ed. Carlo Simoni and Massimo Pirovano (Centro servizi musei della Provincia di Brescia, 2006).

¹⁵² Franco Lai, “Saperi Locali e Produzione Della Località,” in *Gli “Oggetti Culturali”. L’artigianato Tra Estetica, Antropologia e Sviluppo Locale*, Prima edizione, ed. Alberto Caoci and Franco Lai (FrancoAngeli, n.d.).

¹⁵³ Jones, “Geography, Memory and Non-Representational Geographies”; Tom Mels, “Lineages of a Geography of Rhythms,” in *Reanimating Places*, ed. Tom Mels (Routledge, 2016), <https://doi.org/10.4324/9781315245218>.

within a multitude of spaces, spanning from household setting towards the workshop, it becomes a “powerful mediator between the present and the past, and therefore between the individual and the collective”.¹⁵⁴ In this regard, Kokko and Dillon’s definition of craft seeks to reposition tradition by expanding on the territorial and communal dimension of the practice, as tradition entails the man-made object as well as “the associated lifestyles and structures” that contextualize and are part of its making process.¹⁵⁵ This involves both the time and place in which each iteration is made as well as the spaces it occupies once completed, further expanding how territory, heritage, and practitioners are directly involved in its continuity.¹⁵⁶ Crafting is not a nameless practice, as it is in its execution, transmission, and continuity that relational spaces are established through closely knitted relationships between master crafters, apprentices, and local observers that shape the way in which a specific artisanal skill inhabits the territory beyond the context of the workshop.

In observing the legacy of modern craft as an absence, contemporary craft as skill conceptualizations open the possibility of redefining it as more than solely the realization of functional handmade objects defined by their opposition to art or their vulnerability to industrialization. Most notably, these definitions seek to provide a basis from which to acknowledge the intangible sphere in which craft takes place. In Sennett’s definition of craft as “an enduring, basic human impulse, the desire to do a job well for its own sake”, craftmaking is signaled by the ideation process, from planning to execution, acknowledging the personal stride for excellence that guides the craftsman towards partaking in their activity.¹⁵⁷ The thought process takes precedence over the material outcome, as it prioritizes the decision-making that contextualizes the motivations for material choices as well as problem-solving skills applied to the project at hand. In this regard, Sennett’s definition of

¹⁵⁴ Adamson, *The Invention of Craft*.

¹⁵⁵ Sirpa Kokko and Patrick Dillon, “Crafts and Craft Education as Expressions of Cultural Heritage: Individual Experiences and Collective Values among an International Group of Women University Students,” *International Journal of Technology and Design Education* 21, no. 4 (2011): 487–503, <https://doi.org/10.1007/s10798-010-9128-2>.

¹⁵⁶ Iuva De Mello and Froehlich, “Território Feito à Mão”; Nicolas Adell et al., eds., *Between Imagined Communities and Communities of Practice: Participation, Territory and the Making of Heritage* (Göttingen University Press, 2015).

¹⁵⁷ Richard Sennett, *The craftsman* (Lane, 2008), 9.

craft as based on personal satisfaction represents its main point of contention too. Throughout *The Craftsman*, the examples of craft as a skill emerge through what is considered as repetition and mastery in contraposition to the sudden inspiration that characterizes the artist.¹⁵⁸ The interplay of skill that Sennett assigns through comparison, such as the nurse and the goldsmith following a similar logic approach to embodied skilled work, replicates a similar dilemma as observed in the vision of Morris and Ruskin's *Arts and Crafts* by codifying the pre-industrial craft process and the guild's workshop dynamic as the point of reference for observing proficiency in the skill.¹⁵⁹ Likewise, the crafted objects he cites as the symbols of the lasting power of mastery are those that have survived via the archival appraisal of their importance, such as Cellini's *Saliera*. These critical observations are illustrative of what Cant considers as the evidence of skill, in which the conceptual framework is built around what the researcher/scholar considers as constitutive to their appreciation of skilled crafting.¹⁶⁰ As not all handcrafting skills are done for the sake of personal satisfaction, there is an acknowledgement of the importance of recognizing craft as centered in continuous practice while remaining critical upon the conditions in which making does not necessarily equate with personal well-being as conditional for its continuity.

Within the same framework of craft as skill, Ingold and Kuijpers propose a conceptual approach from which crafting represents a lifelong practice of exploration through expression via interpreting materiality. As part of Ingold's making definition, he states that crafting responds to a deeper understanding of the material at hand, as the process entails following the properties of the chosen material through lifelong acquired skillsets that

¹⁵⁸ Sennett, *The craftsman*.

¹⁵⁹ Helen Holmes, "Transient Craft: Reclaiming the Contemporary Craft Worker," *Work, Employment and Society* 29, no. 3 (2015): 479–95, <https://doi.org/10.1177/0950017014535834>; Erin Hatton, "Mechanisms of Invisibility: Rethinking the Concept of Invisible Work," *Work, Employment and Society* 31, no. 2 (2017): 336–51, <https://doi.org/10.1177/0950017016674894>.

¹⁶⁰ Alanna Cant, "The Politics of Craft and Working without Skill: Reconsidering Craftsmanship and the Community of Practice," in *Craft Is Political*, ed. D. E. L. Wood (Bloomsbury Visual Arts, 2021); Laura Price and Harriet Hawkins, "Geographies of Making: Matter, Transformation and Care," in *Geographies of Making, Craft and Creativity*, by Laura Price and Harriet Hawkins, Routledge Research in Culture, Space and Identity (Routledge, 2018).

accompany the practice.¹⁶¹ His definition is articulated as “personal knowledge both grows *from* and unfolds *in* the field of sentience comprised by the correspondence of practitioners’ awareness and the materials with which they work.”¹⁶² Likewise, Kuijpers states that craft represents “a way of exploring and understanding the material world”, namely acknowledging the process that surrounds the development of several technical skillsets that can produce different outcomes whilst working with the same material.¹⁶³ However, he proposes taking into consideration Ingold’s conceptual framework and extending the analysis of skill further by establishing a process that draws on the critical assessment of the historical and heritage context in which the crafted object was made and indexed. The recognition of skill as expertise and quality is “dependent on the standard of the time and the purpose of the object”, as well as its social value, emphasizing that current interpretations of historical craft examples can be influenced by the contemporary uses of the material(s) involved in object-making as well as the public realm visibility the current specialized craftsperson has in regards to their activity.¹⁶⁴

Appadurai’s interconnected systems of landscapes provides an insightful view into how the imagination used to envision a different perspective of craft is a double edged sword that, as it is enacted, it can be used as a means of domination and precarization or as a means “through which collective patterns of dissent and new designs for collective life emerge”.¹⁶⁵ Envisioning craft as akin to a water well of personal satisfaction risks alienating forms of handcrafted labor that escape such a dynamic by means of being done out of necessity. The most salient example of this dynamic are the processes related with applied uses of textiles in garment-making, as Calefato and Richardson argue there is a fashionscape in which its “objects and signs, bodies and images, myths and narrations”,

¹⁶¹ Tim Ingold, “The Textility of Making,” *Cambridge Journal of Economics* 34, no. 1 (2010): 91–102, <https://doi.org/10.1093/cje/bep042>; Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture* (Routledge, 2013).

¹⁶² Ingold, *Making*, 111.

¹⁶³ Maikel H. G. Kuijpers, *An Archaeology of Skill: Metalworking Skill and Material Specialization in Early Bronze Age Central Europe*, First Edition (Routledge, 2017), <https://doi.org/10.4324/9781315196022>.

¹⁶⁴ Kuijpers, *An Archaeology of Skill*.

¹⁶⁵ Arjun Appadurai, “Grassroots Globalization and the Research Imagination,” *Public Culture* 12, no. 1 (2000): 1–19, <https://doi.org/10.1215/08992363-12-1-1>; Appadurai, *Modernity at Large*.

constitute a system in which the clothed body is performed on the basis of trends that, in turn, reflect and reproduce the global systems of textile and garment production.¹⁶⁶ Craft is intrinsic to all stages of the production process on the basis of skill, in which the capacity of designing, operating machinery, constructing, sewing, and selling the garment evidences proficiency on the basis of execution. However, the *handcrafted* artisanal processes that are a part of the fashionscape, especially through the dimension of the precarity of labor, do not follow the personal satisfaction of skill mastery as the basis of the motivation that mediates the rapport between the craftsperson, the material, and skill. The local dimension that is addressed through the ecomuseum, as applied to craft, engages with the direct relationship between the craftsperson and the material by incorporating the ambiguity with which the role of the crafter is conceived while, most importantly, acknowledging the impact of globalization on all extents of daily life.¹⁶⁷ The question of living by means of skilled craft labor within a local dimension illustrates the interconnected systems that simultaneously favor it and constrain it, in which skill articulates the complexity and precarity of positioning craft work through the use of definitions that are neither site-specific nor participatory by principle.

As such, the ecomuseum, in its relational capacity, confronts the position of the AHD that comes to shape both a material-centric approach as well as the verticality of authorized recognition when applied to craft. Global heritage frameworks posit a question surrounding the dimension of the local in a context in which globalization has a direct impact in craft continuity.¹⁶⁸ When applied to craft as heritage, there are several instances of performed responses that configure how the knowing body is defined, who is engaging in making the definition, and the cases they identify as evidence of the presence of skill. The temporal asynchronicity between local, governmental, and intergovernmental frameworks illustrates

¹⁶⁶ Patrizia Calefato, "Fashionscapes," in *The End of Fashion: Clothing and Dress in the Age of Globalization*, ed. Adam Geczy and Vicki Karaminas, Fashion (Bloomsbury Visual Arts, 2019); Tina Richardson, "The Global Scapes of Postmodernity: A Proposed Model for 'Global Cultural Flow' in Fashion Education," *Fashion Theory* 25, no. 6 (2021): 819–35, <https://doi.org/10.1080/1362704X.2019.1686245>.

¹⁶⁷ Price and Hawkins, "Geographies of Making: Matter, Transformation and Care"; Marchesini and Parbuono, *TrasiMemo at home*.

¹⁶⁸ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Thinking Gender (Routledge, 1990), 112.

what Herzfeld defines as the global hierarchy of value which, akin to AHD, constitutes a source of cultural authority in which “the logic of culture-as-possession that both reinforces the concrete quality of identity [...] and concomitantly favors the commodification of ethics and aesthetics”.¹⁶⁹ Both AHD and the global hierarchy value acknowledge that heritage frameworks situate a vague notion of a universal authorized past to which all expressions respond, whether from compliance or as a fringe space that resists at its margins.¹⁷⁰ This can ultimately lead towards an instance in which “the universal can be paradoxically ‘nationalized’”, pointing towards a feedback cycle in which the authorized framework sets the pace for institutional heritage practice and funding allocation towards a craft skill and associated knowledge continuity.¹⁷¹ While the ecomuseum is not an all-encompassing solution to confront AHD, the project basis with which it operates provides a context in which dialogue can consistently address concerns pertaining heritage from the perspective of local practitioners first, as their involvement can provide further insight into the impact of regional and national heritage governance frameworks.¹⁷² Craft as a field of inquiry, when observed through the perspective of what skill can represent through its relational potential, contextualizes the asynchronous dynamic that are part of the local dimensions in which its continuity is contingent on participatory approaches for object-making and knowledge transmission rather than the monumentality of the institutional collection. By building its presence from a ground-up perspective, it accounts for the continuity of existing forms of craft while remaining flexible to embrace new iterations developed within its territory.

¹⁶⁹ Herzfeld, *The Body Impolitic*.

¹⁷⁰ Pels, “Provincializing the Universal”; Michael Herzfeld, “Afterword: Agency and Hierarchy in the Creation of Aesthetic Value,” in *Global Art in Local Art Worlds*, First edition, by Oscar Salemink et al. (Routledge, 2023), <https://doi.org/10.4324/9781003128908-27>.

¹⁷¹ Herzfeld, “Afterword: Agency and Hierarchy in the Creation of Aesthetic Value”; Appadurai, “Grassroots Globalization and the Research Imagination.”

¹⁷² Borrelli and Davis, “How Culture Shapes Nature.”

Part III : Thinking through craft

Allora, tornando alla memoria, quello che ti dico io della memoria, perché è legato a un vissuto l'oggetto artigianale che tu, o lo compri o te lo fai, ma ti segue nel cammino della vita.

Monica Giacomelli.¹⁷³

¹⁷³ Monica Giacomelli et al., “Focus Group Regarding TrasiMemo’s Experiential Laboratory (TS.TEX.11),” interview by Maria Ordonez, (Paciano, Italia), June 19, 2025, Audio Recording.

7. TrasiMemo. Banca della Memoria del Lago Trasimeno

TrasiMemo. Banca della Memoria del Lago Trasimeno is an ecomuseum-based project that is centered around the dissemination and analysis of craft both as heritage as well as a territorial resource for development in the Trasimeno Lake area, situated in Provincia di Perugia, Umbria. It was constituted in 2014 through a collaborative approach between the Scuola di Specializzazione in Beni Demoetnoantropologici (hereinafter SSBDEA) dell'Università degli Studi di Perugia, the Comune di Paciano, as well as craftspeople and residents from the territory that are defined as “militanti locali del patrimonio”.¹⁷⁴ TrasiMemo represents a case study in the development and impact of sustained dialogic approaches to ecomuseology and project management that are informed and develop under a participatory approach. It can be described as an interconnected space defined by the continuous involvement of the ecomuseum's participants in its organization, the development of its museological framework applied to the continuity of craftsmanship through practice, and its critical analysis of how legal AHD frameworks have an impact on the continuity of craft in the Lake Trasimeno area. Pertaining to Paciano, the project's permanent craft laboratories and museum space is housed in Palazzo Baldeschi, located within the Old Town center of the town.¹⁷⁵

On a project basis, TrasiMemo is consistently developing under a participatory-led approach framework in which decisions are made in an open setting that hosts all interested parties in project making through a grounds-up perspective. Structured around the ecomuseum approach to shared participation, the project defines the proposal and implementation of all its activities and analyses through the principle of “saper, fare, e saper

¹⁷⁴ The Scuola di Specializzazione in Beni Demoetnoantropologici of Università degli Studi di Perugia works in convention with Università degli Studi della Basilicata, Università degli Studi di Firenze, Università degli Studi di Siena e Università degli Studi di Torino. The SSBDEA's headquarter is located at Castiglione del Lago (PG). Cited sources: Marchesini and Parbuono, *TrasiMemo at home*; Hughes de Varine, *Le radici del futuro: il patrimonio culturale al servizio dello sviluppo locale* (CLUEB, 2005).

¹⁷⁵ Palazzo Baldeschi in Paciano (PG) belongs to the Regione Umbria and has been concessioned for its use to the Comune di Paciano as well as to the Unione dei Comuni del Trasimeno for establishing the union's headquarter. For more information see: Marchesini e Parbuono, *TrasiMemo at home*.

fare”.¹⁷⁶ It is a project that is distinguished by the proximity with which feedback is incorporated into the project planning and execution of both short-term activities as well as long-term project continuity.¹⁷⁷ Oftentimes, Parbuono and Marchesini acknowledge the flexibility of the project, by stating it is not only a mediation center, nor only an ecomuseum, nor solely a project. At its core, TrasiMemo represents a longstanding process in dialogical project planning in which the territory is interpolated through the multiple aspects of craft that develop in it. Throughout the eleven years of project development, the townhall meetings after dinnertime remain a core aspect of the dialogical process, with sessions that can extend for a few hours in which all participants are involved directly in the discussions pertaining to the advancements of the project and have a direct say in its evolution. The dialogical perspective with which these roundtables take place is not only limited by the physical presence at Palazzo Baldeschi, as they are extended towards speakers and participants that attend the meetings online too.

Conceived through an ethnography-led approach, the project draws on the intersection between anthropology and ecomuseology, each of its activities responds directly to the interests and concerns of the local participants who shape its development.¹⁷⁸ In this regard, the work focused on craftsmanship expands on the impact it has on the region on all aspects connected to its continuity, reflecting the network of interconnected crafters that are part of the Trasimeno Lake area. Participatory approaches to heritage are all encompassing by fostering dialogue between all participants pertaining the territorial assets present in the space in which the ecomuseum develops, as well as aiming to provide “territorial governance systems” awareness.¹⁷⁹ Craftsmanship lives on as a type of structure akin to other multi-genre forms of knowledge that follow upon orality for its continuous transmission.¹⁸⁰ The intentionality of craftsmanship is it informed by the materials and its

¹⁷⁶ Parbuono, “Archiviodietnografia. B.S., anno VIII, n. 2, 2013.”

¹⁷⁷ Marchesini and Parbuono, *TrasiMemo at home*.

¹⁷⁸ Pirovano, “Le parole del museo DEA.”

¹⁷⁹ Borrelli and Davis, “How Culture Shapes Nature”; Reina, “The ecomuseum in territorial co-design strategies.”

¹⁸⁰ Parbuono, “Archiviodietnografia. B.S., anno VIII, n. 2, 2013”; Adamson, *The Invention of Craft*; Smith, *Uses of Heritage*.

locality, as it directly responds to a object-making practice development that answers to local temporalities and uses given to the objects produced.¹⁸¹

The organizational phase, developed between 2013 and 2014 constituted the initial the four core material approaches to craftsmanship that were individuated during the first stage of ethnographic work, namely *tessitura* (textiles), *cotto* (ceramics), *ferro* (metalwork), and *legno* (carpentry).¹⁸² All contributors, from individuals who participated throughout the ethnographic considered as “memory donors”, local associations as well as the municipality, are considered as integral contributors for its continuity. Said initial nucleus serves as a methodological reference point from which the present research expands from as well as the basis from which the museum space at Palazzo Baldeschi is based on for its communicational mission. The *Stanza dei Saperi artigianali e dei Mestieri* is the physical access point to the archive, in which the confluence of infographic material introducing the processes of working with each of the materials previously mentioned together with the audio recordings of the memory donors and the soundscape collected during the first stage of TrasiMemo’s fieldwork research, effectively materializing the virtual dimension of the project.¹⁸³ Regarding *La Banca della Memoria*, TrasiMemo’s archival approach is one of activation which is conceived as a resource towards the future that can be accessed in any capacity due to its intrinsic digital development parallel to the museography display in Paciano. In this regard, the museum archival space is not considered as static, but as a source from which to explore heritage through a multi-genre perspective, in which the digital space contains an e-tangible instance of each craft.¹⁸⁴ The semiotic materializations available within the museum, which can be activated both in situ and online, expand on the

¹⁸¹ Lai, “Saperi Locali.”

¹⁸² Marchesini and Parbuono, *TrasiMemo at home*.

¹⁸³ A digitized version of the infographic material as well as the QR codes containing excerpts from the interviews with the memory donors is accessible as part of the e-book version of *TrasiMemo at home. Dieci anni di antropologia, relazioni, prospettive*, available in the project’s website section on published research for consultation through the following link: <https://trasimemo.it/pubblicazioni/>.

¹⁸⁴ Trilce Navarrete and John Mackenzie Owen, “The Museums as Information Space: Metadata and Documentation,” in *Cultural Heritage in a Changing World*, ed. Karol Jan Borowiecki et al. (Springer International Publishing, 2016), <https://doi.org/10.1007/978-3-319-29544-2>; Marchesini and Parbuono, *TrasiMemo at home*.

polysemic characteristic of craftsmanship by “allowing multiple readings, in order to allow for personalized systems of communication and learning”.¹⁸⁵



Figure 4: View of Paciano dentro le mura from the top of Porta Perugina. Palazzo Baldeschi is seen prominently on the left side of the picture, identifiable by its contrast with the surrounding exposed brick constructions (05.08.2023).

One of the main characteristics of the ecomuseum is the potential for multidisciplinary approaches that develop within the situated awareness of daily life.¹⁸⁶ In this regard, the extensive research into craftsmanship as living practice beyond the initial core of materials and craft practices expands on all potential forms in which craftsmanship develops in the territory. It is not contained by a fixed approach to developing a material collection nor remaining as a specialized project in one kind of applied skill. This allows the space to encompass new project developments as they are incorporated into the ongoing

¹⁸⁵ Eilean Hooper-Greenhill, “Changing Values in the Art Museum: Rethinking Communication and Learning,” *International Journal of Heritage Studies* 6, no. 1 (2000): 9–31, <https://doi.org/10.1080/135272500363715>.

¹⁸⁶ de Varine, *El Ecomuseo Singular y Plural*; Raul Dal Santo et al., “The Strategic Manifesto of Italian Ecomuseums,” ICOM Italy, 2015, <https://www.icom-italia.org/wp-content/uploads/2018/02/ICOMItalia.MuseumInternational.Articolo.RauldalSanto.NerinaBaldi.AndreadelDuca.AndreaRossi.pdf>.

framework of research in which ethnography represents the core methodology. The ecomuseum project is not limited to a building facility filled with objects and tended by curators; it is a space for documentation, safeguarding, interpretation and education, which has no limits in terms of its project participation and outreach in the Trasimeno Lake area.

The continuous work together with SSBDEA, Università degli Studi di Perugia, the Istituto Centrale per il Patrimonio Immateriale (ICPI) as well as the context in which this dissertation process developed in partnership with Università degli Studi di Milano-Bicocca and Università degli Studi della Basilicata, represent a series of occasions in which TrasiMemo can be approached as a case study in critical analysis of the impact of policy in the continuation of craftsmanship. Italy represents a particularly fertile ground for *Nouvelle Muséologie* approaches to community-led projects, with more than 180 instances of ecomuseums recognized as of 2014.¹⁸⁷ At its core, the development of TrasiMemo is that of questioning not only how craft is defined by but how can active practice inform the way in which it is considered as part of ICH frameworks. One of the main instances of research pertains to an ongoing analysis pertaining the intentionality with which craftsmanship interjects and questions the AHD frameworks pertinent to its continuity. Parbuono and Marchesini have been critical about the limitations of this scope by acknowledging the lengths with which the local dialogical practices can clash with the bureaucratic processes overseen by Italian law as well as international heritage frameworks. Furthermore, the project's progressive extension from its materialities of interest' core towards analyzing crafting heritage practices across the lake, contextualizes instances in which the law becomes a determining factor towards the continuity of heritage.¹⁸⁸ Given the multilateral cooperation framework in which TrasiMemo collaborates on a research level, the project expands on what can be observed as an AHD framework in which the distance between heritage practitioners, landscape, and Italian heritage law has a direct impact on life.

¹⁸⁷ Magliacani, "The Ecomuseum Under a Managerial Perspective."

¹⁸⁸ The complete list of publications pertaining to research in the Lake Trasimeno area is available at the following link: <https://trasimemo.it/pubblicazioni/> (accessed 15.05.2025).

TrasiMemo's extended research into the impact of living through means of the lake region that are regulated as part of the legal statute recognition of the area as "Parco regionale del Lago Trasimeno" questions the extent onto which heritage protection impacts all living situations.¹⁸⁹ There is an active discussion pertaining the role of Italian heritage law, namely the configuration of the legal frameworks that constitute the impact of international conventions into the national and regional approaches to heritage. In this regard, an Italian AHD analysis takes into consideration the *Codice dei beni culturali e del paesaggio* (hereinafter *Codice*) as well as UNESCO's heritage convention framework, and the CoE's ECL as well as Faro. In this regard, the *Codice* follows a distinctive AHD framework based on its development through an inventorial approach to cultural heritage that, in turn, reflects institutional approach towards its continuity.¹⁹⁰ As Broccolini states: "Through the technical and administrative language used in the forms, the process of cataloguing ICH in Italy has produced a domestication of the heritage and *appropriation* at the national level".¹⁹¹ This fundamentally proposes a challenge in terms of multi-genre heritage instances such as craftsmanship, as the tutelage of the tangible components of the craft cannot follow the same approach as it does with the intangible relational element of pertaining to skill and knowledge. Said frameworks enhance the asynchronistic temporal element of heritage under an AHD perspective on the basis of a national and regional approach towards its

¹⁸⁹ The park received its formal regional legal acknowledgement in 1995, to which the impact of living by means of the lake's littoral and fishery resources has been one of the most impacted instances, as documented during the ongoing processes of collaborative research with craftspeople and fishermen of the littoral area led by Università degli Studi di Perugia and the SSBDEA. The *Archivio di Etnografia* volume on "Abitare i margini, oggi" (Anno XVIII, 2023), expands on the matters pertaining to the "Cooperativa Pescatori del Lago Trasimeno" and Orlando Zoppitelli, "l'ultimo artigiano della canna palustre del Lago Trasimeno". Furthermore, the PRIN 2020 project titled: "Abitare i margini oggi. Etnografie di paesi in Italia" (PI – Prof. Daniele Parbuono – code 2020EXKCY7), in which Paciano was included as part of the Umbrian towns of interest, represents an instance of continued commitment in regards to the territory's littoral area. The open access to the publications pertaining TrasiMemo's applied research to the lake's coast and fishery resources are accessible for consultation at the project's publications website link: <https://trasimemo.it/pubblicazioni/>. The PRIN 2020 project structure, outcomes, and publications are available for consultation at the following link: <https://abitare.fissuf.unipg.it/>.

¹⁹⁰ Dei, *Cultura popolare in Italia*; Codice Dei Beni Culturali e Del Paesaggio, Pub. L. No. Decreto Legislativo 22 Gennaio 2004, n. 42 (2004), <https://www.altalex.com/documents/codici-altalex/2014/11/20/codice-dei-beni-culturali-e-del-paesaggio>; Marchesini and Parbuono, *TrasiMemo at home*.

¹⁹¹ Alessandra Broccolini, "Intangible Cultural Heritage Scenarios within the Bureaucratic Italian State," in *Heritage Regimes and the State*, ed. Regina F. Bendix et al. (Göttingen University Press, 2013), 290, <https://doi.org/10.4000/books.gup.395>.

recognition that does not take into consideration the territorial dimension in which it develops.¹⁹² The resulting outcome are extensive inventories of practices that subject craftsmanship to institutional conceptualizations of craft as memory and craft as heritage, establishing frameworks in which the skillset's recognition as part of a national or regional framework must respond to the bureaucratic processes that codify them.

Within the *Codice*, the perspective of heritage represents a complex instance which oversees the limits of its safeguarding based on its material iteration, especially pertaining to the conceptualization of craftsmanship and landscape. The Italian constitution recognizes in Article 9 the role of the landscape in “misura analoga al patrimonio artistico e culturale” regarding the elements of national interest which are expanded by the *Codice*.¹⁹³ This in turn, establishes the basis from which the *tutela* framework develops, as it responds to a top-down approach to heritagization processes. The incorporation of the CoE's ECL brings forward the notion of “integrare il paesaggio nelle politiche di pianificazione del territorio”, an instance from which TrasiMemo's case studies have evidenced the gap between the applicability of the law given the way with which the *Codice* is applied.¹⁹⁴ This issue is exemplified through the work developed as part of the case study on the prohibition of *canna palustre* cultivation (reed cultivation) of the shores of Lake Trasimeno.¹⁹⁵ As argued by Parbuono and Rondini, Orlando Zoppitelli's possibility of using the *canna palustre* that grows on the shore for his craft is paradoxical. His applied knowledge of the plant's growth, cultivation cycles, and uses of the material for craftmaking is against the law under the figure of “disturbatore dell'ambiente”, as the current heritage framework for protection of the littoral area is meant to “conserve as found” all aspects of the lake's resources.¹⁹⁶ Likewise,

¹⁹² Smith and Waterton, “Constrained by Commonsense”; Marchesini and Parbuono, *TrasiMemo at home*.

¹⁹³ Matteo Nicolini and Enrico Andreoli, “La Costruzione Giuridica Del Paesaggio: Un Patrimonio Immateriale Tra Territori, Identità e Cultura,” *DPCE Online* 59, no. 2 (2023), <https://doi.org/https://doi.org/10.57660/dpceonline.2023.1944>.

¹⁹⁴ Nicolini and Andreoli, “Costruzione Giuridica Del Paesaggio”; Marchesini and Parbuono, *TrasiMemo at home*.

¹⁹⁵ Marchesini and Parbuono, *TrasiMemo at home*.

¹⁹⁶ Parbuoni, Rondini, “Storie, intrecci e (s)vincoli. Etnografia con due artigiani del Trasimeno,” *Archivio di etnografia* (IT), no. 1 (2024): 78–79, <https://doi.org/10.53235/2036-5624/130>; Marchesini and Parbuono, *TrasiMemo at home*, 32–34; Smith, *Uses of Heritage*.

the verticality with which the *Codice* is applied, following a national approach that is then subdivided between regional, provincial, and municipal dimensions, reveals the impact of the AHD framework on the continuous development of participatory heritage projects *within* the space of Palazzo Baldeschi. Through the illustration of the time-intensive bureaucratic processes with which installing a series of painted artworks by Paciano artists would take in Palazzo Baldeschi, Parbuono and Marchesini illustrate the motivations with which the organic development of new spatial allocations, workshop rooms, and occupation of the Palazzo Baldeschi developed, revealing a direct point of contention between the asynchronic application of the law and project development.¹⁹⁷ There are intrinsic limitations from which project development either follows the lengthy bureaucratic processes that are part of the AHD verticality pertaining authority, as it would need to respond to its prologued bureaucratic temporal process for their continuity, or address it through a project completion approach that extends to the textual limit of the law.

As indicated in Chapter 5, an integral part of the AHD frameworks on a European level is the TEU, as EU funding for heritage expands from the principles and activities delimited as part of Art. 3. Post-Lisbon TEU, in which it contemplates the definition of the continuity of heritage based on hereditary principles.¹⁹⁸ The European dimension proposed by the TEU framework pertaining to heritage directly shapes the process of Europeanization of memory between Member States: “Le politiche europee sono strutturalmente portate a “bucare” i confini nazionali e degli enti intermedi per toccare direttamente le realtà locali.”¹⁹⁹

¹⁹⁷ *Partecipare e Condividere. Saperi e Pratiche Patrimoniali Nella Zona Del Trasimeno*, with Daniele Parbuono and Cinzia Marchesini, Modulo Approcci Partecipativi al Patrimonio Immateriale, March 17, 2023, Audio Recording, 2h.

¹⁹⁸ The TEU is comprised by a Maastricht period (signed 1992 | effective 1993), in which the constitution of a European Union is made effective by the twelve founding member states, of which Italy is a part of. The Lisbon period (signed 2007 | effective 2009) is the current iteration of the TEU and Treaty on the Functioning of the European Union (TFEU) with which the European Union operates. Alessia Ottavia Cozzi, «Patrimonio culturale immateriale e Unione europea», *DPCE Online* 59, fasc. 2 (2023), <https://doi.org/10.57660/dpceonline.2023.1945>.

¹⁹⁹ Alessia Ottavia Cozzi, “Patrimonio Culturale Immateriale e Unione Europea,” *DPCE Online* 59, no. 2 (2023): 1817–36, <https://doi.org/https://doi.org/10.57660/dpceonline.2023.1945>; Sara Jones, “Cross-Border Collaboration and the Construction of Memory Narratives in Europe,” in *The Twentieth Century in European Memory: Transcultural Mediation and Reception*, ed. Tea Sindbæk Andersen and Barbara Törnquist Plewa, European Studies, Volume 34 (Brill, 2017).

Consequently, national policy in terms of heritage is incentivized to align with the standards of the EU for continuity of funding reception, but it is up to each Member State to define the constitutional and legal frameworks from which they observe the TEU.²⁰⁰ The *Codice* is Italy's national instance from which cultural heritage is defined by and it stipulates the principles from which heritage continuity is approached by. Thus, there is the AHD framework of association based on a tutelage element, as recognized by Italian law, from which EU funding and policy deliberation action develops.

Within the interrelation between the *Codice* and the TEU in the application of heritage policy frameworks, the national and transnational dimensions of heritage are intricately connected and respond to a process in which heritage processes must answer to both instances. The fact that EU funding can be obtained directly by both Member States (top-down approach) as well as local organizations and programs that are involved in heritage continuity (bottom-up approach) can lead to instances in which collective European memory appeals towards a form of common European cultural heritage. In this regard, the AHD framework corresponds with the vagueness with which said common heritage is defined by all participating institutions. As individuated by Appadurai, the asynchronicity of globalization establishes a transnational approach to heritage continuity in which deterritorialization has an impact on how craftsmanship develops.²⁰¹ In turn, this has a direct correlation with the development of EU initiatives in which the role of heritage follows into an economic dynamic from which to draw both political as well as economic sustainability policy.²⁰² The interrelated instance between the *Codice* and the TEU are not minor instances for the development of heritage continuity programs, as it can inform policy frameworks in which the continuity of craftsmanship is solely codified as an element for economic

²⁰⁰ Andrzej Jakubowski et al., eds., *Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy*, Studies in Intercultural Human Rights, volume 9 (Brill Nijhoff, 2019); Schreiber, "Intangible Cultural Heritage, Europe, and the EU: Dangerous Liaisons?"

²⁰¹ Appadurai, *Modernity at Large*; Doris Bachmann-Medick, ed., *The Trans/National Study of Culture: A Translational Perspective* (De Gruyter, 2014), <https://doi.org/10.1515/9783110333800>.

²⁰² Schreiber, "Intangible Cultural Heritage, Europe, and the EU: Dangerous Liaisons?"; Väänänen, "Sustainable Craft."

development, as argued by Dei regarding the inventorial character of heritage frameworks applied to daily life.²⁰³



Figure 5: Module session with students from the doctoral program in Anthropology at the Università degli Studi di Perugia. Orlando Zoppitelli (center) is the “ultimo artigiano della canna palustre del Lago Trasimeno”. He is part of the group of craftspeople with whom TrasiMemo works with in analyzing the impact of policy in the Trasimeno Lake area. (22.02.2023)²⁰⁴

Consequently, the project development of TrasiMemo represents an instance through which challenging the AHD perspective of normative frameworks is developed in cooperation with the craftspeople of the lake in order to find solutions that can best fit the continuation of their practice. As individuated by Parbuono and Marchesini, the territory’s craftspeople constitute the project basis from which analysis goes beyond the AHD inventorial framework or the limits of the institutional considerations of landscape and

²⁰³ Dei, *Cultura popolare in Italia*.

²⁰⁴ Parbuoni, Rondini, “Storie, intrecci e (s)vincoli. Etnografia con due artigiani del Trasimeno”; Marchesini and Parbuono, *TrasiMemo at home*, 32–33.

territory heritage frameworks towards new conceptualizations of craftsmanship through the principles of community and territory present in the ecomuseum definition.

Propongono categorie nuove in cui oltre l'antropocene si interpreta il paesaggio, e più generale i patrimoni, come spazio di espressione creativa, come mondi in equilibrio/disequilibrio in cui l'ereditato non debba essere necessariamente risorsa disponibile per il profitto, ma soprattutto per la vita.²⁰⁵

Participatory approaches to heritage can be all-encompassing as they promote dialogue between all participants and the resources present in the territory in which the ecomuseum develops. Consequently, this constitutes the basis from which to develop joint awareness pertaining to territorial governance systems.²⁰⁶ It reveals instances in which the applicability of the law has distinct impacts depending on the material basis from which a craft develops. Instances in which the applicability of AHD frameworks, both pertaining national legal instruments or transnational conventions, have a distinct impact by enforcing global hierarchy values to the interconnected systems in which craftsmanship continuity thrives or is hindered by. The ecomuseum perspective serves as an active space where researchers can highlight issues related to the continuity of craftsmanship in the Lake Trasimeno area and, from these, analyze new channels of communication from which to foster collaborative approaches *with* the craftspeople for project organization that is site-specific.²⁰⁷

Parallel to the development of the museum space as well as the continuously ongoing research process, TrasiMemo has consistently developed a series of programming instances that expand from the perspective of the crafting laboratories as a relational space. These activities are open for all interested participants from Paciano and adjacent towns from the lake area. In this regard, it is important to consider the role of the spectator and participant under the lens of Ranciere's emancipated spectator. "It starts when we realize

²⁰⁵ Marchesini and Parbuono, *TrasiMemo at home*, 45–46.

²⁰⁶ Borrelli and Davis, "How Culture Shapes Nature"; Angelo Belliggiano et al., "Walking along the Sheeptrack...Rural Tourism, Ecomuseums, and Bio-Cultural Heritage," *Sustainability* 13, no. 16 (2021): 8870, <https://doi.org/10.3390/su13168870>.

²⁰⁷ Francesco Badia and Fabio Donato, "Management Perspectives for Ecomuseums Effectiveness: A Holistic Approach to Sociocultural Development of Local Areas," *European Journal of Cultural Management and Policy* 13 (October 2023): 11851, <https://doi.org/10.3389/ejcmp.2023.11851>; Magliacani, "The Ecomuseum Under a Managerial Perspective."

that looking is also an action that confirms or modifies that distribution, and that “interpreting the world” is already a means of transforming it, of reconfiguring it”.²⁰⁸ Said participatory approaches have led to the development of multiple laboratory instances that have contemplated an age inclusive approach that encompasses a reflective space pertaining the principles of ecomuseums applied to daily life and the continuity of craftsmanship. Experiential laboratory instances range from the childhood reading program dedicated to early school age children, to temporary participatory instances such as the youth photography project for teenagers, to the permanent laboratories on ceramics and textiles as well as all iterations of craft temporary laboratories in which participants from any age group can engage with.²⁰⁹

One of the main advantages of TrasiMemo’s immediacy in feedback implementation comes from the ongoing open dialogue between practitioners, craftspeople, and researchers, which thrives within the relational space of the craft workshop. In this regard, TrasiMemo is actively involved in fostering and developing a project framework where active practice expands on new perspectives as well as highlights the uses of heritage as part of an approach to wellbeing and the accessibility to the rights of culture. The permanent laboratories on ceramics, textiles, drawing and gardening represent one of the longest standing outcomes of the project, all taking place throughout the year at Palazzo Baldeschi. The availability of TrasiMemo’s permanent laboratorial space serves as a relational organizational instance from which collaborative approaches to craftmaking and co-creation develop. The current core nucleus of activities serves as a framework from which temporary laboratory instances develop and highlight the transdisciplinary participation of

²⁰⁸ Jacques Rancière, *El espectador emancipado*, Primera edición, ed. Javier Bassas, trans. Ariel Dilon (Ellago Ediciones, 2010).

²⁰⁹ The full scope of all activities developed as part of TrasiMemo’s project’s actions in Paciano and the Lake Trasimeno area can be found in the following cited sources: Daniele Parbuono and Cinzia Marchesini, “2. ‘TrasiMemo. Banca Della Memoria Del Trasimeno’. Pensare e Vivere Un Paese,” in *Bio-Cultural Heritage and Communities of Practice. Participatory Processes in Territorial Development as a Multidisciplinary Fieldwork* (University of Salento, 2022), <https://doi.org/10.1285/I26113775N6>; Marchesini and Parbuono, *TrasiMemo at home*.

practitioners in more than one instance of crafting, with several practitioners participating in all activities developing both within and outside Palazzo Baldeschi.



Figure 6: Monica Giacomelli and Cinzia Marchesini at the TrasiMemo townhall evening meeting presenting the Ogni Centro è il Centro del Mondo project for the textile laboratory at Palazzo Baldeschi. (04.04.2023).

Participation in the permanent laboratory instances as well as temporary activities has highlighted the interest of people both living in Paciano as well as from other areas of the Lake Trasimeno and Umbria to participate in relational crafting instances. For Monica Giacomelli, textile crafter and permanent textile laboratory lead, the core principle of how she conceives her position as crafter and the way with which she wants to develop her collaborative projects is the adaptability of craftsmanship to daily life. “Insisto, persisto e resisto [...] io sono fermamente convinta che i prodotti artigianali siano i prodotti adatti al genere umano”.²¹⁰ For crafters from other towns, there is intentionality in choosing to attend her lab for both its relational setting as well as the crafting experience. For Paola Caporali,

²¹⁰ Giacomelli et al., “Focus Group Regarding TrasiMemo’s Experiential Laboratory (TS.TEX.11).”

one of the members of the textile laboratory from Montegiove (TR), it is the potential of co-creating and developing new projects that are technically challenging what informs her continuous participation. The sustained interest of all practitioners in continuing and expanding their laboratory initiatives led to the formation of Associazione Artivive in 2024, in which TrasiMemo and the laboratory participants collaborate in establishing new programs for crafting in Palazzo Baldeschi as well as for the schools in the area.

Laboratory instances have also served as the basis from which to expand on the interrelated topic of mental health and wellbeing with “TrasiMemo Arts & Crafts” (2015-2020) representing one of the cornerstone developments of the project’s laboratorial proposals, highlighting the applied use of research for social uses as envisioned by Tullio Seppilli.²¹¹ The project was established as a laboratory instance in cooperation with the Centro di Salute Mentale (CSM) del Trasimeno and Associazione Frontiera Lavoro as a social cooperative institution in charged of labor inclusion, with the participation of the patients from the CSM.²¹² The practitioners would come to the permanent workshop setting in Palazzo Baldeschi, from which they would develop their craft within the relational space of the laboratory. The initial outcome, pertaining weaving with Monica Giacomelli, was projected to be focused on the “personal autonomy of the patient”, from which the implementation and feedback from said laboratory led to the continuity of the project. The initiative lasted for 29 months in which three editions took place and provided a focal point from which to expand on concepts such as mental health and the democratic accessibility to cultural heritage.²¹³ Marchesini states that the project proposes a reflective approach towards the use of craftsmanship for well-being from which to analyze craftsmanship as a situated skill and as heritage.²¹⁴ The collaborative instance of “TrasiMemo Arts & Crafts” presented a nuanced approach towards healthcare and democratic access to cultural

²¹¹ Cinzia Marchesini and Daniele Parbuono, “Esperienze per Un Uso Sociale Della Ricerca a TrasiMemo: Diversità e Disabilità,” *AM: Rivista Della Società Italiana Di Antropologia Medica* 50 (December 2020).

²¹² Marchesini and Parbuono, *TrasiMemo at home*; Marchesini and Parbuono, “Esperienze per Un Uso Sociale Della Ricerca a TrasiMemo: Diversità e Disabilità.”

²¹³ Marchesini and Parbuono, *TrasiMemo at home*.

²¹⁴ Marchesini and Parbuono, “Esperienze per Un Uso Sociale Della Ricerca a TrasiMemo: Diversità e Disabilità.”

heritage that, in turn, represents a case study for the analysis of the dichotomy of ability/disability on a relational basis. The project development of “TrasiMemo Arts & Crafts” has observed an expanded interest from the region on the use of craftsmanship practices for the development of new initiatives as part of the healthcare system.

It then becomes fundamental to observe how it all comes down to the joint efforts of associations and groups of crafters involved in continuing their in practice, finding new pathways through material experimentation, highlight the interconnectedness of craftsmanship relationships in the area. Loom fixing is handled through custom-made pieces from Angelo Belperio, Paciano’s carpenter and TrasiMemo’s long-term collaborator, ceramic material is brought from Deruta, foliage and plants for activities requiring plant elements come from the fields and forests of Mount Pausillo. There is an active network of practitioners that expand on the resources available in and outside of town from which they conceive their projects. There are expanded dialogues in project ideation between laboratories in which the project development of new products takes place through creative collaboration. The development of the laboratory setting works from a relational basis in which the practice of the craft is signaled as an integral part of its development and the one from which the new Associazione Artivive TrasiMemo finds its continuity through the organization and development of laboratory initiatives that can expand on the relational aspect of craft.²¹⁵ Ecomuseum initiatives seek the participation of people through a sense of wonder and experimentation, returning towards what are local temporalities and situated collective memory. They expand on reconfigurations of spaces that can, within their own sense of time and place, be vessels for renewed interests.

²¹⁵ Marchesini and Parbuono, *TrasiMemo at home*.



Figure 7: 38th Cycle doctoral cohort on Intangible Heritage in Socio-Cultural Innovation during the module on participatory approaches to heritage led by Università di Perugia held at the Trasimeno Lake Area. (17.03.2023)

8. Experiential crafting: Laboratory, materials and acquaintances

TrasiMemo's experiential laboratories present a varied setting for practitioners to engage in more than one craft at hand. While some practitioners limit their participation to one workshop setting, others are involved on all activities available, oftentimes scheduling their weekday structure around daily participation. In turn, this creates a working dynamic that introduces and develops an extensive skillset to each practitioner, which is further contextualized by both personal interests as well as their lived experiences. Participation in each space is molded by three factors: laboratory space, materials, and experiential practice. Thus, the following chapter is divided into three sections that explore how the experiential workshop develops, from the configuration of the shared setting to the individual experience as molded by collaborative practice. Although all spaces are open to anyone who wants to participate, most of the laboratory initiatives are organized and attended by women, except for the Infiorata and gardening activities, in which men also collaborate. The experiential workshop environment and all seasonal collaborative spaces serve as the backbone of a weekly structure that provides a space for the development of handcrafting activities, from which subsequent co-creation projects arise throughout the year. Craftsmanship is seen as an integral part of their daily activities, as it becomes a space for the social and cultural organization of new projects and events.²¹⁶

8.1. Defining the laboratory as a shared setting

Material manipulation lies at the core of craftsmanship, shaping both how artefacts are made as well as the timing required for their execution. The ability to do so in a sequenced manner through the use of tools, expands on the potential of humans "to

²¹⁶ Silvia Gherardi, ed., *L'arte di saper fare, Donne artigiane e creatività pratica* (Ledizioni, 2012), E-Book; Gustafsson, "Working Towards 'A Production of Well-Being.'"

respond and to change the affordances of their environment”.²¹⁷ In this regard, affordances corresponds to “the relation between an actor and the thing”, constantly shaped by the interactions that surround said relations, whether that be people, spaces and the things that contextualizes each instance.²¹⁸ Pertaining to crafting, affordances emerge through practice as a dialogue between the crafter and its materials, tools, and the workshop space, further expanded by the social interactions that are integral to the process of making.²¹⁹ Thus, a crafter’s training and experience with a material’s inherent properties and responsiveness is a reflection of both the individual knowledge with which they approach each project as well as the possibility of simultaneously observing how other people execute similar tasks within the work setting.

In order to define the workshop setting of TrasiMemo’s experiential laboratory, it is important to emphasize that it is comprised by both the physical and social context involved in crafting as an activity, each represented by two different concepts within this dissertation. The workshop is to be understood as the physical setting in which the activity takes place while the laboratory refers to the social context in which the practitioner develops their craft. The leads of each laboratory set the pacing and schedule for the weekly session while assisting practitioners in learning the craft through either individual projects each participant develops autonomously or collaborative year-long tasks. They are also in charge of the layout and availability of the workshop space, a responsibility that begins with having the keys to Palazzo Baldeschi and extends to minding the workshop rooms in which the laboratory convenes. Simultaneously, all crafting practitioners represent the relational element that contextualizes the working area as they provide valuable knowledge upon how to approach the tools and materials available. On a weekly basis, the scheduling aspect of each laboratory session reflects the time availability of the participants that make use of the

²¹⁷ Groth and Kimmel, “Dynamic Affordances in Human-material ‘Dialogues,’” 17; Gibson, *The Ecological Approach to Visual Perception*.

²¹⁸ Boden, “Crafts, Perception, and the Possibilities of the Body”; Gibson, *The Ecological Approach to Visual Perception*; Groth and Kimmel, “Dynamic Affordances in Human-material ‘Dialogues.’”

²¹⁹ Ingar Brinck and Vasudevi Reddy, “Dialogue in the Making: Emotional Engagement with Materials,” *Phenomenology and the Cognitive Sciences* 19, no. 1 (2020): 23–45, <https://doi.org/10.1007/s11097-019-09629-2>.

space more frequently. Each experiential setting is led and attended primarily by women, most of whom are stay at home mothers, caregivers, or adult participants of retirement age, which implies the need for organizational considerations that can be compatible with a series of variables such as domestic work and personal obligations. Thus, laboratory sessions take place during the mornings, preferably between 9:00 and 12:30 with typically little overlap between other laboratory activities. This allows for a programming structure in which practitioners can be active members of multiple experiential laboratories throughout their week.

Having moved to Paciano in January, the first impression pertaining to participation was the limited availability of crafting activities at Palazzo Baldeschi, further reflected by the reduced number of practitioners active within each workshop space at the time. During late January until mid February, the only activity consistently available on a weekly basis was the textile laboratory. It was specifically scheduled every Tuesday because it is the day that the doctor comes in and the space heater is on. By mid February, the drawing group resumed their weekly scheduled meetings, taking place every Friday for as long as the space heater would make the drawing room comfortable. As the cold would seep into the first floor's library room, the drawing group would go insofar as to asking one of them to head to the palace an hour or two before each session to turn on the heating on. In this regard, agency within the workshop space is shaped by the limits and infrastructural conditions that influence laboratory activity.²²⁰ Nimkulrat identifies that, as craft practice engages with materialness, the processes observed as "thinking through the materials" should be understood by "demonstrating how a tangible material can participate actively in deriving the form, content, context and time".²²¹ The workshop's circumstantial conditions in which that engagement with the materials develops are reflected, in this case, by the seasonal factors that limit consistent participation. As knowing is situated in experience, affordances

²²⁰ Lambros Malafouris and Catherine O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills," in *Craft and Design Practice from an Embodied Perspective*, ed. Nithikul Nimkulrat and Camilla Groth (Routledge, 2025); Ingold, "The Textility of Making."

²²¹ Nithikul Nimkulrat, "Material Inspiration: From Practice-Led Research to Craft Art Education," *Craft Research* 1, no. 1 (2010): 63–84, https://doi.org/10.1386/crre.1.63_1.

are addressed through the conditions that best suit engagement with materialness of their processes, hence the response of returning to craft practice once the weather improves and there is less of a need to rely on Palazzo Baldeschi's space heaters.



Figure 8: Textile workshop setting during the winter sessions (09.02.2023).

While the temporal structures of weekly and seasonal scheduling are important towards defining one's participation in each space accordingly, participation on a daily basis starts on a much more quotidian scale. Since the experiential laboratories are not conceived as formal pedagogical or professionalizing spaces, Stebbins proposes the public-amateur-professional (P-A-P) relational dynamic as the framework that, as it addresses the commitment with which each practitioner engages with the laboratorial space through sustained participation, it also reflects the motivation that lead to collaborative practice.²²² The first step of the experiential laboratory dynamic is the practitioner's early acquaintance

²²² Robert A. Stebbins, "'Amateur' and 'Hobbyist' as Concepts for the Study of Leisure Problems," *Social Problems* 27, no. 4 (1980): 414, <https://doi.org/10.2307/800168>.

with the people that are part of the laboratory session, before any interaction with the workshop and materials takes place, by sharing breakfast at the bar near Palazzo Baldeschi. Most practitioners have joined their preferred group due to an overlap of their personal interests and previous acquaintances with people already participating in the activities and/or the laboratory leads. What Stebbins illustrates through P-A-P is that there is a relationship between the laboratory leads, who are identified as professionals within this framework, and the amateur, as the craft practitioner who attends the space, that is based on their shared interest and specialized knowledge through different degrees of expertise applied to their craft.²²³ However, as observed in the principles of participation of the ecomuseum, this relationship does not imply disinterest from the project's participants that are not active in the laboratory sessions to the entirety of TrasiMemo as project. It is rather an argument of time availability and interest, as most practitioners attend the laboratories as part of their leisure time. In this regard, the dimension of leisure pertaining to the experiential laboratories is introduced as the active use of time in craft as means of participation within TrasiMemo as an ecomuseum project. In line with Knott, experiential crafting as part of non-professional amateur spaces, "encapsulates its inherently strong relationship to the structures that define and pace everyday life, as well as the particular quality of its departure from these same structures."²²⁴ This departure is observed by the practitioner's agency in determining a specific moment in their weekday schedule for relational crafting, in which they are applying their skilled knowledge, tools, and body towards attending the laboratory space in which craft develops.²²⁵ Each session's group's attendance is a direct reflection of who was present during break time at the bar, featuring a determined group of practitioners who warms up over coffee and conversation before and after their practice has taken place. As one enters the laboratory setting, there is an already

²²³ Stebbins, "'Amateur' and 'Hobbyist' as Concepts for the Study of Leisure Problems," 415.

²²⁴ Stephen D. Knott, *Amateur Craft: History and Theory* (Bloomsbury, an imprint of Bloomsbury Publishing Plc, 2020), 98, <https://doi.org/10.5040/9781474245111>.

²²⁵ Seppo E. Iso-Ahola et al., "Starting, Ceasing, and Replacing Leisure Activities Over the Life-Span," *Journal of Leisure Research* 26, no. 3 (1994): 227–49, <https://doi.org/10.1080/00222216.1994.11969958>; Sinikka Hannele Pöllänen and Marja Katriina Weissmann-Hanski, "Hand-Made Well-Being: Textile Crafts as a Source of Eudaimonic Well-Being," *Journal of Leisure Research* 51, no. 3 (2020): 348–65, <https://doi.org/10.1080/00222216.2019.1688738>.

budding rapport with practitioners that can be just as crucial for introducing the technical aspects of each activity's scope and development while, simultaneously, incentivizing their return on a following session.

Thus, as one enters to the workshop setting, whether it is gardening, ceramics, weaving or drawing, the combined presence and knowledge shared between each laboratory's lead and practitioner contextualizes the space in which each session's activities take place. For example, the first impression of Monica's laboratory setting may seem like an extended collection of fibers that occupy all shelving spaces available. As one comes to grow into the practice, so does the orientation of oneself within the laboratory space, revealing how each laboratory lead has chosen to adapt to their workspace around the logic that works best for them and to which one is introduced as a newcomer to the space.²²⁶ The acquaintance with the workshop space is not lineal nor follows a specific pattern, as it is a response towards how experiential making follows personal interest and current skill level. For instance, Ingold addresses the person-material relationship by how each interaction with the material transforms through a kinetic approach that is seen as correspondences.²²⁷ Extending the concept of correspondences for understanding the logic of the workshop space follows a series of rapports in which the practitioner works with a specific material or tool that will, later, be integrated as part of knowing how to ideate personal craft projects or collaborate in shared crafting projects. In this regard, each of the workshop rooms at Palazzo Baldeschi can be understood as equally a creative space as a collection space on the basis of the materials that are available and the potential uses given to each tool, each providing insight into former and future projects that can be addressed depending on the practitioner's involvement.²²⁸ Given that more established practitioners are as well acquainted with the

²²⁶ Knott, *Amateur Craft*, 45–47; Ingar Brinck, "Craft Thinking: A Relational Approach to Making and Design," in *Craft and Design Practice from an Embodied Perspective*, First edition, ed. Camilla Groth and Nithikul Nimkulrat (Routledge, 2024), <https://doi.org/10.4324/9781003328018>.

²²⁷ Ingold, *Making*, 102–6.

²²⁸ Jenny Sjöholm, "Making Bodies, Making Space and Making Memory in Artistic Practice," in *Geographies of Making, Craft and Creativity*, by Laura Price and Harriet Hawkins, Routledge Research in Culture, Space and Identity (Routledge, 2018), 31–33.

crafting space as the laboratory lead, they can be of additional support to the development of the task at hand, providing insightful advice towards one's daily task completion.

As space is defined by the people who partake in it, the extended participation of multiple people in all activities has meant a shared vision of what developing a crafting space implies. One of the particularities of TrasiMemo's experiential laboratories is the development of consolidated groups of practitioners that participate in more than one workshop setting, a result of the decade-long implementation of the ecomuseum principles as mediated between practitioners, public authorities and researchers. The fine-tuned scheduling and coordinated development of the weekly, monthly, and yearly activities has led to the consolidation of a coworking group that remains consistently active in developing new initiatives which, in 2024, led to the formation of Associazione Artivive. The non-professional collaborative setting of the experiential laboratory lowers any barrier pertaining to previous skill knowledge for initial participation, which allows practitioners to engage with crafting as they see fit. Such structure sustains the availability of said activities in town while aiming towards the development of collaborative projects that can further address the shared interests individuated through participation. The disposition of an interconnected laboratory organizational dynamic allows for the development of funded open laboratory projects, in which the collaborative execution of a structured craft project through the span of an allocated number of sessions, can lead to the continuity of each workshop's availability. Thus, the spatial setting of the experiential laboratory, both physical and social, expands on how relational craft settings are fertile grounds for the development of individual and collaborative practice.



Figure 9: Introductory session of the open laboratories' on ceramics. Solidea is shown at the left side of the image showing how to make clay balls as part of the haptic introduction to the clay as materialness. (02.05.2023).

8.2. Individual affordances with materials

While the setting can influence how early participation develops from a social scale, constant individual participation is molded by how the sensorial experience evolves during each of the steps that constitute the crafting process. The first encounters with executing a particular technique can be daunting and overwhelming at first, as the lack of specific reference points requires that the practitioner learns how to mind all simultaneous processes pertaining to their project. In this regard, the affordances of the crafting material within its work setting become evident through the sequential structure pertaining to the object-to-be project chosen by the practitioner.²²⁹ Verbal instructions and directions are limited in its scope towards introducing the practitioner to craft without the visual cues that contextualize the relationship with the material.²³⁰ Each material and finishing requires the

²²⁹ Brinck, "Craft Thinking."

²³⁰ Ingold, *Making*; Marchand, "Embodied Cognition, Communication and the Making of Place and Identity."

situated knowledge of understanding the requirements of each process, contextualized by the tools at hand, and how to handle them adequately. Brinck and Reddy argue that, as the practitioner develops their skillset, they establish a dialogue with the material as a presence, drawing into the emotional and affective dimension of crafting the object by interacting with the material and engaging in its transformation.²³¹ This individual experience is further reinforced by the social dynamic of the experiential workshop space, as skill acquisition develops in a shared space with practitioners.

Even though TrasiMemo's experiential laboratory setting does not constraint participation on the basis of an established curriculum for skill development within each workshop setting, there are sequential structures that need to be embodied in order to make a personal object autonomously. In this regard, the project-based approach of most laboratories proposes crafting through developing skillsets that reflect the personal goals and interests of the practitioners. Oftentimes, this means bringing a personal idea to the session which will be later worked through under the guidance of the laboratory's leading mediator. Affordances emerge as part of the dialogue between the practitioner and the project at hand, as each task further emphasizes why path-dependency is intrinsic to crafting. The repetitive nature of each sequence-based task structure "requires skill and longitudinal experience to master, making crafts less flexible than many other creative practices".²³² Given that the motor-based interpretation of a sequential structure is informed by the material for the embodied learning process, crafting demands a specific contextualization process per task, as each technique responds to their own rhythm for making.²³³ Rhythm, pertaining to crafting, is defined as a "dynamic coupling of movements", each corresponding with a specific resonance that develops from "the synergy of practitioner, tool and raw material." Thus, the correspondence between the practitioner and

²³¹ Brinck and Reddy, "Dialogue in the Making"; Brinck, "Craft Thinking."

²³² Groth and Kimmel, "Dynamic Affordances in Human-material 'Dialogues,'" 21.

²³³ Marchand, "Embodied Cognition, Communication and the Making of Place and Identity"; Krina Patel, "Thinkers in the Kitchen: Embodied Thinking and Learning in Practice" (Doctoral Dissertation in Education, Harvard University, 2008), <https://www.proquest.com/openview/202660753dc369028bad94d01a4308c3/1?pq-origsite=gscholar&cbl=18750>.

the material is evidenced by how mastering the basic sequences that are fundamental for project setting can lead towards more complex decision-making processes and crafting collaborations. Consequently, as introductory skillsets are progressively embodied, so does the autonomy and confidence for material and tooling selection, expanding one's personal skillset through experimentation and repetition.

The process of acquaintance with the material is part of an embodied learning process in which the practitioner engages in the real time "learning process" through which the mind assesses adapts the ways in which the body integrates and navigates the crafting space.²³⁴ Embodied learning, as an evolving space for situated cognition, does not take place in isolation, as it requires external input to inform the evolution of the creative process that is given both by the relational space and the material of use. Relational instances of embodied learning are informed by how an individual's sensorimotor knowledge develops through "interacting on a social and physical context" that establishes a "repertoire of bodily modes of interaction".²³⁵ Material engagement theory (MET), defines this process as an engagement in which the practitioner learns to *feel how* the material responds to their input through the contextual cues that the experienced practitioner provides.²³⁶ Instead of imitation for the sake of skill acquisition, the MET framework considers that there are three simultaneous correspondences that contextualize how the practitioner is learning to work through the material: actions, enactions, and re-enactions.

[...] action can be understood as the movements made by an individual as they interact with materials and tools to accomplish a task. Enaction refers to the processes of acquiring and enacting a skill through radically embodied interactions with materials in the environment. [...] Finally, re-enaction refers to the performance

²³⁴ Patel, "Embodied Thinking and Learning in Practice," 17.

²³⁵ Tamer Soliman and Arthur M. Glenberg, "20. The Embodiment of Culture," in *The Routledge Handbook of Embodied Cognition*, ed. Lawrence Shapiro (Routledge, 2014); Marchand, "Embodied Cognition, Communication and the Making of Place and Identity."

²³⁶ Malafouris and O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills"; Lambros Malafouris and Maria-Danae Koukouti, "Where the Touching Is Touched: The Role of *Haptic Attentive Unity* in the Dialogue between Maker and Material," *Multimodality & Society* 2, no. 3 (2022): 265–87, <https://doi.org/10.1177/26349795221109231>; Camilla Groth, "Design and Craft Thinking Analysed as Embodied Cognition," *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 9, no. 1 (2016), <https://doi.org/10.7577/formakademisk.1481>.

of an acquired skill, which is maintained and developed through such repeated engagements.²³⁷

Each material has their own logic through which these three processes are addressed, as the haptic response of *feeling how* to craft responds to technique, material, and experience. However, the common aspect that informs all the laboratorial practices is how the experienced and the novice practitioner address the sensorial feedback of each step of the craft process. The experienced practitioner will guide the action and enaction process by contextualizing why the material should feel like an extension of the hand through verbal and non-verbal cues that inform the desired outcome of each stage of crafting. Reciprocity of touch is one of the core aspects of material affordances, as it is the guiding principle through which correspondences, rhythm, and material dialogue through the making process are established.²³⁸ Even conversation within the laboratory space will be modulated by reciprocity of touch, as practitioners will interrupt their conversations with other practitioners, regardless of its topic, to address mistakes, questions, achievements, or changes in project-making. Once completed, the resulted crafted object is symbolical of the relationship of the maker with its space and the relationships that contextualize the process of craft-making.²³⁹ As practitioners are more attuned with the haptic feedback of their craft material, the decisions of participating in more complex projects or applying a skillset to a similar material contextualizes one of the motivations for sustained participation in the experiential laboratories.

In this regard, the practitioner's life experiences prior to participating in the experiential laboratory can inform both their interests in choosing to engage with a specific

²³⁷ Malafouris and Koukouti, "Where the Touching Is Touched," 54; Malafouris and O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills."

²³⁸ Camilla Groth et al., "Making Sense. What Can We Learn from Experts of Tactile Knowledge?," *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 6, no. 2 (2013), <https://doi.org/10.7577/formakademisk.656>; Malafouris and Koukouti, "Where the Touching Is Touched"; Brinck and Reddy, "Dialogue in the Making."

²³⁹ Pöllänen and Weissmann-Hanski, "Hand-Made Well-Being"; Marty Grace and Enza Gandolfo, "Narrating Complex Identities: Contemporary Women and Craft," *Women's Studies International Forum* 47 (November 2014): 56–62, <https://doi.org/10.1016/j.wsif.2014.07.010>.

setting or expand their interests towards multiple crafting instances. For Paola Caporali, active practitioner of the textile laboratory and board member of the Associazione Artivive, continuous participation in the textile laboratory comes from a sense of curiosity. “Ah! Che ne so. Tanto curiosa, tanta voglia di provare. Io sono una che mi piace prova’ tutto. Che ne so. Insoddisfatta”.²⁴⁰ Likewise, for Maria Grazia Benetti, an active practitioner on several crafting instances, her transversal participation derives from a lifelong interest towards multiple forms of artistry. “Sì, le ghirlande, le ceramiche per il presepe, le statuine per il presepe, passo anche sopra. Diciamo che io, comunque, la tendenza alle cose artistiche ce l’ho sempre avuta”.²⁴¹ Consequently, identifying as a novice can be contextualized on the basis of the technique and social setting of the workshop in tandem with personal skillset.²⁴² For example, as a novice within the textile laboratory, my lack of knowledge pertaining to fiber crafting meant I required extensive contextualization on material properties, tooling selection and technical sequential structures in order to understand what fellow practitioners were doing while defining how to position my own crafting experience. However, within the ceramics laboratory, being a novice prioritized adapting to the social setting of the collaborative project dynamic, as my previous experience in clay modelling and glazing provided a technical basis from which to develop the crafting activities proposed.

Thus, the affordances observed by each practitioner are defined by the choices of participation within the laboratory setting, each responding to a specific working dynamic that contextualizes their crafting practice. “People exploit features of the physical and social environment to increase their cognitive capabilities, thus cognition is always embedded in a social and material context, such as in a craft studio where there are other practitioners, tools, and materials.”²⁴³ In order to define such interactions, there are distinct working

²⁴⁰ Monica Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10),” interview by Maria Ordonez, (Paciano, Italia), June 15, 2025, Audio Recording.

²⁴¹ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

²⁴² Trevor H. J. Marchand, “MUSCLES, MORALS AND MIND: CRAFT APPRENTICESHIP AND THE FORMATION OF PERSON,” *British Journal of Educational Studies* 56, no. 3 (2008): 245–71, <https://doi.org/10.1111/j.1467-8527.2008.00407.x>; Knott, *Amateur Craft*.

²⁴³ Nithikul Nimkulrat and Camilla Groth, eds., “Introduction: Making as Reflecting through Interaction with the Material Environment,” in *Craft and Design Practice from an Embodied Perspective* (Routledge, 2025), 4; Laura

phases that contextualize each experiential crafting laboratory as observed during Phase I (2023) of fieldwork research on the basis of external support (textile and ceramics laboratories), autonomous execution (drawing), and seasonality (gardening and wreath making). Such variables have a direct impact on how practitioners sustained their participation throughout the year, each opting to join or pause their crafting practice at any given point, while not necessarily limiting their personal development. Given the project-based dynamic of each space, skillset acquisition is led by interest and promotes an open doors approach that accommodates for discontinuity and return. While ideal participation would take into consideration consistent presence in all the sessions required for project completion, the tempo-spatial functionality of the laboratory allows for the workshop to remain available and adaptable to the practitioner's needs. Thus, each experiential laboratory responds to both their material specificity and the embodiment of sequential structures in line with each groups timing availability and present skillset.

H. Malinin, "Creative Practices Embodied, Embedded, and Enacted in Architectural Settings: Toward an Ecological Model of Creativity," *Frontiers in Psychology* 6 (January 2016), <https://doi.org/10.3389/fpsyg.2015.01978>.

8.2.1. Textile Crafting

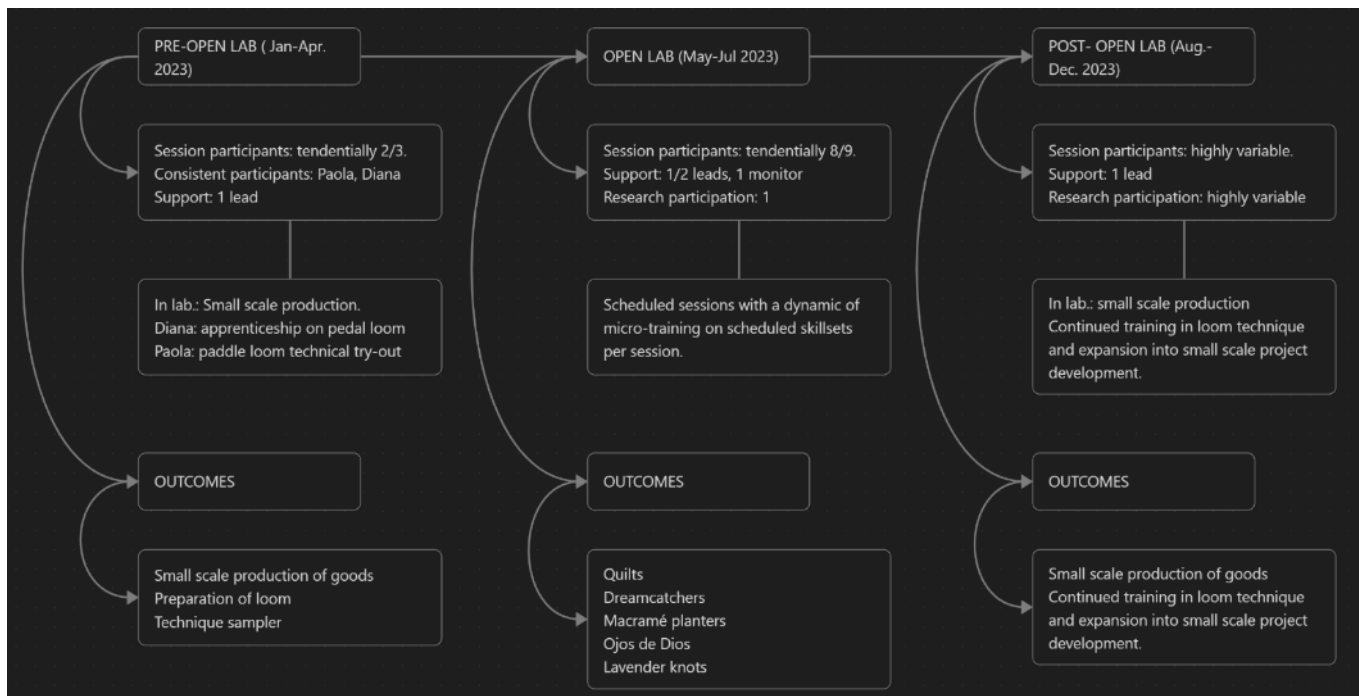


Figure 10: Programming structure of the textile laboratory during 2023.

The textile laboratory working structure develops under the lead and support of Monica Giacomelli. During 2023, the laboratory experience was divided in three working phases defined by the availability of external funding support that allowed for a different programming structure during spring and early summer. The pre-open laboratory phase (January-April 2023) followed a one meeting per week project-based experiential structure in which an established group of 3 to 4 practitioners worked on independent projects that cater to their skillset level and interests. The Open Laboratory phase (May-July 2023), developed in partnership with Associazione Frontiera Lavoro, contemplated a series of 10 crafting sessions within the association's project framework "Il Patrimonio dei Saperi – Laboratorio artigiano (per giovani e adulti)".²⁴⁴ The laboratory's proposal was structured over

²⁴⁴ Associazione Frontiera Lavoro, "Ogni Centro è Il Centro Del Mondo," Associazione Frontiera Lavoro, 2023, <https://www.frontieralavoro.org/ogni-centro-e-il-centro-del-mondo/>.

a once per week sequence of synchronic introductory activities to skill building practices across various textile techniques and, throughout the project's execution, accounted for an average of ten attendees per session. The post-open laboratory phase (August-December 2023) contemplated a return to the individual project-based experiential structure with an additional session per week, providing a biweekly meeting structure that could accommodate the increased number of practitioners that decided to extend their participation after the open laboratory series.



Figure 11: First session of the open laboratories (27.04.2023).

While the textile laboratory welcomes collaborative practice and the integration of multiple techniques towards project completion, it is a weaving-centered workshop with multiple looms from which to work with. In this regard, the path-dependency towards weaving is intrinsic towards all steps of craft making, as the sequential structure required for making a full cloth is applicable to all looms. In order to mount the *ordito* (warp) on a weaving loom, the practitioner must always follow a specific run of steps from measuring the length of the *ordito* (warp) fibers to knotting each thread to the ends of the loom's beams to achieve tension. Practitioners are expected to execute each gesture required for mounting their loom

every single time they begin a new project. Consequently, in order to master such sequence, the practitioner starts with a simple 1/1 weaving loom that introduces all the basic concepts pertaining to *ordito* (warp) and *trama* (weft) for advancing into the craft while allowing for the execution of introductory projects that are in line with their interests.²⁴⁵ Once they successfully integrate the sequence skillset, they are free to choose diverse projects that require either the pedal looms or the inkle ribbon loom, all while still following the same crafting path for warp preparation and weft crossing.

In this regard, skill acquisition and the interiorization of the affordances provided by a specific crafting practice are reflections of personal interests and practice as observed by how previous knowledge comes to mold participation within the laboratory dynamic. However, even the more experienced practitioners in regards to specific material can experience the same degree of disorientation as a novice when presented with a new sequential structure.²⁴⁶ Paola Caporali is amongst the most experienced fiber crafters of the textile crafting group, having spent a lifetime developing her skillset on different structural techniques, such as crochet and knitting, as well as garment-making before joining Monica's laboratory in early 2023. When talking about her first weaving project, she states that one of the major difficulties for its completion came from the type of fiber used, as it was so fine that it made learning how to weave a complicated process.

La prima volta che sono venuta, ho cominciato con una sciarpina, in un telaio come questo, che, mi ricordo, però, Monica mi ha dato un filato, perché è una sciarpa estiva, un filato finissimo, finissimo. E sicché, insomma, io ho un po' di difficoltà e mi ricordo che venne Sara, perché a quei tempi c'era anche Sara, la figlia di Monica, che

²⁴⁵ Textile structures requiring the crossing of two fibers, warp and weft, can be subdivided into three main categories depending on the fiber distribution with 1/1 being the simplest structure. 1/1 structures correspond with one warp up, one warp down, meaning the weft crosses up through one warp fiber and down the next one. 2/1 structures, also known as twill, correspond with two warps up, one down and can most commonly be observed in the textile structure of denim cloth (jeans). Further structural modifications, such as 3/1 or honeycomb, correspond with complex structures that can integrate complimentary and supplementary elements in the process of cloth making, resulting in elaborate designs such as damask fabric.

²⁴⁶ Rachel Philpott and Faith Kane, "Textile Thinking': A Flexible, Connective Strategy for Concept Generation and Problem Solving in Interdisciplinary Contexts," in *Craftwork as Problem Solving: Ethnographic Studies of Design and Making*, ed. Trevor Marchand, Anthropological Studies of Creativity and Perception (Ashgate, 2016); Malafouris and O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills."

ci seguiva, ha guardato il coso. “Però, certo, mia mamma ti vuole bene parecchio per averti dato questo filo”.²⁴⁷

From a skill-based perspective, every practitioner is consistently developing their practice through the situated experience of the project at hand, as countless variables can impact each of the steps required towards completion. Yet the consistency of following through with the sequential structures while improvising solutions towards circumstantial mistakes or mishaps can expand on previous knowledge held by the practitioner that can enhance their crafting experience.

The configuration of the experiential laboratory as a non-professionalizing space means that affordances are modelled by the personal development of the practitioner. Consequently, the extent to which they wish explore material properties and tool availability is a choice that is collaboratively guided by the laboratory’s lead crafter, in this case being Monica as the experienced weaver.²⁴⁸ In this regard, the independence of project-based laboratory crafting allows for practitioners who wish to embark ambitious practitioners to engage with extensive training that can be consequential towards commissioned work while accompanying the process of practitioners who solely wish to craft small scale projects. For instance, Antonella Margaritelli has been a part of the textile lab for more than five years, having started her participation by 2019. At the beginning of her crafting experience, she engaged with more challenging crafting projects that, due to a turn in her health, became more seldom as her participation was limited. This has led her towards opting for limiting the affordances of her crafting expertise towards 1/1 textile structures in the small loom, as she explained to Paola.

Paola: Beh, vabbè, ma, comunque Antonella, se tu, vabbè, sei specializzata per il telaio piccolo, ma sul telaio piccolo si possono fare anche tante cose.

Antonella: Sì, certo.

Paola: Ecco, se fai la trama e basta, se vuoi, si possono fare lavori, disegni. Non è perché uno lavora sul piccolo...

²⁴⁷ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

²⁴⁸ Brinck and Reddy, “Dialogue in the Making.”

Antonella: All'inizio li facevo, capito? All'inizio che ero ancora abbastanza lucida, insomma, li facevo.

Paola: Non è perché il telaio è piccolo. Forse si posson' fa' belle cose anche sul telaio piccolo.

Antonella: Avevo fatto, non era una sciarpa, ma tipo, come si chiamano quelle cose? Una guida con tutti i giochi di colori, capito?, con due guidi però, no, me la cavicchiavo. Poi, dopo la fermata del Covid, poi la fermata della cosa.²⁴⁹

As stated by Paola, the choice of the small loom does not imply a limitation in terms of technical ability, as complex patterns contemplating complimentary and supplementary structural elements can be integrated. However, the choice of the crafter in exploring the limits of their preferred looms does reflect how the correspondence between practitioner and material extends insofar as the execution they contemplate for their project.²⁵⁰

Consequently, what differentiates the usual textile crafting experience during the Open Laboratory sessions is the collaborative and synchronous nature of the projects developed.²⁵¹ Monica's proposal was structured over a series of introductory activities to skill building practices across various techniques that would result in the coproduction of the following objects:

- ~ Three handmade woven quilts to be sent to Lampedusa contributing to the "Una coperta per Yusuf" project.
- ~ Knotted dreamcatchers featuring clay beads and leaves made by the practitioners of the ceramic laboratory.
- ~ Macrame vase holders to be placed in Palazzo Baldeschi's garden.
- ~ Braided lavender flasks
- ~ "Ojos de Dios" for decorating the palace's hallway.

Given the introductory purpose of the open laboratories, most practitioners were newcomers to the workshop space with limited experience in weaving and varying degrees of experiences with other textile structural and ornamental techniques. While practitioners

²⁴⁹ Giacomelli et al., "Focus Group Regarding the TrasiMemo's Experiential Laboratory (TS.TEX.10)."

²⁵⁰ Ingold, *Making*.

²⁵¹ A synthesized album of the open experiential laboratory photographic documentation is available for consultation in TrasiMemo's website (www.trasimemo.it/laboratorio-tessile/; accessed in 15.05.2025).

were invited to partake in the making of all the proposed objects, personal interests as well as time availability ultimately modelled how each of them engaged with the experiential setting. For instance, practitioners whose interest was solely limited towards weaving participated in the first five sessions in which the woven quilts were the core activity. Thus, their experience pertaining to textile crafting and its intrinsic material affordances was limited to weaving as the skillset they wished to develop. Meanwhile, practitioners who experienced the full extension of the workshop setting could partake in crafting activities that are not frequently available during regular experiential laboratory sessions due to its emphasis on individual project-making, such as is the case with the knotted dreamcatchers and macramé base holders.

An additional factor that conditioned the practitioner's experience with the material affordances of textile crafting during the Open Laboratory sessions came from tools. The increased number of practitioners meant limited tool availability in regards to weaving looms, crochet hooks and shuttles, thus it became necessary to divide task sequences between couplings in order to fulfill each project's completion. As each couple worked through the session's task, the crafting experience responded to the input of both practitioners simultaneously, as evidenced by the technical and aesthetic outcomes of each element.²⁵² For instance, the coloring selection of the fibers used for the quilts' weft came from the practitioners who were not actively weaving during the session. From a design standpoint, the weaving laboratory favors 1/1 textile structure that makes use of weft comprised by two to three different threads. This can result in the interpolation of multiple colors throughout the cloth without the need of engaging in more complex technical sequences, as evidenced in Figure 11. Practitioner's involved in *naveta* (shuttle) preparation would make the weft color selection taking into consideration who was in need of a full *naveta* to work their loom and the colors they had already integrated to their project. Thus,

²⁵² Jelle Van Dijk, "Making Sense with Things in Participatory Design," in *Craft and Design Practice from an Embodied Perspective*, First edition (Routledge, 2024), <https://doi.org/10.4324/9781003328018>; Hanne De Jaegher and Ezequiel Di Paolo, "Participatory Sense-Making: An Enactive Approach to Social Cognition," *Phenomenology and the Cognitive Sciences* 6, no. 4 (2007): 485–507, <https://doi.org/10.1007/s11097-007-9076-9>.

the ultimate outcome of each loom serves as an extension of the dialogue between two individual practitioners, one in charge of color selection through weft preparation and one in charge of technical execution through weaving.



Figure 12: Naveta (shuttle) preparation combining three colored threads by Gabriela (04.05.2023).

Once the Open Laboratory sessions were over, the significance of the synchronous introductory dynamic proposed throughout its execution came with increased long-term participation from some practitioners and, as stated previously, the continuation towards more complex technical challenges. The introductory setting meant a non-existent entrance barrier that invited newcomers to engage with the basics of textile weaving affordances within a shared setting that allowed a glimpse towards what individual crafting practice looks like during each craft session. Though projects are consistently centered around weaving,

practitioners that continued their personal training at the laboratory have moved towards more complex looms and patterns that require meticulous execution. To this extent, Monica defines the transition from the small loom towards more complex projects as one of growth and embodiment of the logic of the craft. For instance, after having completed a personal project on the shaft loom, Monica complimented Maria Grazia's present work and continuous practice on said loom by stating: "Grazia, sono molto contenta di te, ti vedo che stai entrando nella logica. Da quando sei su quel telaio, sei entrata...almeno ragioni un po' di più sulle cose della tessitura".²⁵³

This logic can also be applied to the integration of different techniques during the making of a crafted object. As previously stated, Paola's knowledge on multiple fiber crafting techniques has resulted in collaborative practice instances between Monica and her, in which the inclusion of ornamental elements can elevate the final object's appeal. "Poi, dopo, dentro la tessitura uno ci mette anche il ricamo, perché io, nelle cose che ho tessuto, poi c'è un filato in più. C'è un l'uncinetto per rifinire, un ricamino per fare bellina la copertina."²⁵⁴ In line with Stebbins' P-A-P model, as Paola develops her skills as a weaver, within the amateur realm, her expertise in *l'uncinetto* (crochet) and *ricamo* (embroidery) motivates an ongoing collaborative relationship with Monica through a reciprocal exchange of expertise.²⁵⁵ The mutual exchange of each other's experiences within the same dimension of textile material affordances contextualizes how the MET process of *feeling how* the fiber responds to different sequential structures can reposition the experienced practitioner as a novice on the basis of technique, illustrating the vastness and complexity of textile craft skills. The standard for mastering the craft can be as varied as that of complex woven structures or the completion of small loom-based projects in which coloring configuration is the sought skill to master. It is in the challenge of repetition that practitioners thrive within the textile laboratory.

²⁵³ Giacomelli et al., "Focus Group Regarding the TrasiMemo's Experiential Laboratory (TS.TEX.10)."

²⁵⁴ Giacomelli et al., "Focus Group Regarding the TrasiMemo's Experiential Laboratory (TS.TEX.10)."

²⁵⁵ Philpott and Kane, "Textile Thinking"; Stebbins, "Amateur' and 'Hobbyist' as Concepts for the Study of Leisure Problems."

LABORATORIO TESSILE

Open laboratories: Project Outcomes



Session 1 (27.04.2023)

Introductory session for *tessere* (weaving) gestures using cardboard box as loom structure



Session 2-5 (04.05 - 25.05)

Weaving on the *telaio piccolo* (table loom). The result is a *cimosa* (running cloth).



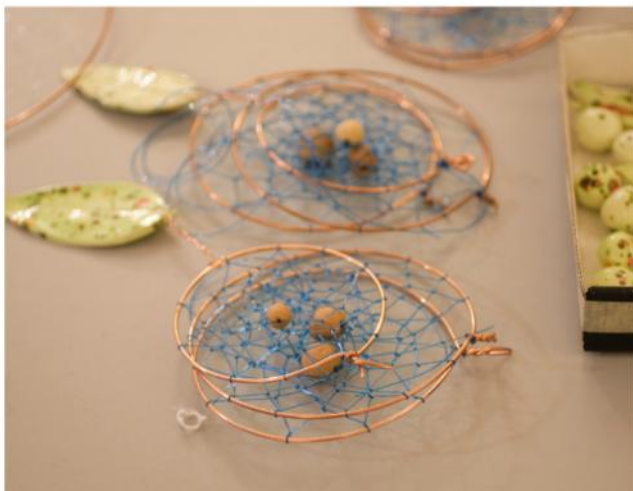
Session 2-5 (04.05 - 25.05)

The joint *cimosa* make up the resulting *coperte* (quilts).

Figure 13: Laboratorio Tessile. Open Laboratories: Project Outcomes (Sessions 1 to 5)

LABORATORIO TESSILE

Open laboratories: Project Outcomes



Session 6-7 (08.06 - 15.06)

Introduction to embroidery by tension for *acchiapasogni* (dreamcatchers).



Session 8 (29.06)

Introduction to macramé for crafting hanging vase holders for the garden



Session 8 (29.06)

Installed vase holders in Palazzo Baldeschi's gardens.

Figure 14: Laboratorio Tessile. Open Laboratories: Project Outcomes (Sessions 6 to 8)

LABORATORIO TESSILE

Open laboratories: Project Outcomes



Session 9 (06.07)

Introduction to single thread structures by making *Ojos de Dios*.



Session 09 (13.07)

Introduction to single thread structures by making *Ojos de Dios*.



Session 10 (13.07)

Closing session to the open laboratories with the making of *fiaschette di lavanda* (lavender flasks) with flowers from Palazzo Baldeschi

Figure 15: Laboratorio Tessile. Open Laboratories: Project Outcomes (Sessions 9 to 10)

8.2.2. Ceramic Crafting

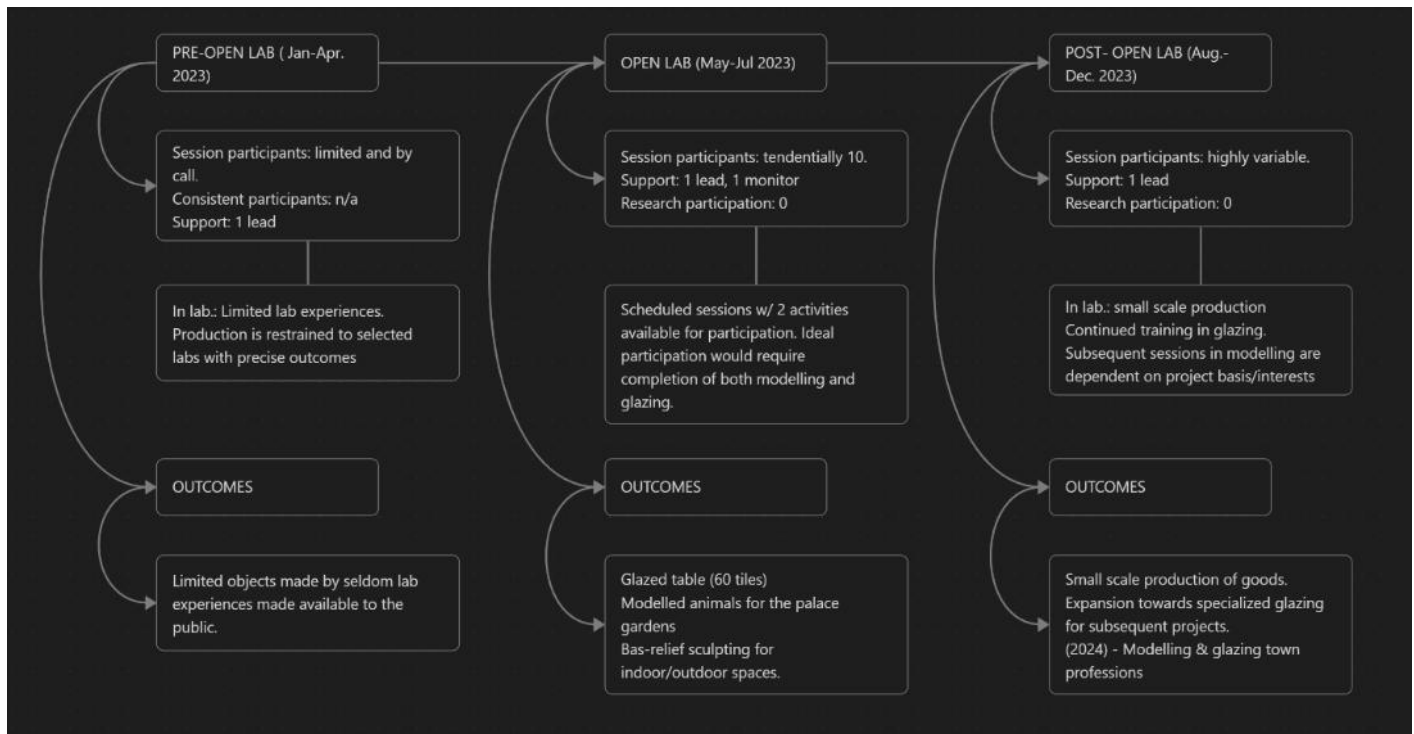


Figure 16: Programming structure of the ceramics laboratory during 2023.

The ceramics laboratory working structure develops under the lead and support of Solidea Mencarelli. In the same manner to that of the textile laboratory programming during 2023, the laboratory experience was divided in three working phases due to the availability of external funding support provided by Associazione Frontiera Lavoro. The pre-open laboratory phase (January-April 2023) followed a one meeting per week project-based structure defined by direct communication with Solidea on the basis of a specific object making experience. The Open Laboratory phase (May-July 2023), developed in partnership with Associazione Frontiera Lavoro, contemplated a series of 10 crafting sessions within the association's project framework "Il Patrimonio dei Saperi – Laboratorio artigiano (per giovani e adulti)".²⁵⁶ The laboratory's proposal was structured as a once per week collaborative

²⁵⁶ Associazione Frontiera Lavoro, "Ogni Centro è Il Centro Del Mondo."

public crafting project subdivided into two workshop settings, namely clay modelling and maiolica glazing, both developing simultaneously and accounting for an average of 10 attendees per session. The post-open laboratory phase (August-December 2023) contemplated the continuity of collaborative project execution through a once per week session in which practitioners followed through with completing the sculptural outcomes of the open laboratories as well as the glazing of decorative items.

In this regard, the Open Laboratory sessions at Palazzo Baldeschi represented an initial encounter with modelling and glazing for newcomers for whom this was their first foray into ceramics as well as an reintroduction to the social setting of TrasiMemo as an experiential space for more experienced crafters that had discontinued their practice.²⁵⁷ Contrary to the textile workshop, which had an established weekly schedule and practitioner group prior to the development of the Open Laboratory, the ceramics laboratory measured the interest of participants towards the weekly rescheduling of workshop hours during the sessions supported by Frontiera Lavoro. Most practitioners of the Open Laboratories were novices of the craft, both for modelling and glazing, resulting in an overall introductory experience that would later configure the consistent participation once the open sessions finalized through the interest amassed during the process. For Daniela Brica, experienced ceramics teacher who led Paciano's ceramic activities at the school in town and an active member of the ceramics laboratory, the open setting represented a challenge from which practitioners would later continue their practice through interest in the skillset. "Ma quando è nata sta cosa capiterà la novità, tutti si son' voluti mette' la prova. Dopo ognuno c'ha quello. Poi, magari, prende coscienza chi più di tanto non ci arriva".²⁵⁸

Consequently, the overall introductory context towards ceramic crafting meant learning how practice develops from the basis of sensorial experience. Ceramic crafting has a sequential structure that the practitioner is meant to develop through project making that

²⁵⁷ A synthesized album of the open experiential laboratory photographic documentation is available for consultation in TrasiMemo's website (www.trasimemo.it/laboratorio-cotto-fotografie/; accessed in 15.05.2025).

²⁵⁸ Solidea Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)," interview by Maria Ordonez, (Paciano, Italia), June 17, 2025, Audio Recording.

is predominantly guided by the haptic input of modelling clay in regards to figure-making.²⁵⁹ Regardless of modelling technique, whether it is through sculpting by aggregation or bas-relief slabs, all the information pertaining to the clay's affordances can be ascertained mainly by touch.²⁶⁰ Skill development contemplates a knowing-in-action and reflection-in-action process through which the practitioner interiorizes the sensorial input of the clay in order to assess its limits and plan for the successive steps required for completion.²⁶¹ This includes noting how much hydration is needed to work the clay surface, determining the required strength for compacting and sculpting shapes, and the dexterity for aggregating detailing finishes to the base structure. In this regard, the sequential structure of modelling tends to focus on the preparation of the clay and on the correspondences between the material and the person as one seeks to successfully model the object at hand.

Furthermore, modelling practice introduces circumstantial affordances that can directly influence the final outcome of the project beyond personal execution.²⁶² Clay objects are at their most frail state before firing and, in order to be ready for it, they must be left to fully dry. Depending on the object's dimension, under ideal drying conditions in terms of room humidity and temperature, it takes approximately 4-6 weeks for the process to be completed. As environmental conditions can be highly variable, several preventive measures are implemented to reduce the risk of partial or complete breakage before firing, with minimal object displacement as the main rule for successful drying. Modelling tends to be confined to a single space that allows the practitioner to sculpt their project and let it dry while minimizing accidental breakage due to environmental changes and improper handling. In turn, the experience of learning how to interpret the reciprocity of touch and the affordances of clay as a modeling material is intrinsically social, as the material properties' limitations means that the workshop space must be shared amongst all practitioners in

²⁵⁹ Groth, "Making Sense Through Hands"; Malafouris and Koukouti, "Where the Touching Is Touched."

²⁶⁰ Groth and Kimmel, "Dynamic Affordances in Human-material 'Dialogues.'"

²⁶¹ Groth, "Making Sense Through Hands"; Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (Basic Books, 1983), 49–69.

²⁶² Brinck and Reddy, "Dialogue in the Making."

order to complete each project and control environmental variables that can negatively impact its outcome during the firing.²⁶³



Figure 17: Butterflies in the process of drying before glaze and firing (30.05.2023).

In line with the material's intrinsic conditions for crafting, the modelling workshop group for the Open Laboratory focused on the making of a series of animal sculptures that would be incorporated to Palazzo Baldeschi's garden and decorative elements for the main hallway. Since the clay drying stage is time intensive, the only items that were fully

²⁶³ Malafouris and O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills"; Malafouris and Koukouti, "Where the Touching Is Touched."

completed during the length of the open sessions were small bas relief and slab sculptures molded during the first three sessions. The practitioners in charge of their making were able to incorporate glazing and follow through with the firing during the final three sessions, with the completed items available for public viewing during the closing presentation of the project in July. In the case of practitioners who did not manage to complete the full making of their items during the 10 sessions, they could still work on their pieces after the project ended during the reestablished weekly working sessions. Consequently, the final round of crafted animals had to await until August for firing as the heat of summer required some degree of rehydration of the external surface of the clay in order to control its rate of drying and prevent cracks from forming.

In regards to the individual experience of the glazing group, the material affordances explored through the making of a series of bird-themed tiles suggested that some skills are not limited to the boundaries of a specific material-centered expertise. TrasiMemo's experiential laboratory structure is comprised of diverse settings that fosters the transferability and adaptability of skillsets across different materials and workshop spaces. As previously stated, personal practice and previous knowledge can consistently guide the practitioner through situational crafting instances in which a mastered skill can inform the execution of a different yet adjacent task.²⁶⁴ In this regard, the introductory sessions for maiolica glazing revealed how painting, more specifically watercolor painting, can easily be of use for the embodied learning experience required by the technique.²⁶⁵ Maiolica painting consists of the application of powdered glazes hydrated by water over a previously glazed surface of ca. 1 mm in depth. Solidea describes the glazing process as follows:

Te metti questo vaso dentro questo smalto però lo smalto deve avere una determinata densità. Perciò, con il densimetro, devi misurare la densità dello smalto.

²⁶⁴ Marchand, "Embodied Cognition, Communication and the Making of Place and Identity," 104; Camilla Groth and Marte S. Gulliksen, "Scaffolding Visualization and Mental Rotation in Designing and Crafting," in *Craft and Design Practice from an Embodied Perspective*, ed. Nithikul Nimkulrat and Camilla Groth (Routledge, 2025).

²⁶⁵ Malafouris and O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills"; Rebecca Collins, "A Sustainable Future in the Making? The Maker Movement, the Maker-Habitus and Sustainability," in *Geographies of Making, Craft and Creativity*, by Laura Price and Harriet Hawkins, Routledge Research in Culture, Space and Identity (Routledge, 2018).

Poi secondo il supporto che c'hai, se è fatto a stampo vuole più o meno smalto. Se è fatto a torno, vuole più o meno smalto. Ogni pezzo vuole una densità di smalto diversa, perciò devi giocare anche su queste cose. E, poi, ripingere sopra questo millimetro di smalto, sempre. E darlo per bene, perché se dà male, fai casino.²⁶⁶

The fine density of the painting surface coupled with the permanence of the brushstroke once loaded with the colored glazes is not too dissimilar to that of watercolor, as the fine surface of the paper offers a limited hydration tolerance that must support color layering. Furthermore, the construction of color, both in creating shadows and blending, requires a the use of very fine strokes that will preserve the hues and values of the colors below. As such, relevant experiences in painting can be highly beneficial for fostering further mastering of the sequential structure that comprises maiolica glazing technique.



Figure 18: Maiolica painting over glazed surface (29.05.2023).

²⁶⁶ Mencarelli, “Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10).”

The participation of multiple members from the drawing laboratory in maiolica glazing highlighted the value of previous experience by demonstrating accelerated understanding of the demands and affordances of the glazing materials. Out of all the ca. 5 frequent practitioners of the glazing group, only Daniela had extensive expertise in the matter. The rest of the practitioners were newcomers to all the steps required for maiolica, which led towards a prioritization of coloring skill development through painting the motifs of each tile, while leaving the glaze density of the working surface as a skill to master once the introductory sessions were completed. The ease with which practitioners managed to transition towards maiolica painting without personalized and consistent guidance was a welcomed surprise for both Solidea as the lead ceramist as well as for the practitioners who fulfilled the expected outcomes of the open laboratory's proposal. Once all pieces were fired and the tile table was assembled to be placed in the town's park, Solidea stated:

E adesso le avevann' fatte carine! Quando mai! A parte lei perché sa già fa', poi le persone che non hanno mai fatto la ceramica, tipo la Maria Grazia. Però anche queste che sono venute a fare il tavolo sono persone che fanno l'acquerello e un po' i colori per la ceramica assomigliano un po' all'acquerello. Anche se tecnica diversa però, magari anche quello l'aiutate ad alcune.²⁶⁷

Since both modelling and glazing demands a social setting for supporting individual time-intensive practice, the post-open laboratories transition towards weekly participation by interested practitioners arose through continuous collaborative project completion of pieces at different stages of their making. During the end of the summer and the later months of the year, practitioners would focus on more targeted projects that would expand on maiolica glazing, such as the painting of decorative beads, while limiting modelling participation to an individual project-based process. It is on this matter that Solidea finds that the current experiential laboratory setting of her laboratory should pursue a divided structure that can re-emphasize progressive skill acquisition while minding the individual

²⁶⁷ Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)."

practitioner's present abilities and crafting goals. "Io pensavo di fare, di continuare, penso, con questo tipo di laboratori allargati e poi fare qualche laboratorio mirato, no? Tipo, magari un bel titolo, però mirato. O per bambini o per gli adulti, ma mirato".²⁶⁸ Through said approach, the weekly laboratory setting would ideally manage to accommodate long term practitioner's interests in progressing towards more complex collaborative projects. Meanwhile, the aimed initiatives would seek the participation of practitioners for whom crafting is an occasional practice through the completion of single projects that can be achieved within a limited number of sessions. The main objective of this programming change is to foster a consistent interest in engaging with the material affordances of ceramics while benefiting of relational crafting as part of the skill acquisition process by integrating the time availability and interests from both newcomers and experienced practitioners .

The ceramics' experiential craft emphasizes how affordances, while individually observed, develop within shared settings in which the crafting experience reflects the correspondences beyond the material and the practitioner.²⁶⁹ There is a distinct sense of individuality that is part of each object done that, when all items are placed together, creates a unified piece that expands on the collective practice of the crafting laboratory. In line with the notion of intentionality, each object both is a direct reflection of the skillset of each practitioner as well as the relational instances of each laboratory setting, in which feedback, conversations, and shared laboratory space led to the crafting of each object.²⁷⁰

²⁶⁸ Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)."

²⁶⁹ Sue Breakell and Wendy Russell, "Introduction: Materiality as Connective Tissue," in *The Materiality of the Archive: Creative Practice in Context*, First edition, ed. Sue Breakell and Wendy Russell (Routledge, 2023), <https://www.taylorfrancis.com/books/9780429262487>; Collins, "A Sustainable Future in the Making? The Maker Movement, the Maker-Habitus and Sustainability."

²⁷⁰ Lai, "Saperi Locali"; Groth, "Making Sense Through Hands."

LABORATORIO COTTO

Open laboratories: Project Outcomes

Clay modelling - Modellagio dell'argilla



Session 1 (02.05)

Haptic introduction to clay by making beads for future use.



Session 1 (02.05)

First modelling session of garden animals for Palazzo Baldeschi's garden by modelling a snail.



Session 2-3 (15.05-22.05 2023)

Sculpture for Palazzo Baldeschi's garden.



Session 2-3 (15.05-22.05 2023)

Sculpture for Palazzo Baldeschi's garden.

LABORATORIO COTTO

Open laboratories: Project Outcomes

Clay modelling - Modellagio dell'argilla



Session 4-5 (29.05-05.06)

Stampaggio a pressione (Press molding)



Session 6-7 (17.06-26.06)

Modellare arrotollando l'argilla (Coiling)



Session 8 (03.07)

Glazing of the dried press molding sculptures.



Session 9-10 (10.07-17.07)

Drying control for cracks and final glazing for press molded sculptures.

Figure 20: Laboratorio Cotto. Open Laboratories: Project Outcomes – Modellagio dell'argilla (Sessions 4-10)

LABORATORIO COTTO

Open laboratories: Project Outcomes

Maiolica



Session 1-5 (02.05-05.06 2023)

Tile pre-firing with bird motifs
to be placed as an outdoor's
table installation in Paciano.



Session 1-5 (02.05-05.06 2023)

First group of completed tiles after firing.

Figure 21: Laboratorio Cotto. Open Laboratories: Maiolica (Sessions 1-5)

Maiolica



Session 5-9 (17.06-17.07 2023)
Complete set of maiolica tiles after firing

Figure 22: Laboratorio Cotto. Open Laboratories: Maiolica (Sessions 5-9)

8.2.3. Drawing Laboratory

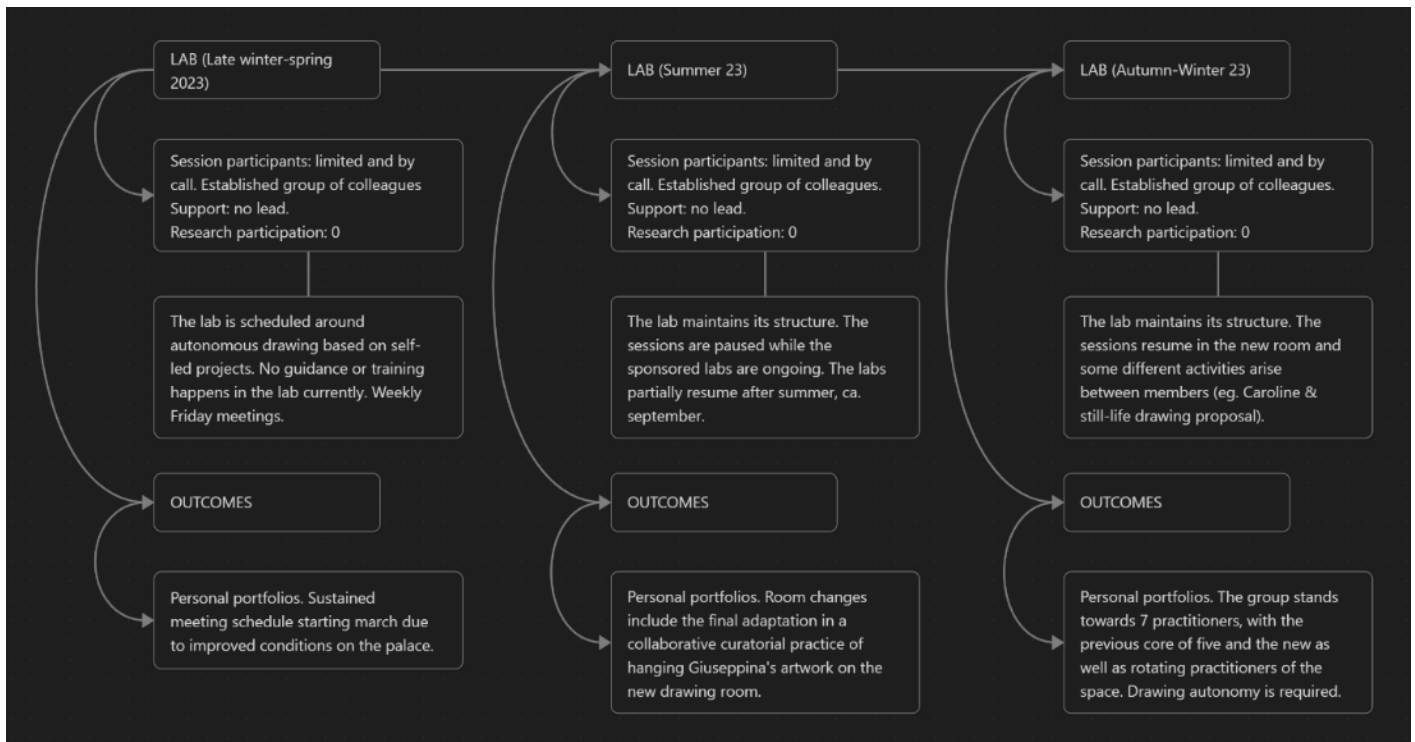


Figure 23: Programming structure of the drawing laboratory during 2023.

The drawing laboratory working structure and continuity presents an answer to the following situation: how does an established group of practitioners continue with their experiential laboratory sessions once its lead supporting figure has passed away. The drawing laboratory began due to the interest of Giuseppina Ascanio in introducing a group of adult practitioner's to drawing and painting.²⁷¹ Having been an art teacher by profession, her goal in proposing the laboratory during her retirement years was not one of craft mastery nor technical proficiency. It was rather structured by way of open-ended sessions, based on each person's project, that would position her as more of a supporting role for the

²⁷¹ A synthesized album of the open experiential laboratory photographic documentation is available for consultation in TrasiMemo's website (www.trasimemo.it/laboratorio-disegno-fotografie/; accessed in 15.05.2025).

practitioner than as a teacher.²⁷² The practitioners have argued that, what initially started as doing it as a favor to Giuseppina, became an integral part of their weekly activities.

Franca Guazzeroni: Era iniziato che lei [Giuseppina] voleva insegnarci a fare e lei era molto brava. Hai già visto cosa faceva. Quindi, diciamo, c'era anche un po' di non saper se farlo perché...

Regina Trofimow: Perché non volevamo far schifo.

Maria Grazia: Ma guarda che lei era proprio rassicurante. Ci diceva che eravamo brave, sempre, anche se non avevamo fatto qualcosa di molto bella.

Regina: E poi, dopo che lei è venuta a mancare, ci mancava anche a noi poter farlo. Ci siamo organizzate e abbiamo ricominciato, da sole ma insieme.²⁷³

With her untimely passing in 2020, the laboratory was discontinued and the group had not actively sought another supporting figure who could occupy said role. It would take several months, in between the assembly limitations of the Covid-19 pandemic and the self organization of the core group of practitioners, for the laboratory to reopen in its current iteration. Its continuity is in honor of Giuseppina and operates on a once per week session basis with no support nor guidance from a laboratory lead, as their focus lies on personal project completion regardless of technical advancement

Consequently, the affordances contemplated in drawing practice develop in complete autonomy, with external resources such as tutorial books occasionally contextualizing an individual's interest in a particular subject or task. Each practitioner comes to the session with a image or composition that they wish to use as a source for their practice and they will engage in its completion for as many sessions it takes. The element of self-led practice extends to every aspect of the material affordances, as there is no cohesive technique, medium and color that is simultaneously being mastered by all practitioners during each laboratory session or a series of sessions. In this regard, Ingold argues that one of the characteristics of drawing lies in the irretractable character of the drawn line, as it indicates a work in progress, never fully finished, for which the potential of its next trace is

²⁷² Ojala, "Constructing Knowledge through Perceptual Processes in Making Craft-Art."

²⁷³ *Partecipare e Condividere. Saperi e Pratiche Patrimoniali Nella Zona Del Trasimeno.*

always latent.²⁷⁴ This aspect of drawing is not only part of the craft practice but is a part of the continuity of the laboratory in memoriam of Giuseppina, as it is an ongoing work in progress that does not consider proficiency as its main objective. While drawing autonomy is advised for participation, it does not imply that newcomers cannot join the group due to lacking the necessary skillset. Instead, it centers the drawing and painting experience on sharing the workshop space as acquaintances and friends, each making space during their weekly routine to participate in each session.

As the laboratory experiential setting responds to the practitioners on all aspects of its continuity, it is one of the practices that emphasizes the social affordances intrinsic to the development of non-professional crafting. The laboratory self-sufficiency, from an organizational perspective, has meant practitioners decide amongst them when to host a session and if there will be breaks in the laboratory scheduling, such as not hosting a weekly session or long-term breaks due to personal obligations. For instance, during the period in which the open laboratories on ceramics and textiles were available, the practitioners opted to discontinue their practice for the time being due to their engagement in the proposed activities. Similarly, once it gets too cold during winter or too warm during the summer, sessions are either shorter or discontinued until better weather comes along. If one were to strip the laboratory space of the selected material that mediates the development of each session, individual participation is shaped by the experience of shared practice. Thus, individual fulfillment derives from both the satisfaction of project completion and the company of friends and acquaintances that are part of the process.

²⁷⁴ Ingold, "The Textility of Making."

LABORATORIO DISEGNO

Workshop spaces



Drawing group session with
Giuseppina Ascanio at Palazzo
Baldeschi's library room.
(19.03.2018)

Photo courtesy of Cinzia
Marchesini.



Drawing group session at the
library room at Palazzo Baldeschi.
(01.09.2023).



Drawing group session at the
drawing laboratory room at
Palazzo Baldeschi. (17.11.2023)

The room displays a selection of
artworks painted by Giuseppina
Ascanio in her honor.

Figure 24: Laboratorio Disegno: Workshop spaces

8.2.4. Gardening & Wreath-making

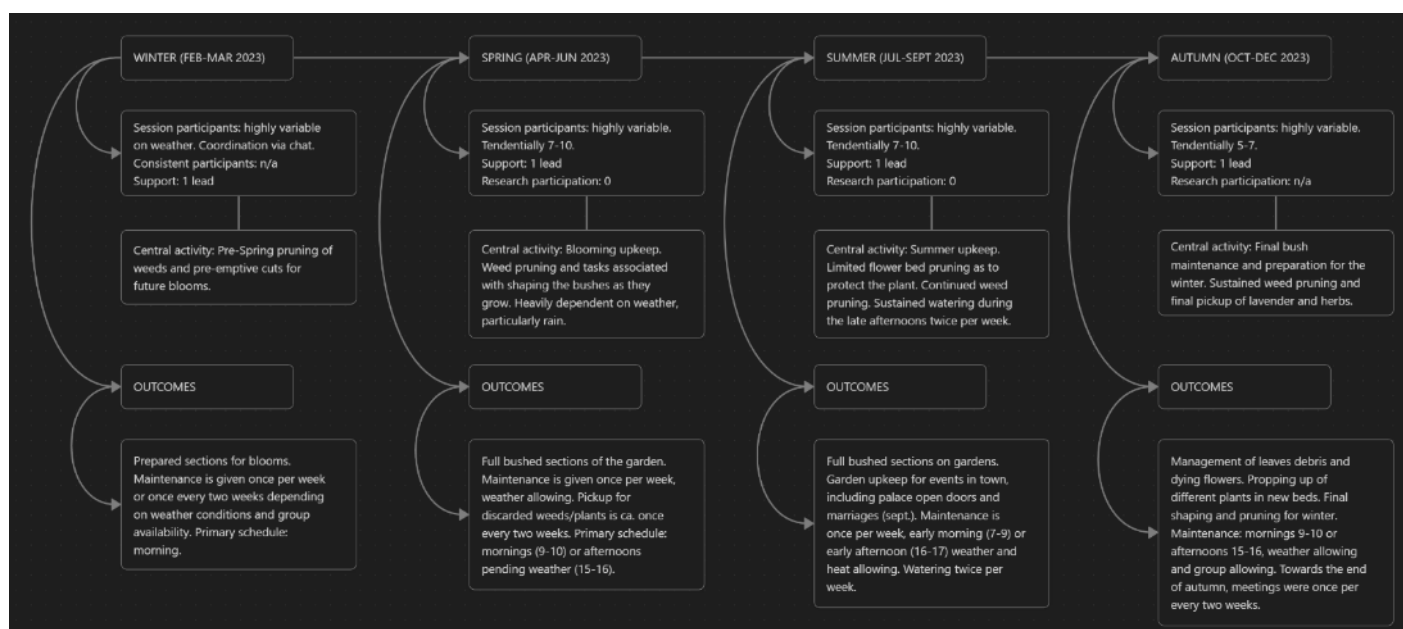


Figure 25: Programming structure of the gardening laboratory during 2023.

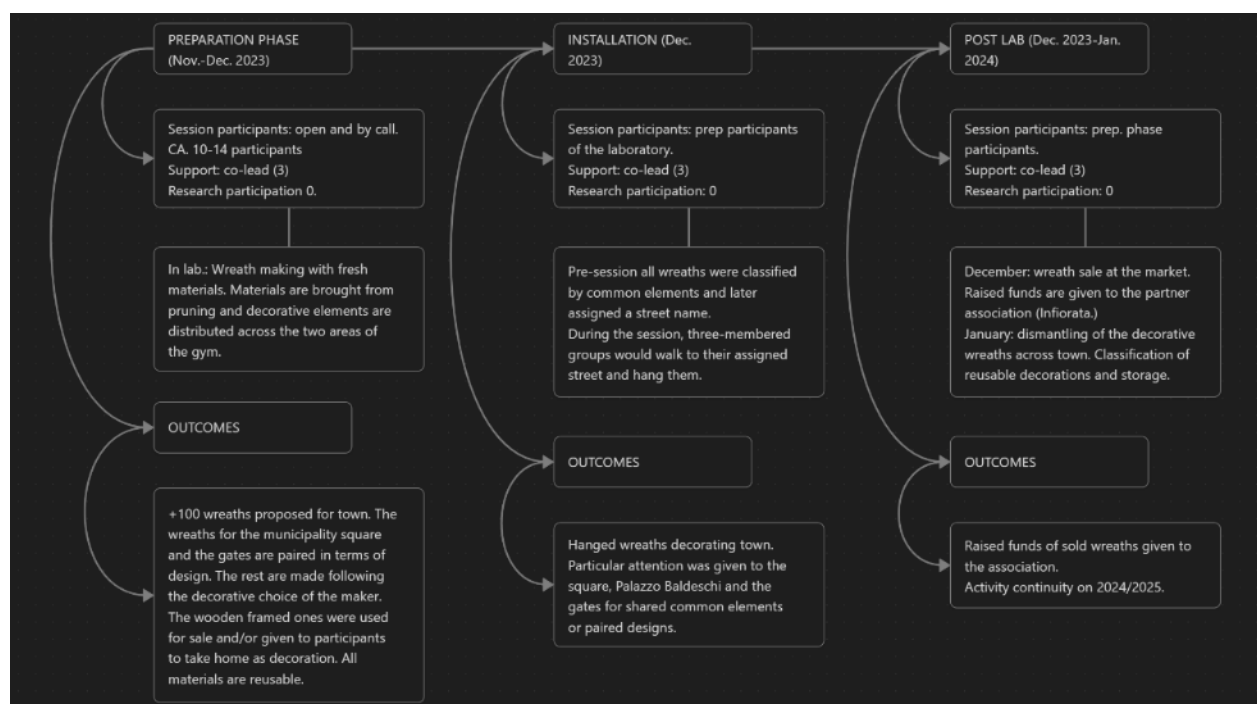


Figure 26: Programming structure of wreath-making during 2023.

The gardening laboratory follows a combined experiential structure to that of the previously described crafting spaces. Practitioners convene at Palazzo Baldeschi's public garden once per week, weather allowing, and work through the upkeep of the flower beds on a volunteer basis.²⁷⁵ While the group is coordinated by Jody Thomas, permanent resident in Paciano from the United States, it does not have a designated experienced gardener figure that guides the practitioner's participation within any give sessions by providing more technical knowledge. Matter of fact, Jody is the first to admit that her expertise in plant upkeep is limited, which has meant deferring to more experienced members the leadership on the tasks that require more in-depth gardening knowledge. Consequently, the shared technical and skill knowledge of the laboratory evolves through the practitioners' involvement with the space, each bringing their personal experience at the disposal of the group's activities.

In this regard, one of the main defining characteristics that comes to describe the individual experience of working on the public gardens is volunteering. The laboratory group is primarily comprised of non-Italian residents from Paciano and adjacent towns that have either permanently retired from work or are remote workers with the time availability for participating. As Jody states, participation evolves as means for collaborating, symbolically, to daily life in town by volunteering one's time to minding a space that is an important feature of the Palace.

[...] stranieri are such a big part of that group, and a lot of stuff here in Paciano, because those of us who came here just have that value. We wanted to be part of these groups and we're retired. We don't have kids. We don't have jobs. We don't have a lot. So, yeah, I've always done it. I like being outside. It's part of my life.²⁷⁶

Contrary to other laboratory experiences in which individual and collaborative crafting practice result in a ready-made object, the central element of this crafting practice is the

²⁷⁵ A synthesized album of the open experiential laboratory photographic documentation is available for consultation in TrasiMemo's website ([www. trasimemo.it/laboratorio-giardinaggio-fotografie/](http://www.trasimemo.it/laboratorio-giardinaggio-fotografie/); accessed in 15.05.2025).

²⁷⁶ Jody Thomas, "Interview Regarding the Gardening and Wreathmaking Experiential Laboratories (TS.GAR.10)," interview by Maria Ordonez, (Paciano, Italia), July 24, 2023, Audio Recording.

upkeep of the space. As such, the outcomes of an individual's experience with the affordances of gardening are centered on its sustained maintenance across the years.

Since the experience in itself is centered on communal gardening, practitioners can join as long as they have gardening tools that are functional for the space's needs. There is no requirement for prior expertise on plant minding or botany for initiating one's involvement with the group. On a daily basis, it follows an established set of basic pruning activities that are applicable throughout the year while integrating season-specific processes along the way, such as soil fertilization. Jody describes the structure of a gardening session as follows:

So, with any garden that's established like that, we have beds and paths and stuff, you get the weeds out and you don't let the roses go rampant and you prune them in the winter and you fertilize. That's basic stuff. So we do.²⁷⁷

By following along to the influence of seasonal changes on the growth patterns of the garden's plants, the laboratory's tasks are a response to both its short-term and long term-upkeep. This can range from varying watering schedules that can accommodate the summer heat as well as the more extensive pruning of the rose bushes in anticipation of their full bloom.

A MET perspective towards gardening reveals an approach in which affordances, while addressing materiality, provide a different kind of feedback in terms of the reciprocity of touch. The applicability of action, enaction, and re-enaction is subjective and circumstantial, as plants do not follow the same malleability and immediate feedback responses to the practitioner's touch. Instead, it requires thinking through a perspective of anticipatory foresight, in which there is an experience that informs how to prune the plant, while still acknowledging there are environmental circumstances that can impact the plant at any given moment.²⁷⁸ Collins argues that, in order to define such depth of knowledge in regards to a given skill, in this case seen as gardening, the figure of the craft practitioner is

²⁷⁷ Thomas, "Interview Regarding the Gardening and Wreathmaking Experiential Laboratories (TS.GAR.10)."

²⁷⁸ Ingold, *Making*, 69–73.

one of that is constantly developing their skill through a *maker-habitus* perspective.²⁷⁹ For instance, all practitioners, while not professionally experienced in the intricacies of groundskeeping, they do tend to their own gardens as part of their daily routine. The built experience from tending to their own spaces becomes effective as *maker-habitus* when the practitioner can “[...] transpose learning and action from one context to another, in the course of which embodied experiential knowledge may be developed or refined.”²⁸⁰ Experiential gardening expands on the consideration of craft as applied knowledge towards a specific setting. The garden is not the usual workshop setting in which a practitioner comes to develop their craft based on tool and material expertise, but one in which the space sets the rhythm and tasks that need to be taken care of. Furthermore, there is an additional sense of responsibility in appropriately maintaining the gardens as they are of public use, which motivates the group’s practitioners towards figuring better upkeep strategies that maintain its present character. This is one of the key characteristics of the *maker-habitus*, as skill is considered as situated on the basis of its adaptability to learning and applying experiential knowledge to an everchanging situation.²⁸¹

These considerations have a direct impact on how the individual explores the affordances of gardening by choosing their task for the day as well as how often they participate throughout the year. The correspondences between the individual, the setting and the group configures a relational system in which progress is not measured by mastery, but by consistency. For example, a practitioner can just follow through with weeding out the paths every session because it is the task they prefer doing. Consistent execution of their task during every session will ultimately result in less intensive upkeep throughout the year, allowing the group to better manage the area long-term. An additional consideration pertaining to individual participation and its affordances comes from the physicality of the

²⁷⁹ Collins, “A Sustainable Future in the Making? The Maker Movement, the Maker-Habitus and Sustainability,” 176–80.

²⁸⁰ Collins, “A Sustainable Future in the Making? The Maker Movement, the Maker-Habitus and Sustainability,” 176.

²⁸¹ Rebecca Prentice, “Knowledge, Skill, and the Inculcation of the Anthropologist: Reflections on Learning to Sew in the Field,” *Anthropology of Work Review* 29, no. 3 (2008): 54–61, <https://doi.org/10.1111/j.1548-1417.2008.00020.x>.

practitioner. As previously stated, a substantial part of the participants of TrasiMemo's experiential laboratories during weekdays are older adults of retirement age. Gardening is a physically tolling activity, particularly during the weeks that follow late spring and summer, as the combination of weather and upkeep tasks makes these sessions harder. In turn, this has an impact on how practitioners integrate accommodations that can allow comfortable participation. From a quotidian standpoint, people bring with them stools and kneepads that can help with posture while working through their tasks. Meanwhile, from a seasonal perspective, the group coordinates and reorganizes scheduling hours to account for better weather conditions while taking into consideration each practitioner's personal obligations.



Figure 27: View of Palazzo Baldeschi's garden in summer (31.08.2023).

Simultaneous to the development of the gardening laboratory, the Christmas's wreathmaking laboratory is one of the seasonal activities coordinated by Jody Thomas and various members of the gardening group, with a yearly open call to all interested practitioners from town to participate. The purpose is to create wreaths to decorate town

with eight big pieces (ca. ø60 cm) that are distributed as a set of two per each of the town's gates and the main square, followed by doing as many small (ca. ø30 cm) ones as the resources allow to do so. The foliage used for making them is provided by anyone who wants to bring the greenery from their personal gardens and fields. As winter comes, people who are in process of preparing their fields for the winter bring what they have cut, and practitioners make use of them for creating each garland. The frame from which the garland is structured around can be made from wood or metal, with both being reusable regardless of the material they're done with. For decorating the garlands, a assortment repository of decorative objects and ribbons from past editions is available. The 2023 edition saw approximately 110 handcrafted garlands for decorating the Old Town.

Wreath crafting, from an sequential structure perspective, entails making a series of small bouquets with the foliage available that are later secured to the frame using a thin metal wire that ties them together. In terms of foliage, since the workshop depends on what people bring, that can mean varying amounts of specific types of foliage availability throughout the session and between sessions.²⁸² The current selection of desired foliage for crafting is a result of observing material affordances through experimentation with each plant's properties and potential uses. Given that Jody's foliage knowledge for wreathmaking was not applicable to Paciano, as it came from her life in the United States, the first year of the laboratory sessions oversaw an experimental phase of identifying which local grown plants could best adapt to the wreath form and the environmental conditions they would withstand once completed. She credits Pier Angela Matzeu, Paciano resident and founding practitioner of the crafting laboratory, with helping identify which foliage could work best and coordinating the group on matters pertaining to foliage and ornaments availability. This has meant that design and crafting decisions are made in direct response to the material readiness of each session, with varying amounts of each type of foliage determining the crafted outcomes of the day.

²⁸² See Figure 28: Wreathmaking laboratory. Winter 2023 Crafting Process (25.11.2023)

Due to the seasonal imperative for its development, engaging with the skillset required for crafting is determined by a limited number of sessions in which the sequential structure central to object making is mostly learned by sight. Similarly to the drawing laboratory, wreathmaking requires an autonomous approach to crafting in which there is no leading figure that introduces and guides the newcomer practitioner through the object-making sequence. This positions the practitioner in an instance of un-interrupted motor-based interpretation that requires a knowing-in-action approach to develop sensorimotor fluency by working through immediate memory and, later, working memory.²⁸³ This means that the newcomer practitioner is expected to learn by observing what fellow crafters are doing, particularly those more experienced in the craft, and mimic the movement sequence required for securing the foliage bouquets to the frame. Even though practitioners can advise on how to better accomplish the task at hand with oral and visual cues that contextualizes each step, notions such as wire tension, foliage fullness, and frame coverage can only be fully learnt by repetition, emphasizing the path-dependency intrinsic to the crafting experience.

Similarly to the main gardening laboratory, individual participation and progress in the wreathmaking group does not focus exclusively on craft mastery, as it is the notion of collaborative practice that is prioritized by practitioners. The wreathmaking laboratory is part of a series of seasonal activities meant to welcome the Christmas festivities in town through creating decorative objects that would be placed across Paciano's Old Town. Consequently, individual participation is often seen as a way of contributing towards life in town through joint initiatives. For example, when asked about what motivates repeated participation in multiple collaborative practice instances, including wreathmaking, Maria Grazia emphasizes the importance of active involvement as an integral element to enriching daily life.

²⁸³ Schön, *The Reflective Practitioner*; Marte Sørenbø Gulliksen, "Embodied Making, Creative Cognition and Memory," *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 9, no. 1 (2016), <https://doi.org/10.7577/formakademisk.1487>.

E poi, è bello che la maggior parte delle persone, più che altro, lo fanno...sono volontari e quindi vogliono trasmettere le loro conoscenze agli altri. E così c'è un'evoluzione. Se tu non trasmetti niente di quello che sai a nessuno, le cose muoiono con il tempo. O perché smetti di farle o perché non c'è più chi le fa. Invece così rendono anche il paese in cui...in cui vivo, lo rendono vivo. Il paese in cui viviamo è reso vivo dalle persone che sono attive.²⁸⁴

Gardening and wreathmaking highlight the role of collaborative practice within the experiential laboratory setting, whether through garden upkeep or seasonal object-making, as an integral contribution to life in town. Both experiential laboratories are intrinsically site-specific and bound to its surroundings, as it relies specifically on the places it develops and the local availability of the materials required. Thus, crafting can also be understood as an open dialogue in shared responsibility minding of a public space through the contribution of personal expertise towards the completion of the collaborative craftsmanship projects.

²⁸⁴ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

WREATHMAKING LABORATORY

Winter 2023: Crafting Process



Step 1 (25.11.2023)

Making small bouquets with the available foliage for the day.



Step 2 (25.11.2023)

Secure the foliage using the metal wire looped in the wooden handles observed on the sides of the wreath.



Step 3 (25.11.2023)

Decorate the finished wreaths using the available decorative elements of the laboratory. Most elements get recycled every year.

Figure 28: Wreathmaking Laboratory. Winter 2023: Craft Process.

8.3. Towards seeing as sharing

While the description of each of the documented laboratory settings presents the individual path of the practitioner within the setting of each workshop, a common factor that significantly defines the experiential setting comes from the group's primary composition. As previously stated, TrasiMemo's laboratories and events are open to all interested participants, yet its primary audience on a daily basis are women, most of whom are stay at home mothers, caregivers or adults of retirement age. Likewise, the current roster of laboratory leads is comprised by women of similar age range and responsibilities to that of their fellow practitioners. Having argued that this group configuration directly influences the delimitation of the workshop setting in regards to time disposition and programming flexibility, it also has a marked impact onto *how* the act of crafting is a direct reflection of such conditions.

Exploring crafting affordances and its limits unveils two intrinsic aspects that are intrinsic to TrasiMemo's experiential setting. First, the open dynamic of the experiential workshop space allows all practitioners to take into consideration each person's processes as learning cues from which to expand their own skillset. This leads to the second critical aspect, namely, the communicational intentionality with which knowledge is shared between experienced practitioners and those who begin their crafting journey. The capacity of learning how to consistently execute each step involved in the crafting process is "simultaneously social and intimately embodied", prioritizing how the laboratory's social space has a direct impact on both the object-making outcomes and the regularity with which practitioners will engage with the experiential setting.²⁸⁵ "To view learning processes as on-going, rooted in practical engagement, steps away from ideas of seeing skills as innate properties of an individual or group. It recognises people's lived everyday experiences within

²⁸⁵ Rebecca Prentice, "Feeling a Way Through: Affective Problem Solving in Dressmaking," in *Craftwork as Problem Solving: Ethnographic Studies of Design and Making*, Ashgate, ed. Trevor Marchand (Ashgate, 2016), 177; Jamie Cross, "Technological Intimacy: Re-Engaging with Gender and Technology in the Global Factory," *Ethnography* 13, no. 2 (2012): 137, <https://doi.org/10.1177/1466138111410621>.

the ever-changing world."²⁸⁶ In this regard, it contextualizes how continuous participation and collaborative initiatives have come to configure a space in which active participation in Paciano's public realm develops through crafting.

The role of gender within craft learning settings expands on how seeing and doing are conditioned by the social context in which skill acquisition takes place. For instance, Marchand's practice-led ethnographic work with male minaret builders in Yemen and mud workers in Mali argues that the crafter's body is neither ahistorical nor atemporal. As novices undergo physical and mental distress during the process of learning their trade, he argues that "[...] the 'knowing body' is socialised and gendered and it continues to learn, strategise and change over time."²⁸⁷ Likewise, Herzfeld's work with Cretan craftsmen states that, through the unwillingness to openly demonstrate how the sequential structure of their crafting specialty develops, master artisans are preparing their apprentices on what to expect from the social setting and existing hierarchical relationships in which they will work.²⁸⁸ Meanwhile, Prentice's experience with female dressmakers in Trinidad expands on the prioritization of developing affective management skills which are comprised by social, technical, economic, and embodied imperatives. Affective management is defined as "a means of enhancing the dressmaker's status and managing the client's expectations", through an expanded view of the process of garment construction as one that encompasses both the cognitive problem-solving process of the craftswoman and the social considerations that influence how she interprets a client's request.²⁸⁹ In regards to non-professionalizing learning settings, Gustafsson's practice-led ethnographic work on Lulesámi garment-making apprenticeship emphasizes women-led crafting as an ongoing dialogue for "acquiring certain social skills and virtues for creating and strengthening personal and communal well-being".²⁹⁰ She argues that learning the *gáppte* crafting process

²⁸⁶ Gustafsson, "Working Towards 'A Production of Well-Being,'" 158.

²⁸⁷ Marchand, "MUSCLES, MORALS AND MIND," 256.

²⁸⁸ Herzfeld, *The Body Impolitic*.

²⁸⁹ Prentice, "Feeling a Way Through: Affective Problem Solving in Dressmaking."

²⁹⁰ Gustafsson, "Working Towards 'A Production of Well-Being,'" 204.

initiates a dialogue between novices and master practitioners that is later expanded towards the way with which life in town develops to accompany it.

Consequently, the act of seeing and doing, particularly within the laboratory setting, is decisively shaped by who partakes in it and how they position their role within each session. On this basis, Lähdesmäki et al. argue that gender functions as an analytical framework that can provide insight into intersectional dimensions of heritage related to but not exclusive to identity, such as how having a primary audience of adult women can influence the way with which skill acquisition develops during the laboratory session.²⁹¹ TrasiMemo's experiential setting proposes an open approach towards *seeing as sharing*, in which the hierarchical difference and distance between newcomer and experienced practitioners can vary depending on the project at hand. While Monica, Solidea, and Jody are, for all intents and purposes, the laboratory leads and a reference point for organizing the laboratory sessions, there is an internal process within each group in which every practitioner's experience and prior knowledge is recognized as a relevant contribution towards project completion, especially during collaborative practice initiatives. This, in turn, leads towards a open, diachronic situation in which the practitioners are encouraged to share what they know, observe fellow crafters' work as reference points from which to develop their practice, and incorporate what they see and *feel* in other collaborative spaces into their present crafting session.

8.3.1. *Learning how to see*

When one walks into any of the workshop setting of Palazzo Baldeschi, the first thing that becomes evident is the spatial distribution of the crafting area. All laboratory spaces associated with object-making position the working area in the center of the room which, depending on the dimensions of the space, often means having one shared table between all practitioners present at the time. At every stage of the crafting session, the practitioner is

²⁹¹ Lähdesmäki et al., *Creating and Governing Cultural Heritage in the European Union*, 217–19.

both aware of their own project and what others are doing, including the use of shared tools and materials as required. At first glance, it is slightly overwhelming to immediately head to the shared table and start crafting, particularly during the first sessions as a novice to the laboratory and as one comes to meet the crafting group. Since the possibility to join a laboratory is always open and does not require prior experience, the shared table means interacting with practitioners with varying degrees of expertise at any given time. As one comes to progressively learn who is more experienced on a certain task than others, collaboration starts to branch from following solely the guidance of the laboratory's lead towards incorporating other practitioner's knowledge into the making process.



Figure 29: Weaving loom set up. Regina is passing through the peinetta (comb) each of the orditi (warp) with the help of Monica. (25.05.2023)

In this regard, one of the main skills that one grows into through active practice is how to observe and integrate what practitioners are doing. Both Grasseni and Gustafsson argue that seeing is a skill the practitioner cultivates on the basis of the activities in which they

participate.²⁹² The person progressively learns how to position themselves within the workshop in order to get the best possible view of other crafter sequential processes with the material to later integrate into their present project as well as transversally towards other spaces. Given it is a skillset to be cultivated by interacting with other practitioners, it emphasizes identifying the newcomer crafter as a novice of the laboratory's social space in spite of prior personal technical experience, as no two crafting groups are the same. However, as the dimension of leisure craft practice is based on the P-A-P relational dynamic, secrecy is not conducive towards collaborative practice within the experiential laboratory because it severs the potential of being an experienced skilled crafter in one technique and a novice in another. Gustafsson considers that one of the main characteristics of women's crafting spaces is how seeing other practitioner's work is encouraged to introduce less experienced crafters to the intricacies of the task at hand.²⁹³ Thus, one of the main elements of growing into TrasiMemo's experiential crafting practice is allowing fellow practitioners to participate in one's project-making process. It can be by observing how someone's body interacts through a specific sequential structure of tasks with the material at hand, integrating advice on how to best complete the task at hand, or by pointing out any potential mistakes and how to solve them.

During the first two months of Phase I of fieldwork at Paciano, my time at TrasiMemo was spent almost exclusively watching the crafting process and talking with the women who participated in each laboratory session. With Italian not being my native language, there was a moment during the early stage where, in order to understand and position any potential crafting practice, there was a need to first identify and integrate basic terminology. Spaces such as ceramics and drawing were tendentially more familiar from a technical perspective as I am a practitioner with experience in both prior to the fieldwork. However, there was still a need to identify the common terminology in Italian of each setting to properly engage with the craft as a site specific practice. Meanwhile, for spaces in which I was a complete novice,

²⁹² Gustafsson, "Working Towards 'A Production of Well-Being'"; Cristina Grasseni, "Skilled Vision. An Apprenticeship in Breeding Aesthetics," *Social Anthropology* 12, no. 1 (2004): 41–55, <https://doi.org/10.1017/S0964028204000035>.

²⁹³ Gustafsson, "Working Towards 'A Production of Well-Being,'" 143.

such as weaving and gardening, I was profoundly lost in regards to simple terminology and basic tasks. Terms such as *trama* (weft), *ordito* (warp), and *nodo del tessitore* did not properly become tangible until some form of introductory crafting took place and, in order to do so, it requires establishing a correspondence with the material to begin the process of identifying its affordances.²⁹⁴ By late February, Monica placed four baskets in front of me filled with multiple types of balls of yarn and tasked me with classifying them by sight and feel. Since mistakes were clearly meant to happen, the laboratory practitioners from that session would come look at the baskets and point out where I had missed the mark whenever they were taking a break from their craft. What I later learnt from each practitioner's rapport with fiber identification is that everyone has the one sense they favor above others for identifying the type of fibers. Monica does so by touch and introduces most people to developing said skill based on it. Others favor identification by smell, in which they burn a small piece of fiber and, based on how it smells and burns, recognize the fiber type.

With sustained practice, the openness with which task engagement develops, expands towards tool experimentation and the integration of the social dimension of craft as a motivation for continued participation. To this extent, the each of the Open Laboratories' on ceramics and textiles was crucial for centering newcomers' practice within a relational crafting setting by providing collaborative project-making as the starting point for laboratory participation. This introduction establishes the first rapport with the structure of the craft circle if the practitioner is a newcomer to both the workshop and the relational space of the laboratory. Though there is no precise definition nor structure for what the craft circle is, it is relevant for what it means in regards to female crafting, as it is amongst the longest standing forms of organizational space women have had.²⁹⁵ Its relevance, as argued by Jefferies, comes from defining craft practice as "a way of socializing and connecting to other people and to both social and physical environments" through the subjectivity of its knowers.²⁹⁶ The

²⁹⁴ Ingold, *Making*; Groth et al., "Making Sense. What Can We Learn from Experts of Tactile Knowledge?"

²⁹⁵ Shiner, *La Invención Del Arte*; Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage."

²⁹⁶ Janis Jefferies, "Crocheted Strategies: Women Crafting Their Own Communities," *TEXTILE* 14, no. 1 (2016): 14–35, <https://doi.org/10.1080/14759756.2016.1142788>.

social couplings and relationships between practitioners that arise during the making process become extended conversations that are materialized in the resulting crafted objects by considering them as conversational vessels.²⁹⁷ Individual project-making during the regular programmed laboratory sessions favors a personal approach to affordances and technique, tailoring the experience towards present skillset range and interest. There is a rapport and sharedness between practitioners as users of the workshop space, but it is not synchronic since every person has their own task in mind. Meanwhile, the Open Laboratories sessions meant observing the same sequential structure for crafting an object as executed by all practitioners convened at the workings space and seeking to simultaneously interpret it and integrate what they were observing as they were doing the task at hand. Even though there is an advantage in terms of prior acquaintance, as most women knew each other as they live in Paciano and the surrounding towns, each person's lived experiences with a material's affordances has an impact on how they integrate the observations of how fellow practitioners work. Practitioners with more experience on certain materials can tendentially excel in a task faster or require less support from the laboratory lead than others whose experience is more reduced.

As illustrated in the textile crafting section, the limitations in tool availability meant coordinating who would be weaving and who would be supporting the weavers' practice by preparing the naveta. This coupling illustrated how relational crafting accounts for extended forms of dialogue through both crafters' direct collaborative approach to addressing the same subset of correspondences involved in completing a shared project. Yet, there is an additional parallel conversation actively developing between the weavers. As each practitioner was integrating the motions required for weaving, they were observing how their fellow practitioners were adjusting their body in order to accommodate the task at hand. While there is an oral element involved as part of learning how to go complete each step of the craft, in which questions and comments will be answered amongst practitioners, this parallel conversation operates primarily through the non-verbal rapport between

²⁹⁷ Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context* (Duke University Press, 2011), 8–17.

sensorimotor couplings.²⁹⁸ As we adjust our body as needed and observed by what other practitioners are doing, we engage with the group's crafting through participatory sensemaking. This knowing-in action process sets the pace and the context in which the reciprocity of touch modulates the rhythm of the craft group.²⁹⁹ The repetitive motions of weaving are particularly illustrative of this matter in terms of the multiplicity of sensorimotor couplings. Since every weaver has to engage with the same motion of one warp up, one down to complete their project, it establishes a sustained rhythm and pace for task completion among all practitioners, in which people would integrate what they were observing and learning through it. While Monica, as the laboratory leading crafter, and Paola, as the more experienced practitioner, would alternate between newcomer practitioners to help with any mistakes or questions, they were not actively enacting a tutorial on how to weave. Consequently, observance amongst newcomer peers allowed for sustained observation of the crafting process, in which the ongoing repetition surrounding each crafter contextualized the expected outcome.

While the introductory setting and sequential structure of weaving allowed for a more evenly distributed participatory sensemaking experience amongst newcomer practitioners, maiolica glazing presents a different perspective in regards to participatory sensemaking. Since Solidea could not be actively involved in guiding the glazing group every session, as she had to also introduce clay modelling, practitioners relied on a similar structure as to that of the weaving group in which they learnt how to glaze by observing one another. During the sessions in which the group consisted entirely of newcomer practitioners to the skill, this active approach towards seeing would be evenly distributed among all participants up to the extent in which their work was visible, as the support for painting the glazed tile partially covered the hands of the practitioner. Meanwhile, during the sessions in which Daniela participated, who as an experienced ceramist had extensive knowledge of maiolica glazing, the sensorimotor coupling dynamic would be more consistently centered on interpreting

²⁹⁸ Van Dijk, "Making Sense with Things," 190.

²⁹⁹ De Jaegher and Di Paolo, "Participatory Sense-Making"; Trevor H. J. Marchand, "Embodied Cognition and Communication: Studies with British Fine Woodworkers," *Journal of the Royal Anthropological Institute* 16, no. 1 (2010): 104, <https://doi.org/10.1111/j.1467-9655.2010.01612.x>.

how she was layering color and shading her tile design. Even though she explicitly positioned herself as a newcomer practitioner during the open laboratories, her life experience and technical expertise constituted a point of reference through fellow practitioners recognized her process as one that could best contextualize and guide the glazing process. From the perspective of the P-A-P dynamic, while Daniela was a newcomer to the social space of the experiential laboratory, her expertise positions her as the professional in regards to her mastery of the technique, effectively addressing how the role of the amateur within leisure practice is not solely defined by skill.

As practitioners progressively completed the tiles, this type of participatory sensemaking became a source of preoccupation for Solidea for two reasons tied with material affordances. First, glaze hydration is a finicky task that is less intuitive than expected, as there is a water density tolerance limit based on the chemical composition of the colored glaze. When one applies too much water, the glaze reacts during the firing and produces unwanted texturized surfaces that interfere with the uniform appearance of the painted surface as seen in Figure 31. This can also be evidenced by colors that do not appear to blend as planned. Second, the only way in which mistakes in glazing are evidenced is *after* firing. Observation and interpretation from newcomers on how layering is built without explicit communicational advice can lead to a different outcome than expected. Furthermore, since there needs to be several completed projects before turning on the kiln, as it should be properly filled before firing, results from any potential mistakes would only have been evident by session 5 and 10 respectively. While the ultimate result revealed each practitioner's growth into the technique, there were moments in which doubt naturally arose in Solidea during the open laboratory sessions due to the prologued timing intrinsic to ceramic crafting.



Figure 30: Open Laboratories glazing group. Daniela (center) preferred to paint on a flat surface rather than using the wooden supports which rendered visible her glazing process. (05.06.2023)



Figure 31: Examples of painted tiles after firing. The upper left tile shows how overhydration of the glazing surface during painting reacts during the firing, displaying a pitted effect on the surface. (03.07.2023).

Even within the drawing laboratory, where there is no guiding figure in terms of technique and knowledge in the craft, participatory sensemaking is an observable process amongst practitioners. Instead of developing sensorimotor couplings based on skill development, it contextualizes the group's comfort during the crafting session. As previously stated, agency in regards to materialness is observed through all the circumstances that have a tangible impact on the rapport between the individual and the material's affordances.³⁰⁰ For example, during wintertime, practitioners will notice if the room's heater was not providing enough comfort by how each person positioned their body and shifted towards the warmer areas in the room. If it was particularly cold on a given day, the session would finish earlier and the group would leave to warm each other up at the bar over a hot beverage or return home. Similarly, if one practitioner wrapped up their practice earlier than the rest of the group, the rest of the practitioners would begin to transition towards finishing their tasks in order to leave the working session all together.

Since the non-professionalizing setting of TrasiMemo's experiential laboratories prioritizes an open approach towards sharing one's practice, crafting works as a form of non-verbal extended conversation amongst practitioners. As argued by Ingold, "[...] we can tell of what we know through practice and experience, precisely because telling is itself a modality of performance that abhors articulation and specification."³⁰¹ The configuration of the workshop space serves to encourage seeing and actively sharing as means of learning in which the setting is attuned to both individual and communal perspectives of crafting. Participatory sensemaking emphasizes how embodied learning is incrementally integrated by each practitioner and, from which, "an interpretation from the body is constructed".³⁰² Thus, as the knowing body externalizes its personal experience through craft practice, is equally receptive, through the perspective of seeing as means of sharing, to how fellow practitioners interpret and execute each sequential structure pertinent to the project at hand. This correspondence progressively builds up as embodied motor-representations and

³⁰⁰ Nimkulrat, "Material Inspiration"; Nimkulrat and Groth, "Introduction."

³⁰¹ Ingold, *Making*, 109.

³⁰² Marchand, "Embodied Cognition and Communication," 104.

interpretations that, in turn, are conducive to the experiential laboratory group's practice across individual sessions and, cumulatively, through the continuation of collaborative project-making through active practice.

8.3.2. *Trust in the process*

Given the role that personal experience can have within the dynamics of each laboratory group, beyond learning how to see, practitioners must learn how to trust the decision-making of each practitioner. TrasiMemo's experiential laboratories favor the development of collaborative practice and, with the externalization of crafted objects as decorative elements placed within Palazzo Baldeschi and across Paciano, as well as groundskeeping activities, such visibility requires the skill to identify how to best complete a task and to whom to turn for expertise. As by Gulliksen and Groth observe, "[...] experiential knowledge of material properties and affordances are important for a successful ideation process that yields realistic outcomes".³⁰³ This concept, once applied to the physical and social dimension of experiential laboratories, through the processes and materials involved for collaborative project-making, directly shape the ultimate results of each craft-making process. Each group's development of shared skillset awareness through a sustained and consistent rapport amongst crafters should, ideally, enable the open circulation of ideas on the basis of which are the current projects being developed as well as the personal interests of the practitioners in regards to participation. In the case of object-making laboratories, it is signified as trusting the idea for a collaborative project can be meet each practitioner's present skillset. For volunteer-based laboratories, such as gardening, it means trusting that every practitioner is making the best available decision that allows the garden to flourish while maintaining its established presence.

³⁰³ Gulliksen, "Embodied Making, Creative Cognition and Memory"; Groth and Gulliksen, "Scaffolding Visualization and Mental Rotation in Designing and Crafting," 166. "

In this regard, trust is built on the basis of working through how practitioners can respond and incorporate to the group's social setting and progressively embody the required motions and decision-making processes that can lead towards task completion. From the perspective of skill and expertise, it requires addressing the notion of *maker-habitus* from what experiential knowledge represents within the relational sphere of crafting. As Jefferies argues the basis of the craft circle are the interactions built through the subjectivities of its knowers, Adamson's definition of craft addresses this dimension through the challenge of taking a problem into one's hand and thinking it through repeatedly.³⁰⁴ Mistakes and conflict are naturally bound to happen and, as such, require a participatory strategy for figuring how to best work through them, one that fosters reflecting how to best address and resolve each problem through active participation. To this extent, the individual process of testing the limits of material affordances is externalized and, as the conversation evolves through practice, so does how problem solving works as a site-specific response.

Gardening is one of the laboratory settings in which trust evolves on the basis of who asks to take on a certain task, as having the confidence to initiate a specific action implies a degree of previous experience in proposing such a solution. As a public space available to all the residents of the territory and actively used for hosting open events, the garden's groundskeeping focuses on maintaining the current look of the flower beds while allowing each plant to grow as well as possible. The notion of the *maker-habitus* emerges through the solutions proposed as evidence of the long-term rapport between the practitioner and the material at hand. Collins argues that experience contextualizes how affordances are perceived and acted in order to bring to fruition an outcome the practitioner anticipates on the basis of expertise.³⁰⁵ Consequently, there is a varying degree of personal experience that can foster task autonomy and independent decision-making in how to prune and water each of the flower beds depending on the season. Decisions that dramatically alter the general look of the garden in preparation for spring and summer blooming heighten the responsibility

³⁰⁴ Jefferies, "Crocheted Strategies"; Glenn Adamson, *Thinking through Craft* (Bloomsbury Visual Arts, 2018), 168.

³⁰⁵ Collins, "A Sustainable Future in the Making? The Maker Movement, the Maker-Habitus and Sustainability," 178–79.

placed upon the laboratory leads, as they are the public-facing representatives of the group's decision-making and applied knowledge. In this regard, the responsibility of any substantial changes falls on Jody, as she is the laboratory lead who coordinates the gardening activities, even though she explicitly acknowledges that she is the most experienced gardener within the group.

One of the first major trims in the ten years of activity of the group involved the lavender bushes and the practitioner who proposed the action was Geoffrey Pearson, long-term member of the gardening group with extensive experience in gardening. Together with his wife, Judith Pearson, he had arrived to Paciano prior to the establishment of TrasiMemo and, as part of tending to their property, had been consistently learning and developing his skill knowledge of best practices for plant care specific to the area. His situated experience, combined with a lifelong interest in plants, could account for informed decision-making as an experienced member of the laboratory. As he came to propose the lavender trim, the responsibility on how it would be later accepted befell on Jody, which brought forward the argument of trusting a fellow practitioner.

Geoffrey Pearson: I think Jody had just come to Paciano and, so, we got involved in the garden. I've done quite a bit of working gardens and Jody was sort of in charge of this. I remember trimming back some of the lavender.

Judith Pearson: She went mad.

Geoffrey: And, there's no point in having lavender that's sort of like this, all over the paths. So, I cut it right back to it. "My gosh! He killed it!" [Jody's response]. I said, "no, it'll be fine". She was horrified that I'd cut away all the lavender, but I'd cut it right back. Anyway, it came back beautifully and she said, "you were right, you were right. I was very worried". I said, "no, you were fine". And now, of course, what I suggested they do is take out the old lavender and put new lavender in there so that'll last a lot longer and it'll be a lot nicer. So they've improved the garden massively from what it was...and I think that's great, you know.³⁰⁶

³⁰⁶ Geoffrey Pearson and Judith Pearson, "Interview Regarding Participation in Gardening and Infiorata (PC.FIO.11)," interview by Maria Ordonez, (Paciano, Italia), May 25, 2023, Audio Recording.

Though the first major lavender trim situation preceded my time in Paciano, Geoffrey and Jody's response to the decision-making process is important for contextualizing how the *maker-habitus*, while fundamental for positioning experienced knowledge as part of the ways in which experiential crafting resists rigid hierarchical structures, does not imply immediate acceptance of the decision's outcome. At the laboratory level, it becomes a matter of responsibility regarding who will receive the feedback, for which it falls on Jody as laboratory lead. While anticipatory foresight is a skill to be cultivated through repeated practice and the notion of *maker-habitus* advocates for skill development through engagement with more than one practice space, a public garden is a place with reduced potential for experimenting with skills that have not been yet demonstrated for substantial tasks. The rapport between Geoffrey, Jody, and TrasiMemo's early development as an experiential laboratory space illustrates how trust was still being established between the laboratory lead who coordinates the activity and the experienced practitioner who can propose an informed decision within the budding dynamic of the ecomuseum project.

On a macro-scale, the decision addresses one of the particularities of the gardening laboratory: its practitioners. Most of the practitioners are permanent residents who have moved from the Global North to Paciano as part of their retirement plans, indicative of International Retirement Migration (IRM), or are living in the Trasimeno Lake area as remote workers.³⁰⁷ This type of mobility has been addressed as being a major factor for the *gentrificazione della campagna* which thrives on the notion of an essentialist, rural idyllic view of living in rural contexts in the European Mediterranean area.³⁰⁸ Within the Italian

³⁰⁷ Russell King, "International Retirement Migration: Who, Where, When and Why?," in *Handbook of Human Mobility and Migration*, ed. Ettore Recchi and Mirna Safi (Edward Elgar Publishing, 2024), <https://www.elgaronline.com/view/book/9781839105784/9781839105784.xml>; Esma Betül Savaş et al., "Migrating to a New Country in Late Life: A Review of the Literature on International Retirement Migration," *Demographic Research* 48 (February 2023): 233–70, <https://doi.org/10.4054/DemRes.2023.48.9>.

³⁰⁸ Allan M. Williams et al., "A Place in the Sun: International Retirement Migration from Northern to Southern Europe," *European Urban and Regional Studies* 4, no. 2 (1997): 115–34, <https://doi.org/10.1177/096977649700400202>; Meloni, "La Gentrificazione Della Campagna Nella Toscana Meridionale: L'invenzione Del Chiantishire"; Pietro Meloni and Valentina Lusini, "Ruralità Immaginate. La Campagna Toscana Contemporanea Tra Globalizzazione, Gentrification e Mercificazione," *Tracce Urbane. Rivista Italiana Transdisciplinare Di Studi Urbani*, June 30, 2024, V. 11 N. 15 (2024): Riconfigurazioni dell'urbano. Pratiche inedite di un abitare territoriale, <https://doi.org/10.13133/2532-6562/18661>.

context, Marchesini's statement on the difficulty of translating the word *paese* is illustrative of the complexity that is part of daily life in a rural town such as Paciano, especially for the "residente esogeno" for whom Italian is not their first language.³⁰⁹ Though it would be equally essentialist to describe the gardening group practitioners as active participants in the reproduction of the rural idyll, the pruning of the lavender plants done during Phase I of fieldwork research (2023) illustrates how the interconnectedness between experiential laboratories can provide a more horizontal decision-making process for groundskeeping. Gardening activities began in late February – early March with the weeding of the flower beds and the pruning of the stems to aid the plant in its growth. By the time late spring came, Monica's Open Laboratory project required lavender for crafting the *fiaschette*, for which the stems with flowers needed to be freshly cut in order to weave with the ribbons. Accordingly, the decision was that the gardening group would tend to the bushes' growth while the textile laboratory practitioners cut the lavender stems as needed for making the *fiaschette*. Once the summer heat was drying the lavender blooms, Jody coordinated with Monica for a final pruning in which the gardening group cuts the remaining stems and leaves them in the textile workshop for drying, as the blooms are used by the laboratory practitioners for crafting perfumed pillows and textile accessories. Monica's *maker-habitus* regarding the extended use of lavender informs the perception of the plant's material affordances for working through craft and, in doing so, accounts for an open approach to decision-making that shapes the experienced gardeners' process of tending to the garden.

³⁰⁹ Marchesini and Parbuono, *TrasiMemo at home*, 24–29; Meloni, "La Gentrificazione Della Campagna Nella Toscana Meridionale: L'invenzione Del Chiantishire."



Figure 32: Late winter preparation of the garden. Jody is seen weeding the area near the lavender (center right) and the roses (center left) situated by the entry area of Palazzo Baldeschi's garden (03.03.2023)

Within object-making laboratory practice, trust is developed on the basis of the actively favoring shared practice. While the materialness of some craft practices allow for at-home extended project execution, others work exclusively within the laboratory's bounds making the individual process of perceiving material affordances intrinsically social.³¹⁰ As such, sustained participation in laboratory crafting expands on how a combination of these factors ultimately defines why shared practice is preferred. When asked which is the reason for favoring to be an active part of the laboratory, Antonella and Maria Grazia responded that the confluence of making and sharing between practitioners is a factor for returning:

Maria Grazia: Sì, un momento di condivisione, di... perché caratterialmente abbiamo delle similitudini, delle cose che ci accomunano. Almeno io penso che per me è così.

MCOA: Quindi non è necessariamente tanto fare l'oggetto e più il momento del ritrovarsi.

³¹⁰ Nimkulrat, "Material Inspiration"; Árni Már Einarsson, "Crafting, Connecting, and Commoning in Everyday Maker Projects," *International Journal of Human-Computer Studies* 156 (December 2021): 11, <https://doi.org/10.1016/j.ijhcs.2021.102715>.

Antonella: Sì.

Maria Grazia: Sì, ritrovarsi e poi c'è anche fare l'oggetto. In realtà perché, comunque, devi concretizzare anche la cosa. Abbiamo bisogno anche di, non solo di ragionare, ma anche di creare, no?³¹¹

In analyzing leisure craft through the perspective of material affordances, the dimension of *feeling how* is not confined solely to skill acquisition, as it becomes the guiding principle from which experiential crafting is understood as a situated form of active participation. The MET framework of action, enaction, and re-enaction for working through the material in the process of object-making is akin to how sustained participation in the laboratorial space and TrasiMemo as an ecomuseum project develops. There is action in proposing a collaborative project, enaction in the process through which the process is executed by practitioners, and re-enaction in choosing to return to the laboratory to apply the acquired skillset in the new iteration of a personal or collaborative project. If our process of crafting is modelled by the dialogue with the material, so is the process of laboratory practice and, by extension, one of the motivations behind craft-making objects that are meant to be part of the public spaces of Paciano. The craft circle, addressed within TrasiMemo as the experiential laboratory, is inherently organizational because, as the material modulates conversation, craft-making does not necessarily need to be considered solely as conducive to personal practice.

Participatory sensemaking within collaborative practice requires positioning both personal knowledge and doubts as starting points that can enhance project completion. While prior acquaintance can ease the way into early participation, sustained experiential crafting reintroduces people as fellow practitioners from whom one can learn and to whom one could guide. Knott argues that analyzing the work of the amateur crafter is less about criticizing the quality, as it is more important to consider “the alternative temporal experiences that arise in the course of making.”³¹² Skill acquisition is not free from tension, as collaborative practice evidences a practitioner’s evolving rapport with the material and the people who are part of the group. However, the non-professionalizing aspect of the

³¹¹ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

³¹² Knott, *Amateur Craft*, 91.

crafting laboratories, coupled with the possibility of each practitioner to choose which projects to pursue, allows for the discontinuation of practice to take place while not precluding them from returning to the laboratory in a later moment. For instance, the trust given to weaving practitioners to take the small looms home and bring them back incentivizes returning on the basis of doing and experimenting with the craft at their own pace. There are steps that require additional help, such as mounting the warp for achieving proper tension, but weaving can be done alone and practitioners make use of that chance as a follow up to each laboratory session. Clay modelling is an exercise in trusting that human-led variables that can affect the drying process have been accounted for by all practitioners, both experienced and novices.³¹³ If mistakes were done during the crafting period that can impact its drying, there is a chance that the piece will crack and, depending on the form, explode during the firing and impact other adjacent pieces. As such, it emphasizes how participatory sensemaking contextualizes and disseminates shared approaches to crafting as well as how to fix mistakes during the modelling period.

In learning how to trust the process and those involved in its decision-making, it becomes evident that the laboratory group setting emphasizes on communal knowledge and collaborative approaches towards problem solving. In recognizing that the standard for knowing is built on the basis of experience, the subjectivity of each practitioner is intrinsically tied to how one comes to grow into a skill within the experiential laboratory, situating craft learning as an ongoing dialogue beyond the sequential structures of craft-making.³¹⁴ No practitioner, whether newcomer or experienced, arrives as an empty vessel to the laboratory group(s) they participate in, as there is a life that contextualizes the decision to partake in such activity. As one chooses which activities they wish to follow, such subjectivities arise in the form of personal interests, acquaintances with practitioners, and prior knowledge as factors taken into consideration for making such choice. In turn, it means

³¹³ Groth, "Making Sense Through Hands"; Malafouris and Koukouti, "Where the Touching Is Touched."

³¹⁴ Joyce Starr Johnson and Laurel E. Wilson, "'It Says You Really Care': Motivational Factors of Contemporary Female Handcrafters," *Clothing and Textiles Research Journal* 23, no. 2 (2005): 115–30, <https://doi.org/10.1177/0887302X0502300205>; Jefferies, "Crocheted Strategies," 25; Stebbins, "'Amateur' and 'Hobbyist' as Concepts for the Study of Leisure Problems."

trusting that the open setting in which we engage in experiential crafting will be receptive of each practitioner's skills and its development, while extending the same level of care and receptivity to fellow practitioners in return.

9. The gendered pleasures of the craft

When situating the crafting practices of TrasiMemo on a territory scale, the gender element emerges in relation to how the material affordances and laboratory spaces of craft are contextualized outside of the workshop setting. While the laboratories are open to active participation from any practitioner interested in taking on the task, the interpolation of how tradition regarding the materials used for crafting is argued shows how certain skills and spaces are configured around a gendered primary audience of women. To this extent, this chapter seeks to contextualize how gender comes to shape the crafting audience, as a reflection of the territory and time as well as that personal experience. Crafting and its affordances work through a guided rediscovery in which the knowing body represents a confluence of both aspects. “La relazione con il tempo è non solo nel fluire di un tempo «situato» nel prender forma dell’oggetto, ma anche di un tempo sociale e sovra-individuale, nonché di un tempo biografico in cui il saper fare viene custodito in una storia di vita”.³¹⁵ Consequently, the nuances represented in experiential crafting expands on who is a part of the subjectivity involved in its knowledge as a site-specific practice. In the case of TrasiMemo’s experiential laboratories, with both its lead crafters and primary audience being women, crafting develops through a perspective of that merges interest, time availability and lifestyle compatibility for its continuity. Female crafting permeates all aspects of daily life beyond the workshop setting, often extending to the home space, blurring the division between work, and living spaces. To this extent, the laboratory represents a rich context for observing how the positioning of craft is shown through gendered practice.

9.1. Relational time and practice

Crafting, in relation to time, expands on how the availability of an allotted moment of the day for practice and skill development responds to both the social and situated

³¹⁵ Gherardi, *L’arte di saper fare, Donne artigiane e creatività pratica*.

circumstances in which it develops. Though the prioritization of crafting time is not obligatory for skill acquisition, as TrasiMemo's experiential laboratory's purpose is relational rather than professionalizing, that does not imply the full participatory availability of each practitioner is a given. While most practitioners agree that crafting is an integral part of their weekly routine, it tends to develop on the outskirts of other responsibilities or at a stage in life that can better encompass it. Work, household duties, caregiving are amongst the main reasons that can influence a practitioner's presence in the laboratory, especially given the primary audience that attends each laboratory space. Thus, when observing crafting as a lifelong learning process, different experiences and life stages signal how the practitioner's time management responds and adapts to such demands as seen by either continuing or discontinuing their craft as a response. This is particularly relevant amongst practitioners of retirement age, for whom their anecdotal experience with personal practice shifts emerges as part of the relational setting of the laboratory space.

The experiences of women in allocating both time and space for crafting illustrates how skill acquisition develops through fragmented time. The expectations placed on women regarding affective work and caregiving on top of their work responsibilities does not follow a linear routine in which there is a specific delimitation of both time and space for tending to each task.³¹⁶ Instead, time is managed through sequential coordination, in which task management is completed through prioritization and coordination of multiple activities taking place at once.³¹⁷ When placing experiential crafting as part of women's leisure, fragmented time is understood through the small segments of time in which the practitioner engages with their practice parallel to work, caregiving, and domestic interruptions. It not only places a value on how crafting can be positioned as functional and at the service of home life, but it also conditions how introductory practice can be suspended during specific life stages to accommodate the demands of domestic and work life. Given the primary audience of TrasiMemo's experiential laboratories, it could be argued that the "guided

³¹⁶ Michael Bittman and Judy Wajcman, "The Rush Hour: The Character of Leisure Time and Gender Equity," *Social Forces* 79, no. 1 (2000): 168, <https://doi.org/10.2307/2675568>; Barbara Adam, *Timewatch: The Social Analysis of Time* (Polity Press, 1995), 95.

³¹⁷ Adam, *Timewatch*.

rediscovery” process through which practitioners learn the craft brings forward the experiences of both newcomers and advanced practitioners in equal measure through relational practice. As noted by Ingold, newcomers grow into the knowledge of the more experienced crafters by hearing their stories and developing their skill on the basis of anecdotal learning that is relatable to those who share the workshop space.³¹⁸ In this regard, exploring the process of skill acquisition through personal experience allows for practitioners to get reacquainted with the material of their choice from a relational perspective, thus expanding on how crafting develops beyond either the domestic or the workshop space.

To such extend, the biographical element of each practitioner’s experiences contextualizes their relationship with their material of choice, and their capacity to engage with it, as something that is continuously negotiated and renegotiated across different life stages.³¹⁹ For practitioners who are responsible of caregiving for both young and senior family members, having their children reach schooling age, leave the family home, or having access to professional geriatric care can allow leisure time to take place during the programmed hours of the experiential laboratories. For example, Paola’s experience in textile crafting prior to the weaving laboratory tendentially developed in private and once everything else had been taken care of at home.

MCOA: Quindi voi vi siete ritrovate a fare questo già effettivamente essendo più grandi, non tanto...

Paola: No, io l'ho fatto anche mentre lavoravo, tante cose, solo che con enorme sacrificio perché, se lo facevo, era di notte. Venivo dal lavoro, mettevo a letto i figli e poi mi mettevo a fare qualsiasi cosa mi interessava. E c'era quella di sotto che brontolava perché sentiva la macchina di cucire, no? Due coglioni qua, guarda.³²⁰

While her lifelong practice has been defined as one of leisure guided by interest, there is an inherent invisibility placed towards her skill development. Given it required both temporal and spatial isolation, her possibilities of engaging with the relational element of the material

³¹⁸ Ingold, *Making*, 110.

³¹⁹ Gherardi, *L'arte di saper fare, Donne artigiane e creatività pratica*.

³²⁰ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

affordances of textile crafting were tendentially limited. Once Paola arrived at retirement age, it became possible to participate in more experiential practice spaces, as the possibility time allotment to do so became feasible. Likewise, for the women whose professional career did not account for consistent time availability for crafting, retirement provides the opportunity for engaging in their first crafting experiences. As fragmented time is not solely limited to daily life disruptions, it contextualizes how priorities can limit a practitioner's opportunities for active craft development for prolonged periods that can span several years. Practice time is highly susceptible to personal circumstances and, when placed in the context of leisure crafting, it showcases how each practitioner has had to accommodate their relational and private craftwork around the duties brought forward by each of their life stages.



Figure 33: Paola is helping Maria Grazia knot the ordito of her tension loom during the Open Laboratory Sessions. (11.05.2023).

Since there is no spatiotemporal separation between the house and craftworking spaces, practitioners are pressed find moments that can account for skill development while still being available to fulfill their duties. The prioritization of work, household labor, and caregiving led by women creates “an unequal distribution of free time that favors men over women” that is reflected by the expectation to take into consideration the confluence of domestic and working time for crafters as part of their leisure time.³²¹ However, given that the experiential laboratories require the practitioner’s physical presence at Palazzo Baldeschi, practitioners actively set up their personal and familial routine to account for the time allotment that encompasses practice beyond the home space. Agency is observed through the negotiation between practitioners and laboratory leads to establish a common day in which all can attend and figuring out the scheduled time that can account for participation. From an individual standpoint, this can also be observed by the challenges with which schedule changes are managed, as the leisure time associated with relational craft practice as preferred by the practitioner does get forfeited in order to accommodate other workloads.³²² For instance, the textile laboratory has two scheduled days for craft practice, usually Tuesdays and Wednesdays, and practitioners are welcomed to partake in whichever days they see fit. During one personal weaving project’s process, Maria Grazia stated her frustration at not being able to partake in the week’s double sessions due to her house workload:

Maria Grazia: Ad esempio, io ti ho detto che domani non so se riesco a venire perché mi devo barcamenare anche con la annaffiatura. Ah, l'orto lo fa il mio marito. Tutte le piante, tutti i fiori, il cane, tre gatti, il pranzo del giorno e non glielo posso fa' far' due giorni di seguito?

Monica: Dice me so' allargata troppo.³²³

Even though personal interest could be a given for crafting, home and work spheres interfere with the practitioner’s commitment towards consistent practice, especially in a relational

³²¹ Carmen Sirianni and Cynthia Negrey, “Working Time as Gendered Time,” *Feminist Economics* 6, no. 1 (2000): 63, <https://doi.org/10.1080/135457000337679>.

³²² Sirianni and Negrey, “Working Time as Gendered Time,” 63.

³²³ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

setting that requires a designed time and workshop space. This, in turn, reflects upon how the rationalization of separate work and home spaces is not easily replicable within female crafting, particularly when considered as leisure, which limits both the standardization and routinization of practice time as contained solely within the laboratory setting or domestic craft-making.³²⁴ Furthermore, personal crafting interests that are external to laboratory practice are still carried out in private, developing parallel to the experiential setting, and, oftentimes, as a functional response to tasks related with the family's needs as well.

One of the considerations that Bittman and Wajcman introduce within their framework for understanding leisure time is the distinction between primary and secondary activity, in which leisure is positioned as the core activity within instances of fragmented time in which craft takes place, as evidenced in Table 2. Leisure time is neither trivial nor a simple matter of free time, it is embedded as an integral part of each person's routine through the activities they designate as leisure within their routines.³²⁵ On this basis, each practitioners biographical experiences illustrate how, throughout their life, leisure time has not been a matter merely continuing or suspending their craft activities, but rather an ongoing process of contextualization and negotiation with their present duties and routines. From the perspective of gender, the configuration of time reflects how engaging in craft practice, whether individual or relational, constitutes a form of gendered performance, as fragmented time structures how time availability accounts for the activities each practitioner is part of and the external influences that inform their choices.³²⁶ For instance, Dawkins is critical of the post-feminist assertion that female craft work is done for the aesthetic pleasures of excellency. Through her fieldwork with Detroit crafters, she argues that craft as an individual choice of self-improvement depoliticizes the context in which it develops, which precarizes its position when the practitioner is using their time for leisure-

³²⁴ Gherardi, *L'arte di saper fare, Donne artigiane e creatività pratica*; Taylor Brydges and Jenny Sjöholm, "Becoming a Personal Style Blogger: Changing Configurations and Spatialities of Aesthetic Labour in the Fashion Industry," *International Journal of Cultural Studies* 22, no. 1 (2019): 119–39, <https://doi.org/10.1177/1367877917752404>.

³²⁵ Knott, *Amateur Craft*.

³²⁶ Butler, *Gender Trouble*; Sirianni and Negrey, "Working Time as Gendered Time."

paid work.³²⁷ This assessment does not negate the positive social and cognitive outcomes from active craft practice as leisure, but rather posits the question of how defining craft exclusively through the perspective of an individual practice that answers only to personal well-being is willfully ignoring the context in which it develops.

Possible Combinations of Leisure and Other Major Activity Groups

Primary Activity	Secondary Activity
Leisure	No activity
Leisure	Leisure
Leisure	Paid work
Leisure	Unpaid work
Leisure	Self-care

*Table 2: Possible Combinations of Leisure and Other Major Activity Groups by Bittman and Wajcman.*³²⁸

With the externalization of crafting activities from the home sphere to the public setting of Palazzo Baldeschi, the network that connects the permanent laboratory practitioners with Paciano's weekly and seasonal initiatives expands on how the time allocated to relational practice is not limited the workshop setting. Just as several practitioner have extended their practice across laboratories, they are also active within initiatives such as the Infiorata, the town's church chorus, *Centro Sociale Anziani*, amongst other projects that are part of life in town. Following a similar approach to that of craft practice time, it works within fragmented time availability by developing as correlated activities that can take place simultaneous to the experiential laboratory. Pöllänen and Weissmann-Hanski argue that in crafting, and the crafted objects, resides the position of the maker as well as that of their relationships, as it connects similar groups and generations

³²⁷ Nicole Dawkins, "Do-It-Yourself: The Precarious Work and Postfeminist Politics of Handmaking (in) Detroit," *Utopian Studies* 22, no. 2 (2011): 261–84, <https://doi.org/10.5325/utopianstudies.22.2.0261>.

³²⁸ Bittman and Wajcman, "The Rush Hour," 173.

interested in their continuity.³²⁹ This position emphasizes well-being stems from the possibility of situating one's practice as part of a social and physical space in which crafting contributes to "the person's own cultural identity, as well as that of their community".³³⁰ Furthermore, when defining craft through "the associated lifestyles and structures" involved in making, the extended outcomes that encompass organizational matters beyond the laboratory setting reinforce its public relevance through seasonal town-wide initiatives that have a long-standing presence in Paciano, such as is the case with Infiorata.³³¹ Fragmented time extends beyond the prioritization of specific tasks associated with work and caregiving throughout the day, as the overlap of activities that require divided or combined attention influence how experiential crafting develops, especially when those tasks involve socioemotional skills.³³² Women's leisure time is not conceived as exclusively centered on wellness or craft skill development, as it consistently answers to logistical matters tied to the present availability and future continuity of the social spaces they are a part of.

In this regard, the network of collaborative participation in the town's crafting initiatives expands on the time allocated to affective labor that ensures the continuity of all laboratory initiatives as part of its visibility as public spaces. Hardt argues that one of the faces of immaterial labor is affective labor, as it produces "social networks, forms of community, biopower" through a feminist approach to embodiment.³³³ The development of crafting skills responds to the subjectivities of their users, which by being predominantly led and practiced by women, influences how each practitioner incorporates relational time availability and, in doing so, produces networks of communication and sociality.³³⁴ Skill development emerges as part of the long-term allocation of practice time and is seen as conducive towards the public visibility of experiential craftmaking. Once externalized, it

³²⁹ Pöllänen and Weissmann-Hanski, "Hand-Made Well-Being."

³³⁰ Pöllänen and Weissmann-Hanski, "Hand-Made Well-Being," 14; Judith Sixsmith and Margaret Boneham, "Health, Well-Being and Social Capital," in *Well-Being: Individual, Community and Social Perspectives*, ed. John Trevor Haworth and Graham Hart (Palgrave Macmillan, 2007), 78–79.

³³¹ Kokko and Dillon, "Crafts and Craft Education as Expressions of Cultural Heritage."

³³² Sirianni and Negrey, "Working Time as Gendered Time"; Bittman and Wajcman, "The Rush Hour."

³³³ Michael Hardt, "Affective Labor," *Boundary 2* 26, no. 2 (1999): 96, JSTOR.

³³⁴ Lorraine Code, *What Can She Know? Feminist Theory and the Construction of Knowledge* (Cornell University Press, 2018), <https://doi.org/10.7591/9781501735738>.

expands on the affective outcomes that result from sustaining the activity network in which craft develops, seen as broadened social connections from which practitioners validate their crafting space and future decision-making processes involving their workshop settings.³³⁵ For example, since most practitioners of the gardening laboratory are also part of the Infiorata group, both activities are merged under the official figure of the Associazione Infioratori as of 2023. This has allowed practitioners from both activities to engage in groundskeeping and wreathmaking as well as fundraising for Infiorata participations outside of Paciano and gardening supplies for Palazzo Baldeschi. In turn, the weekly time allotments associated with voluntary participation and upkeep of Palazzo Baldeschi's gardens have resulted in further coordination of projects that have to do with both activities by primarily knowing who is present in town at any given date.

The visibility with which affective labor positions the importance of relational crafting time allocation as a public practice in Paciano is not equally distributed amongst practitioners, as it is the laboratory leads who coordinate the project-continuity of their relational crafting spaces. Following Prentice's conceptualization of affective management as the means through which a craftswoman positions her status by managing both the making process as well as its social considerations, TrasiMemo's laboratory leads are consistently allocating additional time for negotiating the public standing of their experiential setting.³³⁶ In this regard, introducing newcomer practitioners to experiential craft practice is not limited exclusively object-making, as each laboratory lead is engaging with parallel activities that address organizational matters. For instance, on a quotidian scale, it is rather common of any given crafting session that Monica would leave Palazzo Baldeschi's workshop space for a few minutes to coordinate with the municipality about upcoming initiatives pertaining to the experiential laboratories. On a yearly scale, affective management is evidenced by the work input placed by each laboratory lead to the running of their network. Activities such as keeping track of who is coming to each session, remaining

³³⁵ Jack Z. Bratich, "The Digital Touch: Craft-Work as Immaterial Labour and Ontological Accumulation," *Ephemera: Theory and Politics in Organization* 10, no. 3/4 (2010): 307.

³³⁶ Prentice, "Feeling a Way Through: Affective Problem Solving in Dressmaking."

in contact with practitioners who must take leave for extended periods of time due to illness or prior commitments, and attending TrasiMemo's townhall meetings between practitioners, researchers and local authorities are amongst the myriads of processes that keep their laboratories active. Time allotment for project continuity is as integral to the laboratory's presence in town as crafting time, extending the working hours of the laboratory beyond their scheduled programming.



Figure 34: Solidea Mencarelli (center) at the TrasiMemo townhall evening meeting presenting the *Ogni Centro è il Centro del Mondo* project for the ceramics laboratory. (04.04.2023).

With the transition in 2024 from experiential laboratories as part of TrasiMemo's programming within Palazzo Baldeschi's towards the expanded workshop experiences as part of Associazione Artivive, both Monica and Solidea observed an increase in the time allocated for project continuity. Given their crafting practice develops both within the experiential setting as well as professionally by selling their crafted objects, the distinction between personal, and business crafting time becomes indistinguishable, as it is addressed

through the different dimensions in which leisure time develops. Most of their crafting takes place either within the relational space of the experiential laboratory or within their home laboratories, which places their practice as one that develops in constant interaction between fellow practitioners and family members. Moreover, the continuity of their crafting practice is no longer limited towards their own laboratory's management, as now it encompasses the operational matters of the association and the development of a programming proposal that can further develop new laboratory instances, as illustrated by Solidea.

Ora, come associazione invece, l'associazione è nata per sviluppare le arti in generale, le arti in generale, non solo la ceramica e la tessitura. Aprire, perché altrimenti rimaniamo una cosa fossilizzata. Infatti, con Monica abbiamo...ci siamo date a fare per proporre questi laboratori. Qualcuno è partito, qualcuno no, però vedo qualche risultato c'è stato, perché il canto c'è stato e questo decoro antico.³³⁷

The time allotment transition, in turn, is observed by the input required for the success of each new initiative. They extend their role as laboratory leads of their workshop spaces to that of coordinators working with new laboratory leads in finding interested practitioners for their initiatives, they oversees the availability of working spaces in Palazzo Baldeschi that are compatible with the activity, and they are directly involved in how future funding for can be procured through grants. Even though the time allotment for personal crafting and sustaining their respective practitioner's skill development is still prioritized, Monica and Solidea's affective labor is evidenced by the simultaneous tasks that are part of their vision for what they can do for craft continuity as part of the board of Associazione Artive.

Likewise, decision-making processes within the trust developed between the members of each laboratory's group is subject to both the commentary of other laboratories' practitioners as well as the town's inhabitants. This positions laboratory leads as those who stand by the processes of their respective spaces, as affective management is observed in the time allotted to validate the outcomes of their activities as well as preparing activities for

³³⁷ Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)."

receiving external support.³³⁸ This is particularly relevant to the gardening group, given the visibility of the group's members as *stranieri* from prevalently from North America, Northern Europe, the British Isles, and Australia. Time is allocated towards communicational matters that develop in more than one language as well as to the accountability that comes with maintaining a public space and a seasonal activity in town that is overseen by both the Italian town residents and the *stranieri* residents active in each setting. Giovanna Mosconi, Italian Paciano resident and long-term Infiorata practitioner, together with Jody, and Leanne Harvey, Paciano resident from Australia and long-term Infiorata-gardening practitioner, they are part of the public laboratory lead figures for both spaces despite the more limited participation from Giovanna and Leanne in Palazzo Baldeschi's groundskeeping activities. They are considered as responsible for what develops during each session and respond to the feedback given pertaining their activities' continuity. Furthermore, Giovanna's standing and visibility as an intermediary figure for both spaces has enhanced her position in regard to matters between the Comune di Paciano and the gardening group, as she led the procurement of a limited fund for supplies.

Giovanna Mosconi: Loro fanno tutto da volontari. E adesso da qui, loro da quest'anno [2023] hanno avuto, capito, perché mi sono arrabbiata io e perché non si può tirar fuori tutti i soldi dalla tasca nostra. Perché lì, su Palazzo Baldeschi, ci fanno i matrimoni, ci fanno... I soldi il Comune li piglia e non possono pretende' che noi tiriamo sempre fuori i soldi per compra' il terriccio. E quest'anno gli hanno portato perché io ho detto adesso, basta, non ce l'abbiamo i soldi.

MCOA: Ah, perché loro anche lavorano un po' con i soldi dell'Infiorata?

Giovanna: Lavoravano con i soldi dell'Infiorata, capito.

MCOA: E quindi quest'anno è stato per chiedere al comune...?

Giovanna: Di pagargli il terriccio, le rose che mancavano, il...come si chiama...l'insetticida che serve per dare...³³⁹

³³⁸ Jack Z. Bratich and Heidi M. Brush, "Fabricating Activism: Craft-Work, Popular Culture, Gender," *Utopian Studies* 22, no. 2 (2011): 233–60, <https://doi.org/10.5325/utopianstudies.22.2.0233>; Prentice, "Feeling a Way Through: Affective Problem Solving in Dressmaking."

³³⁹ Giovanna Mosconi, "Interview Regarding the Infiorata and Gardening Group (PC.FIO.10)," interview by Maria Ordonez, (Paciano, Italia), May 25, 2023, Audio Recording.

While the gardening group is structured around volunteering time and resources for the public garden's upkeep, as observed through joint fundraising initiatives, it does come at the expense of much needed funding allocation towards Infiorata continuity. For Giovanna, the effort placed both in time allocation and personal resources towards the upkeep of a public space should be properly supported for its successful continuity. Consequently, her involvement with the laboratory has expanded beyond craft practice to encompass the organizational and funding matters that require engaging with local authorities, which she regards as intrinsic to her long-term commitment with the gardening group.

Thus, the confluence of time availability and externalization of crafting practice as one of relational leisure creates a situational conceptualization of the experiential laboratory as one that, in responding to its practitioner's needs, is organized towards favoring female-led practice and involvement in craft from a public perspective. It must prioritize the limited time allotments of all practitioners and remain functional to the overlapping and combined responsibilities that ensure its long-term continuity. The negotiation of time availability is integral to how leisure crafting, when considered as a gendered activity, results in a construction of additional layers of gendered responses that emphasize why each experiential setting remains functional to its users.³⁴⁰ The externalization of crafting practice from the domestic setting further reveals how affective labor directed towards laboratory continuity is instrumental in developing the social networks that sustain communicational exchanges and the development of collaborative projects among practitioners.³⁴¹ As it evidences the role that each practitioner holds towards exercising the social agency intrinsic to their experiential crafting activities, time allocation for organizational matters that benefits their laboratories' continuity is not framed as imposed but rather as negotiated. Access to these relational crafting spaces sustains the deliberate choice of quality leisure

³⁴⁰ Stalp, "Girls Just Want to Have Fun (Too)"; Pöllänen and Weissmann-Hanski, "Hand-Made Well-Being."

³⁴¹ Clare Burke and Suzanne M. Spencer-Wood, "Introduction," in *Crafting in the World: Materiality in the Making*, ed. Clare Burke and Suzanne M. Spencer-Wood (Springer International Publishing, 2019), https://doi.org/10.1007/978-3-319-65088-3_1.

time allocated toward craft practice and a practitioner-led rediscovery of material affordances that develops in dialogue with fellow practitioners.



Figure 35: Members from the Textile Laboratory preparation for the Christmas craft activities proposed by the laboratory. (12.12.2023)

9.2. Material perceptions

Simultaneous to the fragmented time perspective with which the experiential laboratories encompass female participation, the perceptions of the materials used for crafting are also negotiated and reconceptualized. This is a process associated with the relational element of public crafting, as the resignification of a material's personal and social meaning as well as its interpretation by the practitioner develop through sustained workshop experience. The materials observed within TrasiMemo's experiential laboratories: textiles, ceramics, garden plants, and drawing, have all been historically associated with women,

due to its consideration as decorative crafting or its association with the maintenance of the domestic space. If the knowing body is both gendered and historically positioned, so are the perceptions pertaining to what is used for their engagement with the craft.³⁴² With textile crafting leading the positioning of a gendered material, given several structural and ornamental techniques have been considered as intrinsically led by women, the question pertaining how materials are socially perceived extends towards the intersection between the domestic space and crafting experience.

The context in which skill acquisition develops provides an insightful perspective into how the material at hand has been codified through a gendered perspective. For instance, Shiner argues that, up until the Renaissance, embroidery was a more gender neutral practice, as there were artisans working with it for portraiture and sumptuary objects with no clear delimitation of gender.³⁴³ Meanwhile, lace has consistently been positioned as a women-centered skill, indicated by its predominant role as part of religious life in convents.³⁴⁴ Soldani, through the evolution of Italian women's access to education in the late 1800's, illustrates how textile craft was used as a tool for both granting access to basic education as well as to not attend school, as handcrafting was a skill that was not developed for the sake of pleasure alone, rather it responded to duty and necessity.³⁴⁵ These examples of gendered coding of the material provide a historiographical dimension towards how material affordances are perceived by each practitioner. This coding of craft, particularly that pertaining to ornamental techniques such as *ricamo* (embroidery) or *tessuti a maglia* (knitted structures), articulate what Parker identifies as a paradoxical relationship between practitioners and crafting techniques seen as female-centered. By observing the historical evolution of the role embroidery occupies as a primarily female-led skill, Parker argues that textile craft is both seen as part of a social marker of femininity, as its mastery was demanded as part of the virtuous woman's standing in society, and it represents a "weapon

³⁴² Marchand, "MUSCLES, MORALS AND MIND."

³⁴³ Shiner, *La Invención Del Arte*, 69–82.

³⁴⁴ Virginia I. Postrel, *The Fabric of Civilization: How Textiles Made the World*, First edition (Basic Books, 2020).

³⁴⁵ Soldani, "Il Libro e La Matassa. Scuole per «lavori Donneschi» Nell'Italia Da Costruire."

of resistance” that enables women to position their work in public by producing objects that are associated with their personal thought and self expression.³⁴⁶

As previously stated, the biographical storytelling of practitioners’ experiences expands upon how their response to certain crafting experiences has developed throughout their lifetime. In this regard, Braidotti’s definition of identity is central for understanding how positioning one’s craft within an experiential setting provides a space for reflecting on the practitioner’s relationship with the material beyond the framework of societal or domestic duty. “Identity for me is a play of multiple, fractured aspects of the self; it is relational, in that it requires a bond to the ‘other;’ it is retrospective, in that it is fixed through memories and recollections, in the genealogical process.”³⁴⁷ For most practitioners, early exposure during their childhood towards crafting practice began with textile work, tendentially seen as part of the domestic environment and transmitted by older family members. Whether there was further learning through open observation from what elder family members were doing or there was intentionality in education through schooling, stories of youth participation in craft are framed through how said early exposure was either liked or disliked by the practitioner. For instance, Serenella Chionne is a member of the textile and drawing experimental laboratories in Paciano and she is currently part of the board for the Artivive TrasiMemo Association. Her lived experience expands on how relational craft spaces were an integral part of her practice starting from her youth.

Serenella Chionne: Io quando ero ragazzina, a parte che eravamo... io c’avevo...i miei c’avevano il distributore. Al pomeriggio, ci riunivamo con le mie amiche, ognuno faceva il su’ lavoretti. Chi faceva il mezzo punto, chi faceva il ricamo...

Monica: Si stava insieme con le mani in mano.

Serenella: Dopo vicino a me c’era una signora che faceva la sarta. Allora, io a volte andavo da lei. Vedendo lei ho imparato. Me faceva fa’ il punto lento, queste cose. Poi c’era ‘n’altra signora che faceva la parrucchiera. Io spesso c’andavo. Oh, io, i capelli me li faccio da sola.³⁴⁸

³⁴⁶ Jefferies, “Crocheted Strategies,” 24; Rozsika Parker, *The Subversive Stitch* (Tauris Academic Studies, 2010).

³⁴⁷ Braidotti, *Nomadic Subjects*, 166; Grace and Gandolfo, “Narrating Complex Identities,” 57.

³⁴⁸ Giacomelli et al., “Focus Group Regarding TrasiMemo’s Experiential Laboratory (TS.TEX.11).”

Meanwhile, for Maria Grazia, it was not of her interest as she spent the summer with the nuns learning embroidery. “Ero bambina e vedevo ai ragazzi correre dalla finestra. Io volevo correre, non essere seduta lì tutto il pomeriggio a ricamare”.³⁴⁹ In this regard, crafting is seen as an integral element of growing up and womanhood, emphasizing both its role for socialization amongst fellow practitioners as well as an educational necessity associated with manual skill development.

Even though it could be argued that early exposure to textile crafting opened the possibilities of lifelong practice as an integral element of leisure time for the practitioners of the experiential laboratories, it requires a nuanced approach towards both generational shifts as well as the ambivalence with which craftmaking is constructed as part of a person’s life narrative. The interdependence assigned to women’s skill acquisition processes as one that must be compatible with fragmented time has meant the historical and social devaluation of active practice as something that is meant to fill up women’s time instead of being an intrinsic element through which women’s affective labor develops.³⁵⁰ Validating leisure time invested in crafting positions women in a situation in which they wrestle with the public perception of their practice beyond markers exclusively associated with homemaking, especially for those who engage with textile techniques.³⁵¹ This, in turn, expands on a generational shift where practitioners will reposition their crafting choices through a perspective that accounts for the ambiguity and conflict experienced by either continuing with textile crafting or by rejecting it while still seeking relational spaces through other materials and practices of interest.

Solidea states that it was important to let go of her early textile crafting practice in *tessuti a maglia* (knitted structures) as part of the journey towards her current craft activities in ceramics. “L’ho lasciate andare perché, penso, forse appartengono anche a quell’epoca

³⁴⁹ Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

³⁵⁰ Addie Martindale and Ellen McKinney, “Why Do They Sew? Women’s Motivations to Sew Clothing for Themselves,” *Clothing and Textiles Research Journal* 38, no. 1 (2020): 32–48, <https://doi.org/10.1177/0887302X19872552>; Harrison and Ogden, ““Grandma Never Knit like This””; Pöllänen, “Elements of Crafts That Enhance Well-Being.”

³⁵¹ Grace and Gandolfo, “Narrating Complex Identities.”

in cui c'era la contestazione di certe cose. Perciò c'è stato un periodo che queste cose le odiavamo tutte. Dovevamo interrompere un periodo".³⁵² During the period between contesting textile crafting and beginning with ceramics, she was an active member of a group of feminist theater that toured various towns in Umbria addressing the social realities of their lived experiences through performance:

Era, sì, proprio tanto femminista, ma serio, però. Femminista fra parole, fra parentesi, perché tiravamo fuori i problemi sociali. I genitori, rispetto alle femmine, come si comportavano. Il marito e la moglie, come si comportavano i mariti con la moglie.

For Solidea, the coding of textile crafting required contesting it by finding a creative language capable of expanding on her lived experience and addressing the reality of her context. The explicit dimension of performance that she introduces reveals the knowing body's agency in contesting the gendered expectations of which craft skill to master, positioning skill acquisition as a site of contention.³⁵³ As she identifies the element of choice through these stages of her life, it evidences the relational dimension through which the resignification of craft practice develops within the discursive space of the craft circle as a site of female organization. Consequently, by examining crafting through a female-centered lens and the reposition of skill development expectations, craftmaking transforms from being solely seen as duty or as means of survival into a guided rediscovery process where practice can be modelled around agency. While not every crafter experiences the opportunity of practicing exclusively through said approach, it provides insight into how permeable craft is to everyday relational networks through leisure time and its political use.

³⁵² Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)."

³⁵³ Elizabeth Araiza Hernández, "Detrás de Un Performance Siempre Hay Otro. De Cómo Dialogan Entre Sí Diferentes Modalidades Performativas.," *Alteridades* 24, no. 48 (2014): 23–34; Butler, *Gender Trouble*.

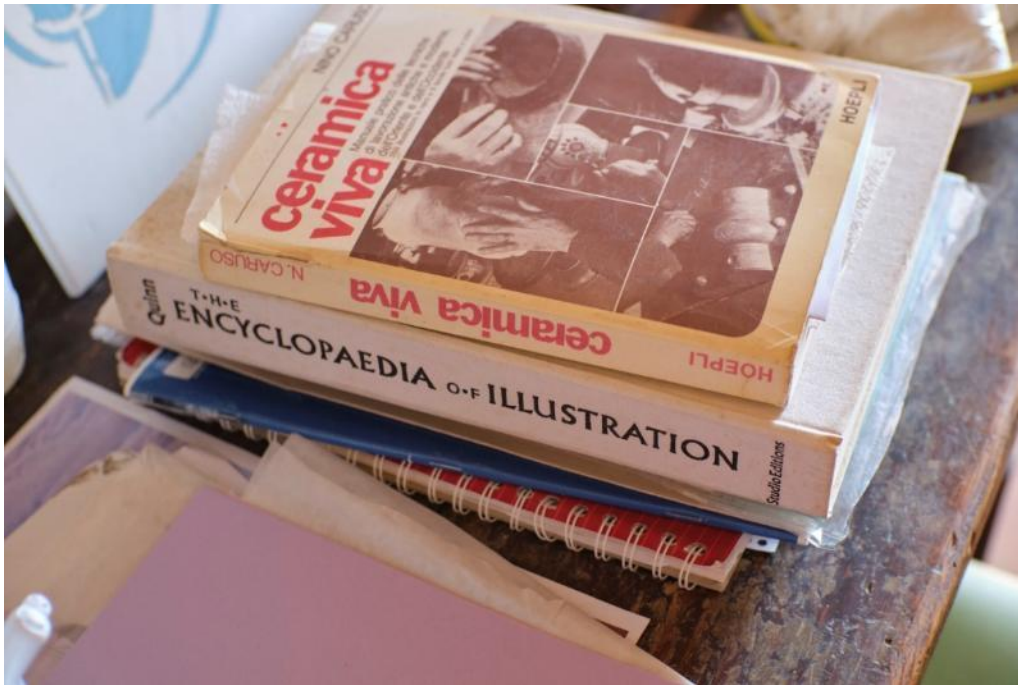


Figure 36: Solidea's notebooks and reference sources for ceramic modelling and glazing available at Palazzo Baldeschi's ceramic workshop. (26.06.2023).

In narrating one's practice, namely through the flow between material affordances and relational crafting, female practitioners reflect upon how they *experience* their identity through the meaning assigned to the materials and tools with which they craft, both personal and societal. Choices in crafting are not only influenced by the gendered expectation of engaging with textile crafting as part of female identity, as they are also influenced by the perception of skill development as one that is naturally occurring.³⁵⁴ The invisibility given to women's crafting, particularly when it is perceived as confined to the domestic space, renders skill development as a innate disposition rather than the product of extensive time and expertise applied to mastering the sequential structures required for object making.³⁵⁵ Public crafting, as part of the experiential laboratories, externalizes the compromise of each practitioner towards their craft by evidencing how "the personal is intertwined with larger historical, political and social realms" that contextualize the time required for executing

³⁵⁴ Plebani, "I Segreti e Gli Inganni Dei Libri Di Ricamo: Uomini Con l'ago e Donne Virtuose"; Freedgood, "Fine Fingers': Victorian Handmade Lace and Utopian Consumption."

³⁵⁵ Hatton, "Mechanisms of Invisibility," 340.

each technique's sequential structures.³⁵⁶ This can be reflected either through the limitations placed upon the quality of time allotted towards leisure crafting or the difficulties with which professionalized practitioners manage to carry on their craft practice as a part of a constellation of other duties parallel to the experiential laboratory.³⁵⁷ The process through which each group of practitioners addresses these limitations renders visible the agency with which crafting is positioned as an intrinsic part of each female practitioner's daily life.

In this regard, an integral part of the resignification of crafting materials and time allocation towards relational practice comes from the very nature of how life narratives encompass ambivalence and ambiguity as a space for reflecting upon the link between craft and identity.³⁵⁸ The time allotment required for sustaining craft practice, especially that associated with leisure, is deliberate and operates within a framework in which the affective work for its continuity is considered pleasurable on the basis of its social dimension. Practitioners emphasize the amount of effort behind their crafting activities as something that is demanding in its execution, as combined leisure time implies simultaneously executing the craft and the logistics required to do so. However, they will frame said effort positively through the outcomes derived from the organizational continuity that sustains their experiential setting. For Giovanna, the satisfaction derived from coordinating the experiential practices she is part of is inseparable from the effort it requires. Satisfaction comes from how people appreciate the work done and the knowledge that can be shared with other fellow practitioners. This is shown through how Giovanna describes the outcomes of 25 years of Infiorata activities as an association.

Credo che sia stata la cosa più bella che ci è successa, perché è la cosa più interessante. È stato un percorso duro, diciamo duro, diciamo faticoso perché sempre, quando fai queste cose, è sempre faticoso. Però, dopo c'hai anche una bellissima soddisfazione quando vedi, quando ha finito il lavoro, che la gente lo

³⁵⁶ Gustafsson, "Working Towards 'A Production of Well-Being,'" 46.

³⁵⁷ Dawkins, "Do-It-Yourself."

³⁵⁸ Grace and Gandolfo, "Narrating Complex Identities," 61.

apprezza e che, insomma, sei arrivata a un livello che sei uguale agli altri. Anzi, qualcuno viene a imparare da noi.³⁵⁹

The positive elements of craft practice are framed as earned on the basis of conceptualizing completion as the cumulative result of the steps undertaken for project execution rather than centering it solely on the material and aesthetic outcome of the practice. As a result, there is an inherent incentive towards working on the next season's tasks that will allow the process to restart and produce a new outcome.



Figure 37: Giovanna Mosconi (center right) and Leanne Harvey (center left) during the Infiorata activity for the city delegation of Fontaines en Bourgogne (FR) during their Gemellaggio visit to Paciano. (24.09.2023).

Further instances of resignification of crafting materials are associated with the guided rediscovery of material affordances as observed through the choices pertaining to technical skill acquisition. Since early socialization into craft practice is contextualized by the materials and expertise accessible to the practitioner, relational crafting at a later life

³⁵⁹ Mosconi, "Interview Regarding the Infiorata and Gardening Group (PC.FIO.10)."

stage can propitiate the pleasurable rediscovery of a specific material through a different technical approach. This process is particularly relevant to materials and techniques through which traditional domestic crafts are rearticulated, such as is the case with textile crafting, drawing and decorative painting.³⁶⁰ When asked to contextualize her contemporary fiber crafting practice, Maria Grazia repositions her approach as one that is centered on weaving as the technical practice from which she derives a beneficial experience, particularly in regard to her mental well-being.

Perché, vabbè, diciamo che da bambina l'uncinetto in mano l'ho avuto anch'io, non è che... Però non mi ero mai appassionata nel senso che, facevo qualche lavoretto ogni tanto, così, però senza passione. Poi, invece, mi piace [tessere] perché non pensi a niente. Devi essere concentrato su quello che stai facendo al momento e, poi, è una cosa lenta. Non devi raggiungere per forza, cioè finire in fretta. Cioè devi fare bene. Devi fare bene, con calma, e imparare! Anche quella è la soddisfazione.³⁶¹

Leisure time applied to relational crafting presents the practitioner with alternatives from which the choice of partaking in the social connotations of a specific practice can be reappropriated and given a new meaning associated with personal and social development. While the crafted objects can be later used for decorative or functional purposes once completed, the benefits of crafting are framed through reworking on what the material's ultimately function is beyond object making.³⁶² The prioritization of the process over the result recontextualizes textile skill mastery as not being limited to the duties assigned to women and, instead, is seen as the conducive means through which practitioners redefine the quality of their leisure time.

As practitioners expand on their motivations for consistent participation, wellness, socialization, and personal satisfaction are amongst the most common terms with which they define their practice. The flexibility of time allocation provided by the experiential laboratory means blocking personal time outside of their daily duties that is specifically

³⁶⁰ Harrison and Ogden, "Grandma Never Knit like This," 2.

³⁶¹ Giacomelli et al., "Focus Group Regarding the TrasiMemo's Experiential Laboratory (TS.TEX.10)."

³⁶² Bratich and Brush, "Fabricating Activism," 250.

designated for crafting continuity.³⁶³ This division is described as one of immersion, leaving everything aside and turning towards the relational setting's practice throughout the laboratory session. As argued by practitioners from the textile laboratory, the benefits of participating in their experiential laboratory are associated with personal enrichment and sharing.

Monica: Lo definisco come un momento di condivisione e socialità. Arricchimento personale. Ti piace?

Paola: Li fa abbassa' la pressione.

Maria Grazia: Come a me.

Monica: Io sì, quando sto qui. Guarda, mollo tutto a casa e entro qui. Ecco, vedi perché arriviamo a casa in ritardo a pranzo.³⁶⁴

In this regard, pleasure derived from crafting expands on how fragmented time dynamics that prioritizes the quality of practice time can be conducive and meaningful towards well-being in spite of how practice contends with work, caregiving and household duties.³⁶⁵ Several practitioners equate their practice with one that expands on cognitive benefits, as it fosters memory and repetition as part of the path-dependency that each material requires for object-making. Others consider that active practice brings forward a pause during their weekly routine in which they work on their mental health by engaging with the craft and their laboratory's fellow practitioners. Time allotment for leisure tied with skill development as a derived benefit of practice has resulted in sustained participation, even for practitioners with limited time availability for whom their participation is more seldom within the weekly laboratory programming.

³⁶³ Pöllänen and Weissmann-Hanski, "Hand-Made Well-Being"; Grace and Gandolfo, "Narrating Complex Identities."

³⁶⁴ Giacomelli et al., "Focus Group Regarding the TrasiMemo's Experiential Laboratory (TS.TEX.10)."

³⁶⁵ Jill Riley et al., "The Benefits of Knitting for Personal and Social Wellbeing in Adulthood: Findings from an International Survey," *British Journal of Occupational Therapy* 76, no. 2 (2013): 50–57, <https://doi.org/10.4276/030802213X13603244419077>; Enza Gandolfo and Marty Grace, "Women Doing It Forever: The Everyday Creativity of Women Craftmakers.," *Australian and New Zealand Journal of Art Therapy (ANZJAT)* (Melbourne) 5, no. 1 (2010): 29–43.

Taking into consideration Braidotti's definition of identity as the fractured self that responds to both its relational bonds as well as its retrospective and biographical recollections, crafting emerges as a space through which women rework domesticity and agency via the active repositioning of their craft within a dialogical framework.³⁶⁶ Building on this, Grace and Gandolfo argue that the contemporary female practitioner opens space within their practice towards doubt and self-reflection, allocating specific time and settings to the affective labor surrounding the continuity of their creative interests.³⁶⁷ As women organize fragmented time around experiential craft settings, their reflections on identity, materiality, and leisure time quality come to shape the purpose and functionality of the spaces that sustain these conversations. Values such as deliberate time allocation and slow processes for craftmaking are not only integral to wellness, as they are principles through which practitioners reflect upon mass production and overconsumption. For Monica, this process of reflection is crucial for promoting the value of her crafted textile work and the choices underlying the accessibility of her experiential laboratory. She is wary of fast fashion and meaningless craftsmanship, which is reflected in the way with which she conceives her projects: everything is useful either through applied design or technical structures. The fibers available at the workshop are there to be used by all participants and there is an open door for bringing their own fibers to develop co-creative instances. Likewise, lifelong crafters take pride in observing how their objects have withstood the passage of time, positioning their practice as one in which each project signals a milestone associated with skill development and a form of caring towards who is the recipient of their craft.³⁶⁸

Reflecting upon the conceptualization of craftsmanship is intrinsic to women's processes of resignification of crafting materials, particularly within experiential practice. As argued by Prentice, "the finished object emerges from the interplay between skilled knowledge and practices of making, which are immanent within each other".³⁶⁹ By

³⁶⁶ Braidotti, *Nomadic Subjects*, 166.

³⁶⁷ Grace and Gandolfo, "Narrating Complex Identities"; Gandolfo and Grace, "Women Doing It Forever: The Everyday Creativity of Women Craftmakers."

³⁶⁸ Johnson and Wilson, "It Says You Really Care"; Harrison and Ogden, "Grandma Never Knit like This."

³⁶⁹ Prentice, "Feeling a Way Through: Affective Problem Solving in Dressmaking," 175.

recentering the role of women in regard to craft, especially once situated as part of the historical context of a gendered knowing body, leisure craft represents a space for quotidian reflection on present matters in which wellbeing and affective labor are as important as reflecting on the recontextualization of domestic crafting. In line with Herzfeld and Adamson, the modern pastoral view that commodifies crafts as a nostalgic response to the mechanization of material production positions women as responsible of the traditional continuation of their practice through imitation rather than through reenvisioning their craft as a form of dialogue that follows their lived experience.³⁷⁰ It oversimplifies object-making processes that are developed through the intentionality that time and material availability offer during each step of a woman's lifetime. It renders invisible the affective labor behind the upkeep of shared experiential settings from which women draw upon for social and political organization that provides continuity to their activities. To such extent, the resignification of crafting practice observed as part of the experiential laboratories proposes a reconsideration towards how the conceptualization of craft carries forward the nuances with which practitioners position their skill development. It requires identifying how perceptions of domesticity, public crafting spaces and the meanings associated with each material's affordances contextualize contemporary practice through ambivalence, reflection and doubt. Thus, it becomes necessary to rethink how craft works on the basis of a polysemic form of care that connects personal and group practice with how women reflect upon present issues that extend beyond their workshop. "It is to propose that we reflect upon a way of thinking which is neither more of the same nor a radical break with the past but through relational re-ordering an ethics of how women crafting communities is reconfigured through exchanges of knowledge and lived experience."³⁷¹

³⁷⁰ Herzfeld, *The Body Impolitic*; Adamson, *The Invention of Craft*, 181.

³⁷¹ Jefferies, "Crocheted Strategies," 30.

10. Shaping time: Heritage, archival activation, and participation at the Museu Tèxtil

The following chapter is centered on the research period spent at the Centre de Documentació i Museu Tèxtil (CDMT) located in Terrassa, Spain between the months of March and September 2024. The CDMT was founded in 1946 through the acquisition of Ignasi Abadal Soldevila's textile collection by Josep Biosca Torres and Josep Badrinas Sala, both textile businessmen from Terrassa, establishing it as the oldest museum in the city and the first Spanish museum specialized in textile heritage. From its early years, it was conceived as a center dedicated to the study and research applied to textiles, a reflection of the city and region's strong industrial ties to textile production, historically one of its main sources of employment and economic development. In 1988, the museum began its transition from a collection-centered approach to museology towards one in which it functions as an open resource for its territory, guided by the principles of the *Nouvelle Muséologie*. It is currently managed through a consortium agreement with the Diputació de Barcelona and the Ajuntament de Terrassa, and in 2023 received the official designation as *Museo de Interés Nacional* in recognition of its significant role in applied heritage and conservation studies pertaining to textiles.

The initial motivation for selecting the CDMT was its yearly programming structure, which combines daily educational activities for children and adolescents with specialized experiential laboratories and seminars on the role of textile heritage in Catalunya and Spain. This scope broadened to encompass how one material's affordances, once historically and spatially situated, illustrate the heritage processes connected with industrialization, gender and archival activation. The chapter is structured in three sections: the first introduces Terrassa through the lens of its industrial heritage, the second expands on specialized experiential laboratories as part of the museum's outreach strategy, and the third addresses the framework of the skilled woman through the perspective of time.

10.1. Who is the skilled woman?

One of the most common phrases encountered throughout the fieldwork period in Terrassa was that everything and everyone were connected to textiles, casting a net over how the city developed and continues to engage with its textile legacy. The CDMT, throughout its 80 years of institutional history, is marked by three distinct periods identifiable by the tenure of its three directors: Francesc Torella (1946-1986), Eulàlia Morral Romeu (1986-2016), and Sílvia Carbonell Basté (2016 - current).³⁷² The Torella period followed a collection-based approach to museology that oversaw the development of most of the museum's collection, comprising archaeological, ethnographic, and historical textiles and garments, while initiating the industrial textile heritage repository. The Morral Romeu period extended the museum's public engagement and institutional scope through an approach that incorporated museology and museography principles informed by the *Nouvelle Muséologie* in Europe. The museum positioned itself as a documentation and service center initially available for professionals in the field and, gradually, expanded to serve the general public while remaining committed to exhibition-making and collection development. During this phase the industrial textile heritage repository developed significantly as textile enterprises across the region began closing in response to the technological advances in industrial production and the outsourcing of textile manufacturing to lower-cost regions. The Carbonell Basté period, currently ongoing, ensures the continuity of the museum's mission as a service to the territory across institutional and community levels, with an extensive programming strategy ranging from pedagogical activities for children and open workshops to the conservation and academic research of textile heritage. The museum is committed to a contemporary reflective approach to collection development centered on Catalan craftspeople and industrial textile heritage.

Walking through Terrassa, one encounters the legacy of its industrial development as an integral part of the urban landscape: the chimneys of former steam-powered textile

³⁷² Carbonell Basté, "El Museu Tèxtil de Terrassa: 75 Años de Recorrido."

factories (*vapor*) still standing alongside industrial buildings repurposed as part of the city's post-industrial present. Though Terrassa had an established foundation of wool-based textile production throughout the 18th century, the 19th century process of industrialization fundamentally transformed the character of the city, beginning with the progressive acquisition of Jacquard looms in 1845.³⁷³ By 1880, most factories had substituted their manual looms with mechanical options.³⁷⁴ The mechanization of textile labor prompted the entry of women as part of the industrial workforce, which in Terrassa resulted in a process of gendered division on the basis of processes such as: “la urdidura, el peinado, el repasado y el anudado”, amongst others; by 1862, 46% of the industrial labor force was composed of female workers.³⁷⁵ The increased production demands, coupled with the effort in developing Terrassa's electric power grid, saw the city develop its industrial potential to its maximum peak during the first half of the 20th century.³⁷⁶

The importance of textiles as part of Catalonia's heritage cannot be overstated: the industrialization of textile production, beginning with the first cotton mills specializing in *estampación de indianas* (printed textiles) in the mid-18th century, effectively positioned the region as one of the most important industrial areas in the country for the following centuries.³⁷⁷ By the 20th century, Catalonia's main urban centers had specialized their production on the basis of the different types of fibers and textile structures. Barcelona specialized in cotton production, Terrassa and Sabadell focused on wool textiles, and Manresa's centered its industry on ribbon-making and passementerie.³⁷⁸ The need for specialized technicians led to the development of schools and training programs dedicated to technical textile skills, some of which such as the *Escola d'Enginyeria de Terrassa*, have

³⁷³ Marcel Taló Martí, “Breve Historia de La Industrialización En Terrassa,” in *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition (Centre de Documentació i Museu Tèxtil, 2021).

³⁷⁴ Esteve Deu i Baigual and Montserrat Llonch Casanovas, “La Maquinaria Textil En Cataluña: De La Total Dependencia Exterior a La Reducción de Importaciones, 1870-1959*,” *Revista de Historia Industrial*, no. 38 (February 2009): 17–49; Taló Martí, “Breve Historia de La Industrialización En Terrassa.”

³⁷⁵ Taló Martí, “Breve Historia de La Industrialización En Terrassa,” 370.

³⁷⁶ Taló Martí, “Breve Historia de La Industrialización En Terrassa.”

³⁷⁷ Carbonell Basté, “El Patrimonio Textil Industrial.”

³⁷⁸ Carbonell Basté, “El Patrimonio Textil Industrial”; Taló Martí, “Breve Historia de La Industrialización En Terrassa.”

continued to operate since their founding in 1901. Thus, when examining the CDMT's textile archives, one encounters a multitude of specialized collections that illuminate the interconnected perspectives from which Catalan textile heritage can be approached.

When conceptualizing textile heritage, industrialization is often signaled as the counterpoint against which textile handcrafting is framed and considered at risk of disappearing, given that textile production was one of the first processes in human history to undergo extensive mechanization. Yet, it would be reductive to not consider how, in the heritagization of industrial textiles, the ambivalence and ambiguity that are part of the link between craft and identity can also be found in how we continue to undervalue textile labor in the era of ultra fast-fashion. Industrial heritage foregrounds the question of memory and territory at the forefront, whereby the invisibility of the craftswoman who developed her skillset within the confines of her domestic setting is now mirrored in that of the woman whose work life takes place in a precarious factory located in the Global South.

The history of industrial textiles, when observed through gender, reveals a similar degree of invisibility as that found in crafts. By observing the role of women in the industrial textile context, the most significant difference is the invisibility brought by machinery through a series of gendered responses superimposed upon the precarity that characterizes women's fragmented time. Their participation in the textile industry has been extensively documented, particularly on the factory floor, where they were at the head of intricate tasks pertaining to fiber carding and spinning.³⁷⁹ While the factory work provided women with a degree of autonomy through salaried employment, it remained significantly precarious in terms of working conditions, ranging from physical safety in the workplace to the risk of losing one's employment upon motherhood.³⁸⁰ For female workers outside of the factory

³⁷⁹ Manuela Martini, ed., *Women in Textiles: Remuneration, Labour Relations, and Gender in Europe during Industrialization (Eighteenth to Early Twentieth Centuries)* (Brepols, 2026); Postrel, *The Fabric of Civilization*; Jane L. Collins, *Threads: Gender, Labor, and Power in the Global Apparel Industry* (University of Chicago Press, 2003), <https://doi.org/10.7208/chicago/9780226113739.001.0001>; Sílvia Carbonell i Basté and Josep Casamartina i Parassols, *Les fàbriques i els somnis: modernisme tèxtil a Catalunya* (Centre de Documentació i Museu Tèxtil, 2002); Assumpta Montellà, *El silenci dels telers: ser dona a les colònies tèxtils catalanes*, First Edition, Sèrie H (Ara Llibres, 2012).

³⁸⁰ Martini, *Women in Textiles*.

setting in Terrassa, their industrial work developed at home under a different form of precarity, in which payment was per completed piece, delivered and collected from worker's homes by the factory's courier. Their fragmented time had to account for caregiving and domestic labor alongside their time dedicated to completing the delivered objects on time. Irene Pérez is a textile artist and long-term collaborator of the ongoing experiential program *Collage de Records* (2013-present) between CDMT and Mutua Terrassa, exploring the intersection of mental health and experiential textile crafting. Her mother is part of the generation of women who worked in domestic industrial labor as it was the only source of employment that could accommodate childcare.

Cuando éramos pequeños, me acuerdo... mi hermano y yo, somos tres, pero cuando no había nacido el pequeño todavía, pues esto es lo que hacía mi madre. O le traían el trabajo a casa, que a veces lo veías por todas partes. Las furgonetas que descargaban un montón de cosas, de piezas, de camisas. Mi madre, por ejemplo, hacía cuellos y puños, por ejemplo. Toda la confección no la hacía una persona, sino que hacían partes y las iban llevando. He vivido eso en mi casa siempre, mis abuelas tejiendo, el textil siempre ha estado presente. Pero, precisamente porque mi madre vivió esa situación laboral, ella nunca me enseñó ni quiso que supiera hacer nada textil.³⁸¹

The experience of Irene's mother as a domestic industrial worker proves almost paradoxical when one considers the dichotomy of craft and industrial labor as different skillsets developing in separate spaces. This raises the question on how we conceptualize women's textile work as skilled, as the division of domestic and industrial spaces appears to be inconclusive on the matter.

In this regard, AHD frameworks pertaining to textiles tend to separate craft and industrial heritage on the basis of the mechanization of their respective processes. The imperfection of the hand, first observed as part of the 19th century Arts and Crafts movement's discourse on the revalorization of handcrafted lace, is a central element in the way with which we conceive and commodify women's skill development through the lens of

³⁸¹ Irene Pérez, "Entrevista Sobre Collage de Records (MT.RES.11)," interview by Maria Ordonez, (Terrassa, Cataluña), December 6, 2024, Audio Recording.

their progressive disappearance as craft heritage or its invisibility as industrial labor.³⁸² Such an approach emphasizes the value of the crafted object for its imperfections rather than as the product of the considerable time the practitioner's has invested in technical mastery. Furthermore, it oversimplifies the technical history of mechanization in textile production, as there are textile structures that have yet to be mechanized, such as crochet (*l'uncinetto*) or Youghal Lace (*Point d'Irlande / Pizzo d'Irlanda*). As Adamson notes, "[...] the vast majority of women making textiles by hand in the nineteenth century were not doing so as amateurs, but rather as supposedly "unskilled" workers in sweatshops or as low-paid outworkers."³⁸³ This assessment is followed by positing the question of how many literal *years* of a woman's life are we wearing anytime we put on a garment executed through non-mechanized techniques. Are we honestly looking at the fast-fashion crocheted garment and realizing there is a skilled knitter behind the object who handcrafted it under economic duress?

Conxa Bayó is the first technical textile engineer in Catalonia's history and one of the principal experts in the region's industrial heritage. She began her career as a laboratory professional for the Institut d'Investigació Tèxtil i Cooperació Industrial (INTERTEX) from 1960 to 1984, and would go on to become the main museographer for the Museu Nacional de la Ciència i la Tècnica de Catalunya (MNATEC) in Terrassa from 1984 until her retirement in 2006. Alongside the CDMT, the MNATEC is one of the leading institutions in Catalan industrial textile heritage, each specialized in a different field: the CDMT holds the samplers and archives of former textile enterprises while the MNATEC's collection specializes in industrial machinery and processes. Having lived her entire life in Terrassa, she has observed the city's transition from an industrial to a post-industrial context and the heritagization the region's textile past.

Conxa Bayó: Y bueno, es un cambio. A partir de los 60 es un cambio total, total. De lo que era una industria clásica, de que llegaba la lana, la limpiaban, la lavaban, la separaban, las partes buenas, la corta, la larga, y ahora haremos esto, ahora la peinaremos, ahora el hilo. Creo que la industria textil, no lo puedo asegurar, pero se

³⁸² Crosby, "Reading the Gothic Revival: 'History' and Hints on Household Taste"; Betjemann, "Craft and the Limits of Skill: Handicrafts Revivalism and the Problem of Technique."

³⁸³ Adamson, *The Invention of Craft*, 215.

puede contar que hay unos 60 y tantos pasos desde que una fibra entra hasta que sale tejido. O sea, imagínate lo que representa

MCOA: Y claro, bueno, esta era la producción.

Conxa: Entonces, de esto, a venir de un cambio total. De un sistema productivo distinto, de que unos precios imposibles de poder equiparar con los de aquí. Con un personal, el que venía de aquí, que se había especializado y se encontraba: “¿Para qué le servía si la industria estaba paralizada?” Fue una época muy difícil, hasta que se van introduciendo unos cambios. Este cambio pues sirve para valorar un tipo de trabajo, y para el otro, y así.³⁸⁴

Through her work as a museographer and researcher, Conxa has extensively documented the rural and urban industrial evolution of Catalonia and the heritage associated with it, frequently conducting fieldwork directly on the factory floor and interviewing textile workers to document their expertise on industrial textile production. She considers that, in order to understand how women entered and progressed within the industrial setting, it is important to analyze the *vapor* as a whole, from its social dynamics to the apprenticeship process through which newcomers were introduced to the craft.

Ponemos una fábrica, un lugar de producción, sea de que sea la fábrica, sea de hilo, sea de tejidos, lo que sea. Una cosa es lo que se produce y el otro es todo un mundo alrededor. Todo el conjunto del ambiente, de que se explicaba eso que te he dicho, de la disciplina, de todo, es todo un conjunto. Y después, la mayoría de las personas... Si tenían una niña que tenía 13 o 14 años, ya hablaban con el encargado. “Que tengo una niña que este año termina el colegio”. Ya la colocaban. Y, ahora, piensa lo difícil que es, a veces, encontrar trabajo. Ya la ponían allí y la ponían a lado de su madre para que aprendiera. Y eso era una escuela de la vida.³⁸⁵

The experience of young girls who would be placed alongside their mothers as part of their training towards mastering the processes of their assigned machine is not too dissimilar to the relational learning setting observed as part of the chapter on affordances. Skill acquisition required sustained observation periods as well as the space for learning through mistakes and anecdotal experience how to operate the machinery.³⁸⁶ However, the

³⁸⁴ Conxa Bayó, “Entrevista Sobre El Patrimonio Industrial Catalán (MT.RES.10),” interview by Maria Ordonez, (Terrassa, Cataluña), November 6, 2024, Audio Recording.

³⁸⁵ Bayó, “Entrevista Sobre El Patrimonio Industrial Catalán (MT.RES.10).”

³⁸⁶ Marchand, “MUSCLES, MORALS AND MIND”; Ingold, *Making*.

pressure to master the machine's operational processes was considerable, as it could indicate the possibility of progressing from apprentice to operator. As individuated by Conxa, entering and remaining as part of the factory's workforce depended on a series of aspects such as discipline, skill recognition, task management, and production workflows in order to solidify the woman's role on the factory floor.



Figure 38: *Les filadores*. Artist: Roc Blackblock. Commemorative mural on female textile industrial workers at the *colonia tèxtil* of Ametlla de Merola, one of the first industrial textile towns founded on the Llobregat river basin in 1832. Photography by the dissertation author. (01.09.2024)

From the perspective of textile heritage, the division between handcrafted and industrial textiles is useful for understanding tools and workspace, as the relational setting of the experiential laboratory and the factory floor differ substantially in scope and output. From a skill perspective, the situation is more nuanced. The structure is the same, *ordit* (ordito/urdimbre/warp) and *trama* (trama/trama/weft) and, depending on the required

sequential structure of the cloth, a series of warps will be raised in order to pass the weft.³⁸⁷ It requires remembering the logic of textile material affordances to recognize how the skills and sequential structures involved in mounting and weaving on Monica's pedal loom in Paciano, such as the *nodo del tessitore*, are not as far removed from the knots required to fix a broken thread on an industrial loom used by the female workers.³⁸⁸ Likewise, it requires reflecting why it is seen as rather unskilled by comparison, as the machinery can account for a faster production time, though the sequential structure remains the same. Women's work on the mechanical looms, as well as in the garment industry, is rendered unskilled when the scale through which we observe textile work becomes an argument focused solely strength and mechanization rather than the fine motor skills that follow the process from raw fibers to a completed garment.³⁸⁹ As Conxa illustrates, this was directly reflected in the wages of female textile workers.

Aquí había mucho la hilatura. La parte de hacer el hilo, la hilatura y el tisaje lo hacían mucho las mujeres. Las mujeres tienen una habilidad manual. Los hombres tienen más fuerza. Aunque nos queramos, o sea yo soy mucho pro la mujer, pero hay que reconocer que tiene una fuerza física que la mujer no tiene. Algunas, sí, pero, por regla general, pues tiene menos fuerza física. Entonces, pues, los hombres cobraban más y hubo una huelga de las mujeres, porque los hombres decían: "Cobramos más porque, una vez se ha terminado todo el proceso de hilatura, tenemos el tejido que se va poniendo, se va enrollando. Sacamos ese bombo con otro compañero y lo llevamos a dónde sea". Pues las mujeres hicieron una fuerza y ellas también lo hacían para poder cobrar lo mismo, porque es muy difícil teniendo que competir con la fuerza.³⁹⁰

³⁸⁷ The order of languages in which the terms for each element of the woven textile structures has been presented is as follows: Catalan (Italian/Spanish/English).

³⁸⁸ Philpott and Kane, "Textile Thinking."

³⁸⁹ Collins, *Threads*.

³⁹⁰ Bayó, "Entrevista Sobre El Patrimonio Industrial Catalán (MT.RES.10)." Within the context of the quoted statement, tisaje refers to the technical gesture in which the trama (weft) is woven into the ordito (warp). As stated in Section 8.2.1., this is the process that establishes the final cloth's structure as 1/1, 2/1, among other possible structures.

Likewise, the affective labor associated with developing and maturing communicational and social networks between practitioners is present both within the experiential laboratory space and the factory floor. Catalan industrial textile workers constructed their own sign language through which to socialize with their co-workers as a solution to the constant noise produced by the machinery.³⁹¹ It became an integral part of the social fabric of their work environment and one of the many skills women acquired through their working life.

Conxa: Yo me lo miro desde, no trabajando dentro, sino los resultados de lo que era aquellas personas que estaban trabajando allá adentro. Cómo trabajaban. Como, por ejemplo, no sé si te han dicho que, como había mucho ruido, pues, no se entendían de unas en otras. Y se hablaban en signos. Se entendían perfectamente. Y una mujer, “oye, ¿cuántos?” Quería decir: “Bueno, pues ayer fue al cine”.

MCOA: Entonces había todo un idioma dentro del [gesto apuntando a la fábrica].

Conxa: Se hicieron un idioma porque el ruido era muy grande, muy grande. Eso repercutió en la pérdida de audición de muchas personas que trabajaban en la industria textil. El ruido siempre es el mismo y siempre repercute dentro, siempre en el mismo sitio. Entonces esto producía una esclerosis. Pues, bueno, el lenguaje de signos.³⁹²

The disappearance of the women’s factory sign language, in large part due to advancements in occupational health, safety regulations, and more silent machinery development, provides a window into the resourcefulness that was necessary for women to carry through their work day without losing touch of the most human element of the shared workspace: interacting with one’s fellow colleagues.³⁹³ The person operating the machinery was not alone in the *vapor*, and the workday was long enough to necessitate communication about work and daily life. The disappearance of this sign language system, though indicative of much-needed innovation, is also a reminder that aspects inherent to a particular relational context were born from necessity in the face of adversity.

³⁹¹ Montellà, *El silenci dels telers*.

³⁹² Bayó, “Entrevista Sobre El Patrimonio Industrial Catalán (MT.RES.10).”

³⁹³ Montellà, *El silenci dels telers*; Bratich, “The Digital Touch: Craft-Work as Immaterial Labour and Ontological Accumulation,” 307.

The binaries of art vs. craft and craft vs. industrial posit the problem of contrasting modernity and creative excellence with skill acquisition and mastery. As art frames crafting as imitation and functional object-making, craft is positioned as the last bastion of human-centered skill development before the serialized output of industrial machinery.³⁹⁴ Yet, there is someone behind the operative processes of the machinery. The imperfection of the hand perpetuates the dilemma of innate skill disposition, as it is solely the hand that is effectively working through the process and not the person with their own life experiences, *the knowing body*.³⁹⁵ Cant's work with Oaxacan craftspeople questions how, in the process of defining craft's community of practice through the values of excellence, deliberate time allocation, skill mastery, quality, and pleasure, we are implicitly positioning other forms of handcrafting labor as, by comparison, unskilled.³⁹⁶

It has allowed us to pry apart questions of materials from materiality; authorship from production; and the larger social experiences of artisanship from the *chaîne opératoire*. The downside to such an approach is that the majority of current research has been about people who *want* to cultivate their skills and who enjoy doing their work.³⁹⁷

Both in Irene's mother's domestic industrial experience and in Conxa's description of the women's industrial textile work, one can find excellence, deliberate time allocation, mastery, and quality, skills without which they would not have been able to fulfill their responsibilities. However, in line with Cant's assessment, we find wanting and enjoying as conditional markers unto how we conceptualize skill development for practitioners and workers for whom being proficient in their textile skills is a matter of necessity rather than choice.³⁹⁸ Faro's definition of heritage community "consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and

³⁹⁴ Shiner, *La Invención Del Arte*; Adamson, *The Invention of Craft*.

³⁹⁵ Hatton, "Mechanisms of Invisibility."

³⁹⁶ Alanna Cant, *The Value of Aesthetics: Oaxacan Woodcarvers in Global Economies of Culture*, First edition (University of Texas Press, 2019).

³⁹⁷ Cant, "The Politics of Craft and Working without Skill: Reconsidering Craftsmanship and the Community of Practice," 100. The emphasis is observed as cited in the source text.

³⁹⁸ Cant, *The Value of Aesthetics*.

transmit to future generations.”³⁹⁹ AHD’s *conserve as found* approach positions textile heritage as something that, as it is “saved for future generations”, overlooks the skilled textile crafters and workers who are opting out of transmitting their skills and knowledge whether by choice, adverse personal experience, or external circumstances, such as the outsourcing of textile production from Terrassa.⁴⁰⁰ This approach also excludes the textile crafters and workers who produce handcrafted garments and accessories that reach market visibility through fast-fashion and ultra-fast fashion businesses models.

Industrial textile heritage questions AHD’s centralized, monumental material-led focus on collection development, as this focus entails institutionalizing and formalizing the quotidian dimensions of life into categories through which the authorized speaker assigns meaning to some spaces, while others remain at the sidelines.⁴⁰¹ In keeping the social and discursive distance that have been set through multiple binaries across time, there is a limited acknowledgement of the consequences that stem from heritage frameworks and their classification systems on the basis of how we rationalize experiential skill, both past and present, both domestic and industrial. Observing textile skills from an industrial heritage perspective calls for a re-evaluation of how heritage accounts for silence, the intentional absence of skill transmission, and the disappearance of intangible solutions to the factory’s harsh setting as tools, machinery, and working conditions change within the industrial sector. Such a re-evaluation also requires analyzing the global hierarchy value of female textile skills, as handcrafted domestic textiles are assumed to be a product of the crafter’s idle time and industrial textile work is unskilled on the basis of the tools used during the production process. Marchand, citing Kate McIntyre, argues that the female knowing body, gendered and in the process of heritagization, is part of the “less than skilled” status that is assigned on the basis of trivialization and marginalization of the required physical and mental skills pertaining to their work.⁴⁰² The post-industrial outsourcing of Terrassa’s textile

³⁹⁹ Faro, Council of Europe Treaty Series-No. 199.

⁴⁰⁰ Smith, *Uses of Heritage*.

⁴⁰¹ Smith, “The ‘Doing’ of Heritage: Heritage as Performance”; Dei, *Cultura popolare in Italia*.

⁴⁰² Trevor Marchand, *Craftwork as Problem Solving: Ethnographic Studies of Design and Making*, Ashgate (Ashgate, 2016), 4–5.

industry to regions considered more business favorable in regards to labor and material costs reframes the question of who is the skilled woman by asking of who stayed in the remaining industrial jobs, who left as part of the layoffs, and who is now the woman behind the machinery that produces the textiles we use every day. The silence from workers who do not wish to share their experience of factory life and the intentional absence of skill transmission constitute a form of critical engagement, questioning whether the heritagization process of textile labor accounts for the ambivalence and ambiguity with which each woman reflects on their skilled work life in textile-making as part of their biographic narration.



Figure 39: Gran manifestació de dones obreres i sufragistes. Participants honor the female rights movement of the Modernist period carried by female textile workers and suffragettes wearing period-informed historical garments during the Fira Modernista. (10.05.2025)

10.2. Historical garment-making

One of the CDMT's main activities for adults is the *Curs d'indumentària modernista* (experiential laboratory on historical garment-making) in which a group of practitioners will develop, during four sessions, a garment informed by the Modernist period (ca. 1880-1910).⁴⁰³ The spring laboratories are based on the theme of the annual *Fira Modernista de Terrassa*, which takes place during the month of May, and open with a public seminar on fashion history pertaining to the year's theme. Given the consortium established in 1995 with the Ajuntament de Terrassa and the Diputació de Barcelona, the CDMT is an active participant of the organization in the *Fira Modernista* through a strategy that expands on the communication and dissemination of Modernist heritage. In this regard, the museum has been an active contributor to the *Fira* through a comprehensive approach combining research dissemination seminars, special visits of the exhibition space, archival research projects and, most prominently, the specialized laboratory on Modernist historical garment-making. For the last 19 years, the museum has offered specialized pattern-making and historical garment design courses in which interested practitioners can create a personalized pattern for making their own Modernist garments.

During the first editions of the *Fira Modernista*, the only people dressed in Modernist garments were the people participating as part of the staff from the city's associations and organizations involved in its execution. The *Fira* is an event through which the city engages with its Modernist heritage, as it is the period that oversaw most its expansion and development driven by the textile industry as well as its own aesthetic. Similar initiatives have emerged in other Catalan such as Barcelona, where the city's Modernist history is an integral part of the urban landscape. The first edition saw thirty-five practitioners who came

⁴⁰³ Modernism refers to the historical period between the late 19th and early 20th centuries, characterized by the continuation of the Industrial Revolution and, from a cultural perspective, the development of the *Art Nouveau* aesthetic approach to design and art, with different iterations depending on the country. The term "modernisme" in Catalan refers to the period characterized by economic development driven by the textile industry and the development of new architectural and urban initiatives in areas such as Barcelona. For further information, please consult Teesa-M. Sala et al., eds., *El Modernismo*, Col·lecció Patrimoni artístic de la Catalunya Central 15 (Angle Editorial, 2008).

to design the garments for the people who would work at the *Fira* during the late afternoon, occupying all available spaces in the atelier rooms and adjacent hallways.

Formaven un sol grup-classe que es reunia i treballava en horari de vespre i que, en alguns moments, ultrapassaven les aules per ocupar amb patrons, teixits i materials diversos tot el rebedor i els passadissos de la primera planta del CDMT.⁴⁰⁴

For Rosa Rubio, laboratory lead and fashion designer, Roser López Monsò, then conservator, and Teresa Casals, then Aula Didactica's lead, it was as much of an embodied learning experience for the crafters as it was for them in terms of preparing the information and reference points as well as executing the workshop during its first editions. With each passing year, participation from the public wearing Modernist garments became a staple of the *Fira*, which has expanded the museum's programming during the first half of the year to account for the interest in partaking as such.

From the perspective of individual affordances, the experiential laboratory asks the practitioner to move beyond their perception of their body's proportions to rethink and visualize the defining elements of the Modernist silhouette. In its current form, the laboratory accommodates an average of 8 practitioners per group, who attend four in-person sessions at the museum during which they develop a project of their choosing, with resources and tools that can further inform their creative practice as they continue working their garments at home. There are yearly special editions of the workshop that focus on historical garment research through expanded perspectives outside of the museum's archives, such as the workshop for making one of the Modernist garments from the 1997 film *Titanic*. López and Peña have stated that the primary audience for the laboratory are women, ages 30+, who wish to craft their own garments for the *Fira* or are already trained crafters in the field who expand their knowledge and practical skillset through historical garment-making techniques.⁴⁰⁵ While it is highly advised that practitioners have a basic knowledge of pattern-making and sewing, it is possible to join without experience.

⁴⁰⁴ Mercè López and Helena Peña, "Curs 'Fes-Te Un Vestit Modernista': La Didàctica Del Patrimoni al Servei Del Públic," *Terme* 33 (September 2019): 59–76.

⁴⁰⁵ López and Peña, "Curs 'Fes-Te Un Vestit Modernista': La Didàctica Del Patrimoni al Servei Del Públic."

The first step in historical garment-making is choosing the garment from which one will draw inspiration from, or which one will recreate, a process that for the novice practitioner may represent their first foray into the museum's garment collection. Historical garment-making is a group of skills that develops through a combined methodological approach of object-based research and technical knowledge in garment construction. From an ideal standpoint, the practitioner would request permission from the museum's conservation expert to examine the garment up-close, identifying through a multisensorial approach that combines visual analysis and haptic engagement, all potential construction variables that constitute its structure.⁴⁰⁶ From a practical standpoint, this approach is considerably time consuming, requires training in the archival handling of textile objects, and limits access for practitioners who reside outside of the city and wish to study the garment up close, particularly as the museum's weekly opening hours may restrict the time availability for extended periods of study.

In response to these difficulties, a significant part of the museum's communicational and dissemination work centers on its digital archive IMATEX, through which practitioners can study the garments remotely through its inventorial file and high resolution photos showcasing the intricacies of the object in detail. During the introductory session, most practitioners come with an idea of what they would like, from which Rosa introduces them into the historical context of their garments. By explaining the differences between how age, gender, and social classes would influence on how people would dress during the Modernist period, practitioners are asked to reflect on what they are planning to do at the *Fira* while wearing their garments and jot the materials needed to achieve their chosen garment's structure and look. The more elaborate the garment is, such as evening gowns, the more it can pose a challenge in terms of mobility and comfort during the day, as the *Fira*'s activities are outdoors and hosted in different spaces across the city. While practitioners who choose to work on elaborate garments will find that the archive holds a rich collection of items

⁴⁰⁶ Yuniya Kawamura, *Doing Research in Fashion and Dress: An Introduction to Qualitative Methods*, Second edition (Bloomsbury Visual Arts, 2020), <https://doi.org/10.5040/9781350089785>; Lovise Søyland, "Grasping Materiality – Digitalization in Light of Educational Arts and Crafts Practice." in *Craft and Design Practice from an Embodied Perspective*, ed. Nithikul Nimkulrat and Camilla Groth (Routledge, 2025).

reflecting the range of dresses and gowns a wealthy woman would possess, those who chose to work on working-class garments will find the archive is considerably more limited.

Garment and accessories heritage collection practices are relatively recent, with most collection development starting during the late 19th century, with an initial focus on archaeological and ethnographic items.⁴⁰⁷ Collection development in terms of European garments that were not considered part of the ethnographic collections, such as 18th and 19th century dresses, and ornamental textiles such as lace and embroidery, were not prioritized until the late 19th century and early 20th century.⁴⁰⁸ The majority of the historical garment collections that are part of the CDMT archive were consolidated between 1900 to 1950, from which the interest of the people behind their collections were the unique garments of wealthy people such as French Royal court attires, Napoleonic period garments, and women's dresses as recent as 1870-1880 in some cases.⁴⁰⁹ The interest in particular styles as well as the conditions in which they were at the time of purchase by the collectors has a direct impact on what is part of the archives. Decorative textiles find a similar fate, given their consideration as part of the minor arts or decorative arts field, which meant a limited early interest in collection making.⁴¹⁰ More contemporary garment and decorative textile collection development has tendentially been associated with "shallow pleasures, gendered female interests, and the pursuit of low culture", especially in regards to garments that are not considered as haute couture or are considered as outside of the scope of contemporary fashion design.⁴¹¹

⁴⁰⁷ Mercè López García, "Las Colecciones de Indumentaria y Accesorios Del Museu Tèxtil de Terrassa," in *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition (Centre de Documentació i Museu Tèxtil, 2021); Sílvia Carbonell Basté, "El Col·leccionisme i l'estudi Dels Teixits i La Indumentària a Catalunya. Segles XVIII-XX" (Doctoral Dissertation, Universitat Autònoma de Barcelona, 2016), <https://hdl.handle.net/10803/399345>; Adamson, *The Invention of Craft*.

⁴⁰⁸ López García, "Las Colecciones de Indumentaria y Accesorios Del Museu Tèxtil de Terrassa"; Carbonell Basté, "El Museu Tèxtil de Terrassa: 75 Años de Recorrido"; Carbonell Basté, "El Col·leccionisme i l'estudi Dels Teixits i La Indumentària a Catalunya. Segles XVIII-XX."

⁴⁰⁹ López García, "Las Colecciones de Indumentaria y Accesorios Del Museu Tèxtil de Terrassa."

⁴¹⁰ Ivan Gaskell and Sarah Anne Carter, eds., *The Oxford Handbook of History and Material Culture* (Oxford University Press, 2020).

⁴¹¹ Anne Peirson-Smith and Ben Peirson-Smith, "Fashion Archive Fervour: The Critical Role of Fashion Archives in Preserving, Curating, and Narrating Fashion," *Archives and Records* 41, no. 3 (2020): 274–98, <https://doi.org/10.1080/23257962.2020.1813556>; Christopher Breward, "Between the Museum and the

An open-door approach to digital archival research introduces the general public to how collections develop, both through what is abundantly represented and what is seldomly represented. This approach also introduces the standardized nomenclature used for documenting garments and accessories, a system that will initially appear as inaccessible due to terminology and language. Though IMATEX is available in Catalan, Spanish, and English, the most complete records are in Catalan, and accessing them will require an introduction to the relevant terminology, particularly for novice practitioners unfamiliar with the language's textile and garment vocabulary. A common reaction from both experienced and novice practitioners is, "isn't that technique, garment, or accessory called something else?" or "I thought that technique, garment, or accessory had this name, I've called it like that at home", revealing the multiple names and contexts in which textiles live and are made. For Rosa, this represents the main communicational goal as a laboratory lead, as it is essential to provide reference materials and sources that will allow the practitioner to design their garment successfully while being attentive to the varying levels of expertise present in the workshop space.

Pero es la idea de decir, o sea, yo, Rosa Rubio, como profesional, os ofrezco información contrastada, pero la pongo al servicio de una gente que no va a hacer un vestido a nivel profesional, sino que es gente que igual no sabe ni coser. Entonces yo lo que intento es que esa información les llegue, según el nivel del que me está oyendo, y que todas puedan conseguir, todas o todos, pero normalmente son mujeres, puedan conseguir hacerse unas piezas modernistas. A veces es una túnica y una pamea súper sencilla, que luego hay el trabajo de estilismo, de que vayan bien y, a veces, son vestidos muy complicados.⁴¹²

As practitioners enter the pattern-making phase, the activity is two-fold, as they must mentally visualize and anticipate a three dimensional garment on a flat surface and draw the necessary pleats and cuts that could accommodate the seam allowances required for

Academy: Fashion Research and Its Constituencies," *Fashion Theory* 12, no. 1 (2008): 83–93, <https://doi.org/10.2752/175174108X269568>.

⁴¹² Rosa Rubio, "Entrevista Sobre Cursos de Indumentaria y Moda (MT.RES.13)," interview by Maria Ordonez, (Terrassa, Cataluña), April 9, 2024, Audio Recording.

sewing it.⁴¹³ Novice practitioners may ask for premade patterns from which they can understand both the structural principles of the garment they are designing and integrate Rosa's information on how the pattern will be adapted to reflect the Modernist silhouette. In this regard, Rosa explains that a part of knowing how to convey each step of the process to the laboratory's practitioners is working with the materials they bring instead of remaining resolute on what the material for crafting the garment should be.

A ver, lo que sí que aprendes con el tiempo, creo yo...que nunca había pensado en esta cuestión, la verdad... es apañarte con lo que tienes a mano, ¿vale?. Por ejemplo, si ahora te traslado la pregunta a los cursos de modernismo pues, igual tú, si los planteas en teoría piensas, “no, no, no, claro, un vestido modernista, lino, algodón, seda. Tiene que ser así, así, así”. Pero te pones a dar clases y, de repente, las alumnas han ido y han comprado 800 metros de poliéster y tal, no les puedes decir que no. Entonces, un poco, aceptar lo que tienes al alcance de la mano y a saber transformarlo o trabajarlo dependiendo de qué te pide cada material.⁴¹⁴

Throughout the pattern-making process practitioners are encouraged to craft a mock garment following their drawn pattern in order to identify potential mistakes and fix the pattern for the final construction process. They are advised to use what they have available at home, such as old bedding linens, light curtains, or any other type of fabrics that are big enough to account for the required pieces for crafting the mock garment. During the final session, all practitioners present their mock garments and final revisions are made, as once the construction process begins with the chosen fabric for their garment, there is very little to be done if structural mistakes are present in the pattern. Though the CDMT's experiential laboratory comprises only five sessions per season, Rosa notes that practitioners stay in touch with one another through digital messaging long after the cycle is over, providing advice and supporting their fellow practitioner's in ongoing crafting practice.

⁴¹³ Groth and Gulliksen, “Scaffolding Visualization and Mental Rotation in Designing and Crafting”; Martina Aspinall, “Back to the Future of Fashion Past: Re-Fashioning Future Garment Making,” in *Fashion Heritage: Narrative and Knowledge Creation*, ed. Isabel Cantista and Damien Delille (Springer Nature Switzerland AG, 2022).

⁴¹⁴ Rubio, “Entrevista Sobre Cursos de Indumentaria y Moda (MT.RES.13).”

CURS D'INDUMENTÀRIA MODERNISTA

Spring 2024: Crafting steps



Step 1

Preparation of the initial pattern with contemporary body silhouette measurements



Step 2

Adaptation of the pattern on the basis of the garment based on the period's silhouette



Step 3

Preparation of mock garment. This practitioner's finished garment will be a recreation of a modernist dress from the film *Titanic*.



Step 4

Adaptation of the mock garment's fit prior to the final sewing stage. All practitioners complete the final stage at home.

At the city-wide and regional level, the interest in garment-making is considerable and extends beyond historical garment making. Municipal crafting schools for adults, such as the *Escola de la Llar* in Terrassa where Rosa teaches garment-making, and *Escola de la Dona* in Barcelona are renowned for their fashion and pattern-making courses. They were established during the late 19th century and early 20th century as schools primarily concerned with women's education on professional skills, household labor, and textile crafting skills.⁴¹⁵ In their current iteration, they offer both professionalizing and non-professionalizing courses on a multitude of skills, with pattern-making and fashion design among the most popular courses regardless of gender and age. Mercé López, CDMT's conservator and museographer, and Helena Peña, CDMT's director of educational programs and outreach, contextualize said situation.

Mercé López: Son cursos para adultos y entonces hacen un sorteo. Es como la Escuela EOI de Idiomas. Hacen sorteos. Hay tanta gente que lo que hacen es un sorteo, sacan un número y, a partir de ese número, hasta que se acaban las plazas, es por inscripción. Cuando te inscribes, te dan un comprobante con un numerito. Entonces, pues, en la Escuela Oficial de Idiomas también se hace. El precio, comparativo, con una escuela privada...

Helena Peña: Clar, y son estudios de calidad.

Mercé: Con una escuela privada te cuesta cinco veces más.⁴¹⁶

The audience for these spaces is indicative of youth interest in specialized crafting too, as practitioners between 20 to 30 years of age are eager to join the schools together with older fellow crafters. Stalp's work with young female textile crafters (ages 18-44) in the United States attributes the (re)valorization of textile crafting processes to the resignification of traditionally domestic materials and processes, a shift she situates as part of the reconceptualization of the domestic sphere associated with Third Wave Feminism and

⁴¹⁵ Ajuntament de Terrassa, "Història de l'Escola," Municipal website, Escola de La Llar, Terrassa, Catalunya, 2025, <https://www.terrassa.cat/escolalallar>; Diputació Barcelona, "Escola de La Dona," Municipal website, Diputació Barcelona, Diputació Barcelona, 2025, <https://www.diba.cat/ca/web/escoladona/hist%C3%B2ria>.

⁴¹⁶ Helena Peña Gómez and Mercè López García, "Entrevista Sobre El Proyecto Moda#isme (MT.RES.12)," interview by Maria Ordóñez, (Terrassa, Catalunya), March 9, 2024, Audio Recording.

fabriculture.⁴¹⁷ Bratich and Brush coined the term *fabriculture* as a means of exploring how practitioners incorporate the digital space as an integral part of their crafting processes, noting that “it speaks to the broader practices (meaning-making, communicative, community-building) intertwined with this (im)material labor.”⁴¹⁸ They propose a repositioning of the domestic space as an open social *home* through the use of social media, a space in which practitioners communicate their crafting experiences as a means of establishing extended versions of the relational networks that a setting such as the experiential laboratory provide, which can also be oriented towards political and social expression.⁴¹⁹ This mirrors the process observed among the adult female crafters in Paciano, as its point of departure builds on the resignification of the generational gender expectations rooted in fragmented time and functional crafting skills in service of the household. This process, simultaneously, repositions the practitioner’s process as one that challenges the stereotype of textile crafting as something that only older people do.⁴²⁰

An additional factor that cannot be overstated for the rise in popularity of garment-making and experiential crafting was the COVID-19 pandemic. As people stayed at home, leisure crafting became a central part of how individuals invested their time, positioning their practice as one of well-being, for dealing with emotional exhaustion, or as a moment for approaching new types of crafting while establishing their own digital relational crafting circles.⁴²¹ Once the mobility and public health restrictions eased, practitioners were eager to enter or return to the relational space of the crafting laboratory, seeking the same

⁴¹⁷ Marybeth C. Stalp et al., “‘I like Knowing When the Zombies Arrive, I Won’t Be Naked’: Young Women and Leisure Handcrafting in the United States,” *Craft Research* 9, no. 1 (2018): 41–58, https://doi.org/10.1386/crre.9.1.41_1; Stalp, “Girls Just Want to Have Fun (Too).”

⁴¹⁸ Bratich and Brush, “Fabricating Activism,” 234.

⁴¹⁹ Bratich and Brush, “Fabricating Activism”; Bratich, “The Digital Touch: Craft-Work as Immaterial Labour and Ontological Accumulation.”

⁴²⁰ Stalp et al., “‘I like Knowing When the Zombies Arrive, I Won’t Be Naked’”; Harrison and Ogden, “‘Grandma Never Knit like This.’”

⁴²¹ Sascha Abdel Hadi et al., “The Role of Leisure Crafting for Emotional Exhaustion in Telework during the COVID-19 Pandemic,” *Anxiety, Stress, & Coping* 34, no. 5 (2021): 530–44, <https://doi.org/10.1080/10615806.2021.1903447>; Anja Isabel Morstatt et al., “Crafting for Health: A Longitudinal Study of Job and Off-Job Crafting Changes during the COVID-19 Pandemic,” *Occupational Health Science* 9, no. 3 (2025): 675–710, <https://doi.org/10.1007/s41542-025-00222-5>; Anna Kouhia, “Crafts in the Time of Coronavirus: Pandemic Domestic Crafting in Finland on Instagram’s Covid-Related Craft Posts,” *M/C Journal* 26, no. 6 (2023), <https://doi.org/10.5204/mcj.2932>.

individual benefits of at-home practice and rediscovering the social dimension of material affordances. Rosa considers there is no instance that can better illustrate the importance of experiential craftmaking, both as an allocated moment for wellness and as a space from which to (re)value the crafting skills required for garment-making and textile work.

Y a mí me sorprendió que a los profes [Escola de la Llar], que no eran de las clases de artesanía, eso les sorprendiera. Y yo le dije, “hombre, se demostró durante la pandemia”, pero es que esto ya se venía demostrando. Que el hecho de que tú llegas...de que estés físicamente en un aula, que estás haciendo un trabajo con las manos y es algo que tiene cierta dificultad, y algo que luego puede llegar a ser un objeto bonito y práctico, o relativamente práctico. Bueno, que puedes hacer un anillo, tienes 30, pero, bueno, estás haciendo un objeto. Que eso a ti, como persona, te pone en un estado agradable y que los vínculos que estás creando con el profesor, con los materiales, con las personas que hay a tu alrededor.⁴²²

Terrassa’s marked interest in historical garment-making laboratories is not an isolated instance of specialized crafting leisure time. It is part of a much larger field of crafting processes that intersect historical research with skill development on discontinued technical processes for garment construction.⁴²³ Experienced practitioners do not limit themselves to finding a pattern and executing it, they actively seek to study a variety of garments in order to determine materials, construction techniques, and ornamental appliques, information that will later be used to recreate or craft new historically-informed items. Aspinall argues that, in engaging with object-based approaches to garment and fashion history, the practitioner is confronted with the reality that textiles were an expensive commodity for most of human history.⁴²⁴ The absences in the archival registry of undergarments, worker’s garments, household textiles, workwear, and everyday footwear

⁴²² Rubio, “Entrevista Sobre Cursos de Indumentaria y Moda (MT.RES.13).”

⁴²³ Brent Adam Luvaas and Joanne Bubolz Eicher, *The Anthropology of Dress and Fashion: A Reader* (Bloomsbury Visual Arts, 2019); Breward, “Between the Museum and the Academy”; Aspinall, “Back to the Future of Fashion Past: Re-Fashioning Future Garment Making”; Sara Idacavage and Laura McAndrews, “Letting Go of Fear and Biases: New Perspectives on Historic Clothing for Design Education in the Post-Pandemic Age of Digitisation,” *International Journal of Fashion Design, Technology and Education* 18, no. 1 (2025): 37–46, <https://doi.org/10.1080/17543266.2024.2332782>.

⁴²⁴ Aspinall, “Back to the Future of Fashion Past: Re-Fashioning Future Garment Making.”

speak of the extended lifecycle of textile items at home through repurposed use and structural elements that allowed repeated adjustments, such as hidden pleats.⁴²⁵ The practitioner who engages in studying and recreating these absent garments does so by extracting all relevant information from photographs, illustrated plates, and written sources that can better contextualize the garment's construction. The crafted garments that result function as material conversational vessels through which Meyer's concept of absence as presence is made tangible, as each garment encapsulates the extensive reconstructive process that the reference artefact's absence from the textile collection demands.



Figure 41: Object-based analysis of a 19th century skirt's construction and sewing techniques during the Introducció a la identificació de matèries i tècniques tèxtils course at the CDMT. (06.06.2024)

Historical garment-making reintroduces the question of who is the skilled woman through the perspective of intentionally engaging, reworking, and interpreting the tangible legacy of unknown crafters through the construction quality of their surviving garments. This

⁴²⁵ Joy Spanabel Emery, *A History of the Paper Pattern Industry*, 1st ed. (Bloomsbury Academic, 2020).

becomes particularly significant when one considers that the first garments bearing a woven label were a product of the 19th century Jacquard loom, which enabled the serialization of the atelier and brand label, a detail so pervasive across all types of garments that one scarcely notices its recent ubiquity.⁴²⁶ Behind the elaborate construction techniques that characterize historical garments or the haute couture gowns bearing labels from houses such as Schiaparelli or Pertegaz, there were and still are highly skilled women who work from small domestic shops or in ateliers, constructing garments with few mechanized processes, as several couture techniques can only be executed by hand.⁴²⁷ As the practitioner works through the steps of sketching, pattern-making, and constructing the garment, what is often perceived as a lost technical skill is not necessarily revived, but gets to be reinterpreted, and in doing so, shortens the distance between the public space and the archive. Experienced practitioners, such as Rosa, who get commissioned to make garments to attend historical reenactment events, engage in a negotiation process between the client, the historical source, and the social setting of the event in order to achieve the best result with what is available, rendered visible through sketching and pattern-making. As Prentice argues, “the sketch is therefore less a blueprint than a palimpsest, an instrument for working towards understanding that testifies to the collaborative nature of the garment produced.”⁴²⁸

As one gets to see the experiential laboratories’ practitioner’s completed dresses during the *Fira* and ask about how did the crafting process go, they are very proud of having achieved the construction of their own garments. Those who reenacted a specific dress from a historical collection will exalt the process through which they approached garment construction, highlighting the solutions they encountered along the way to get as close as possible to the original garment. For practitioners who engage both in historical and contemporary garment-making, this represents a means through which to critically engage with how little thought we give to garment construction, as the price of quality materials and tools is not insignificant and completing each step from sketch to finalized garment is time-

⁴²⁶ Arianna Piazza, *Big Book of Fashion: Storia e Stili Dalla A Alla Z* (24 ore cultura, 2025).

⁴²⁷ López García, “Las Colecciones de Indumentaria y Accesorios Del Museu Tèxtil de Terrassa.”

⁴²⁸ Prentice, “Feeling a Way Through: Affective Problem Solving in Dressmaking,” 175.

intensive. Recalling Peirson-Smith and Pierson-Smith's quote on the "shallow pleasures and gendered female interests" associated with fashion archives, crafting a historical garment that will get to be worn in very specific settings would appear like a rather self-indulgent monumental task.⁴²⁹ However, Miller proposes rethinking the assumed superficiality behind the tailored garment that is meant to be used for specific occasions through questioning how we have come to define style and fashion consumption.⁴³⁰ He states that the process of consumption that will result in the tailored garment is not trivial, particularly when observed as part of a network through which the garment-maker has established a series of relationships, from sourcing the required materials to communicating the process that is part of its construction.⁴³¹ The practitioner, novice or expert, who has embarked on making their Modernist garment is actively seeking advice on the best shops in town for textiles, highlighting the haptic-centric element of finding the most adequate textiles for work. They are reaching out to fellow crafters from the experiential laboratory and online about how to incorporate certain construction techniques, and they share their finalized work within a *fabriculture* space in which the garment is not only a testament of the effort invested, but also an externalization of the frustrating limitations of the archive. This process challenges how imitation, arguably one of the primary rationalized differences of art vs. craft in terms of creative endeavor, is one of its most significant contributions to thinking critically about the skills that have been discontinued in the transition towards a fast-fashion and ultra fast-fashion process of garment production. For Rosa, it is one of the first steps towards rethinking the importance of textiles as part of daily life.

⁴²⁹ Peirson-Smith and Peirson-Smith, "Fashion Archive Fervour."

⁴³⁰ David Miller, "Style and Ontology," in *Consumption and Identity*, First Edition, by Jonathan Friedman (Routledge, 2005), <https://www.taylorfrancis.com/books/9781135305437>.

⁴³¹ Miller, "Style and Ontology," 65.



Figure 42: Gran Desfilada de Moda Modernista organized by the CDMT during the Fira Modernista festivities in Terrassa. Photo by Quico Ortega, CDMT. (11.05.2024).

FIRA MODERNISTA

Historical garment reinterpretation example



Garment Technical Description:

IMATEX nr: 20050

Period: 20th century (1908-1910)

Collection: Font Llopart de Canals, Elisa (CDMT)

Style: Modernist

Materials: Silk, beads, pearls

Tailor/Couturier: Unknown



Reinterpreted garment presented during the Gran Desfilada de Moda Modernista (Fira Modernista - 11.05.2024).

Tailor/Couturier: Undisclosed.

Figure 43: Fira Modernista. Historical garment reinterpretation example.

10.3. On Time

The heritagization of textiles raises the question of how we engage with time. The glaring absences of the archive and the extensive work involved in the preventative conservation of historical textiles highlight an irrefutable fact intrinsic to their material affordances: textiles are ephemeral. They are subject to constant wear, the structural compromises and vulnerabilities of their making process as well as the irreversible passing of time, conditions that render their preservation a matter of preventing further material deterioration. In the AHD's impulse not only to *conserve as found*, but to conserve everything through the perspective of the authorized speaker's priorities regarding what warrants saving, the *archive fever* is palpable.⁴³² From my perspective as an art historian, the 19th century took place, colloquially speaking, yesterday, and assessments made then are still palpable in the way with which we consider craft in terms of binaries. The mechanization of textiles is a 200 year-old process over the course of which we have moved from handcrafting every element behind the garments we wear to the images of the Rana Plaza sweatshop collapse in 2013. Yet, the pre-industrial world was not a bastion of gender equality in regards to women's fragmented time. Likewise, non-mechanized processes and structures associated with textiles have not always been practiced out of a love for the craft.

Palmsköld and Rosenqvist's examine how gender patterns are reflected in the processes of heritagization of craft, by tracking how the rigor attributed to a particular textile technique becomes a condition for its cultural recognition in Sweden.⁴³³ By observing the interplay between the class and gender, they trace the practice of crocheting from the early 1800's figure of the virtuous young bourgeois woman, for whom mastering the technique was a matter of staying still and in silence, to the late 1800's recontextualization of crocheting as a social activity performed by women of the lower and serving classes as a means of showing practical proficiency. They note the interim absence of archived crochet patterns and

⁴³² Smith, "The 'Doing' of Heritage: Heritage as Performance"; Jacques Derrida, *Archive Fever: A Freudian Impression*, paperback edition, trans. Eric Prenowitz, Religion and Postmodernism (University of Chicago Press, 1998).

⁴³³ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage."

publications between the early 1900's and 1990's as a general disinterest in its heritagization, only regaining its position as a field of study as part of the feminist craftivism resignification of the technique.⁴³⁴ The archival absence of crochet resources does not equate with the lack of active practitioners that were skilled and working with the technique, but it does show the distance between the institution and the crafter. The modern perspective from which we understand crafting positions the archive as the ultimate repository for retracing the technique in the case of its eventual disappearance. In the meantime, just as there is someone behind the machine, there is a group of crafters that continues their practice regardless of institutional interest in their skill and associated material culture.

Similarly, Guglielmetti's research on the crafting practices of *merletto di Cantù* provides an incisive analysis onto craft continuity and experiential laboratory skill acquisition. Despite the more than 150 documented designs and patterns documented as a consequence of the articulation of professional *merletto* training at the *Scuola d'arte pubblica applicata all'industria di Cantù* (1884-1974), only a fraction were being taught to new practitioners with the reason being that craft transmission is directly informed by the technical and pattern preferences of the elder practitioners.⁴³⁵ Through the project *Design al tombolo*, the Comitato per la promozione del merletto of Cantù proposed an instance of collaborative design between expert practitioners and three renowned Italian designers by co-creating six handbag prototypes. Guglielmetti argues that one of the results of the project has been the resignification of the craft practice on the basis of chromatic and design experimentation that step away from the hierarchization of the skill acquisition process between newcomers and experienced crafters by providing a new reinterpretation of the style repertoire that had previously defined the craft.⁴³⁶ By assessing the sequential structures required for textile structure immanent to the *merletto di Cantù*, practitioners

⁴³⁴ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage."

⁴³⁵ Ilaria Guglielmetti, "Cultural Design: un tentativo interdisciplinare sperimentato nel progetto Design al tombolo," *Antropologia* 2, no. 2 N.S (2015): 141–57, <https://doi.org/10.14672/ada2015382%25p>.

⁴³⁶ Guglielmetti, "Cultural Design."

repositioned their process through contemporary design and, in doing so, argued that lace does not necessarily need to be codified as a technique that remains solely in the past.

With regard to contemporary textile consumption, practitioners in Paciano and Terrassa agree that the devaluation of textile handcrafting is driven by mass-production, diminishing product quality, and the perception of fashion and textile design as an easy career pathway. From the textile laboratory in Paciano, Monica and Serenella contextualize their assessment on the decline of the role of craftsmanship by emphasizing the differences in both construction and fiber quality of fast-fashion garments, as well as the overconsumption driven by micro-trend cycles.

Monica: Lo vuoi sapere perché l'artigianato è morto? Grazie al consumismo.

MCOA: Oh, anche quello.

Monica: No, no, anche, è quello perché, se tu compri un capo artigianale, ti dura una vita. Io ho cose fatte da me, 35 anni fa a telaio, che ancora le porto. Adesso, il consumismo devi cambiare il vestito ogni...sia a pranzo che a cena. Quindi compri e butti. Io vedo la moglie di mio figlio, veramente, è una cosa impressionante come cambiano.

Serenella: Ma quando le hai lavate 5-6 volte, è da butta'.⁴³⁷

Similarly, Rosa's perspective as a fashion designer educator in Terrassa highlights the devaluation of textiles crafting, identifying its misleading perception as an easy field to enter, whether from a skill acquisition perspective or as the basis for personal business's initiative. She argues that the shift from the moment in which she began her training as designer and pattern-maker to nowadays is significant, particularly as it coincided with the growth of fast-fashion conglomerates such as Inditex: "[...] pero como que se supone, siempre, que el textil es una cosa fácil y, entonces, tanto la producción como la venta, se ha desvirtuado mucho."⁴³⁸ Across both accounts, the devaluation of textile crafting is defined by the global fashionscape and its micro-seasonal model, through which textile skills are consistently positioned as a low-threshold practice or business rather than a domain in which sustained

⁴³⁷ Giacomelli et al., "Focus Group Regarding TrasiMemo's Experiential Laboratory (TS.TEX.11)."

⁴³⁸ Rubio, "Entrevista Sobre Cursos de Indumentaria y Moda (MT.RES.13)."

material expertise is at its core. Drawing on Appadurai's landscapes as theorized in *Modernity at large*, Calefato defines the fashionscape by addressing the "[...] the stratified, hybrid, multiple, and fluid disposition of imageries of the clothed body of our time", a framework that situates individual engagement with fashion and textiles within a global scale of interconnected systems of production, education, and use.⁴³⁹ Within this framework, the knowing body emerges as its most necessary yet overlooked figure in regards to how skill development and mastery is integral for its continuity. Furthermore, as both the clothed body and knowing body are envisioned as female-centered, the responsibility for sustaining its skilled continuity as well as for developing consumption critical awareness falls upon the gendered performance of everyday fashion and textile choices.⁴⁴⁰

Through these multi-situated observations, the skilled woman would seemingly emerge as the thread that links both mechanized and non-mechanized textile crafting and work from the 19th century to the 21st century. While it is a hopeful assessment, it requires asking, once more, who is the skilled woman? Public crafting, one of the core elements of craftivism, historical garment-making, and *fabriculture*, requires asking how do we see each technique as relevant on the basis of its current visibility. For instance, there is a generational divide between older and younger crafters on the basis of how public craft engagement develops. *Fabriculture* practices develop both physically and digitally, as the practice extends towards social media, and uses the digital space for the reconceptualization of the domestic space as the open social *home* for political engagement.⁴⁴¹ Older practitioners who are active on a workshop relational space and work on matters pertaining to craft and political engagement may consider a political act to not publish their work in digital social networks. Likewise, Harrison and Ogden argue that, with the resignification of knitting as something young, cool, and an arena for craftivism, "understandings of connected knitting are predicated on the disavowal of conventional, private forms of domestic knitting", forms that are just as valid for practitioners who do not wish to engage in public crafting.⁴⁴²

⁴³⁹ Calefato, "Fashionscapes."

⁴⁴⁰ Butler, *Gender Trouble*.

⁴⁴¹ Bratich and Brush, "Fabricating Activism."

⁴⁴² Harrison and Ogden, "Grandma Never Knit like This."

Historical garment-making is certainly not neutral, as both the archives and the motivations behind which historical period the practitioner is going to be working with require nuance and critical engagement.

The female knowing body is a site of ambiguity, ambivalence, and renegotiation. The 19th century schooling systems for women emphasized the importance of handcrafting skills, not for their cognitive and well-being benefits, but as something that was of use for either indicating one was a virtuous woman, for finding work that could accommodate the domestic obligations, or for to not be left destitute if the family's circumstances took a turn for the worse.⁴⁴³ Just as there has been 200 years of textile mechanization history, this period has also meant repositioning the person-material relationship between women and textiles, as well as other forms of gendered material affordances. Herzfeld positions that, as the novice artisan is learning how to craft, they are crafting "their crafty selves", too.⁴⁴⁴ The crafty self, *the knowing body*, is subject to public assessment, regardless of the space from which their practice is positioned. In this regard, Butler's theory regarding how we perform and experience gender becomes crucial for positioning how the craftsperson, *the knowing body*, is constructed and performed when engaging with craft as work, as skill, and as memory. She argues that gender "[...] ought not to be conceived as a noun or a substantial thing or a static cultural marker, but rather as an incessant and repeated action of some sort".⁴⁴⁵ Though Butler does not specifically address the link between gender and textile craft, Palmsköld and Rosenqvist argue there is a performance of gender in the choice of engaging, disavowing, or being indifferent to textile crafting.⁴⁴⁶ This is particularly relevant as techniques and sequential structure processes find a continuity that remains independent

⁴⁴³ Franchini, *Gli istituti femminili di educazione e di istruzione (1861 - 1910)*; Shiralee Hudson, "From Rags to Riches to Revolution: A Social History of 19th Irish Lace," paper presented at Textile Society of America, *Textile Society of America 9th Biennial Symposium*, 2004, <https://digitalcommons.unl.edu/tsaconf/430/>; Melissa Fegan, "'This Most Humane Commerce': Lace-Making during the Famine," in *The Great Irish Famine: Visual and Material Culture*, First edition, ed. Marguerite Corporaal et al. (Liverpool University Press, 2018), <http://hdl.handle.net/10034/620794>.

⁴⁴⁴ Herzfeld, *The Body Impolitic*, 52.

⁴⁴⁵ Butler, *Gender Trouble*, 112.

⁴⁴⁶ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage," 46.

from the institutional attention on its recognition as heritage and subsequent collection-making process.

Furthermore, the present devaluation of textiles and garments through fast-fashion and ultra-fast-fashion business models tends to center, rather scathingly, the figure of a woman whose hobby is to shop, emphasizing the problem of fashion overconsumption on who is rendering it visible. Not only is there a performance of gender in choosing to consume or disavow fast-fashion, but there is also a public assessment on who is the assumed, gendered, individual who is actively engaging with that consumption system. The intersectionality of material affordances, historical time, and gender has a crucial role on how women's current free time is meant to foster the continuity of a craft practice that is part of one of the most useful things we have ever owned. Thus, the question regarding who is the skilled woman, pertaining to the process of textile heritagization, should be reformulated to who is asking about the skilled woman and where is the question coming from.

11. Craft as the shape of time



Figure 44: Preparation of ribbon loom during the final recording session with the practitioners of the Textile Experiential Laboratory (TS.TEX.11). Photo by Antonella Margaritelli. (19.06.2025)

The opening picture showcases me doing what the experiential laboratory participant does best during a workshop session: reflect on the state of the world while simultaneously engaging in their personal project of the week. It is from the same laboratory session recording that we discussed why craft is dead, which appears ironic given that everyone present was engaged in some form of textile craft. Throughout the dissertation, the use of the word craft and practitioner has been intentional in order to discuss if craft is indeed disappearing from the perspective of skill, and to question whether our perception regarding the experienced and amateur crafter/artisan would differ were we not to use expert and amateur as defining adjectives associated with each person's present experiential laboratory role given their life experiences. This chapter discusses how craft finds a way as a process, as a perspective, and as a complex position pertaining to heritage. The first section addresses why craft died. The second section examine youth participation by taking

into consideration Clark's expanded definition of listening applied to TrasiMemo's youth photography laboratory (12 - 14 years old). The third section considers how the (eco)museum's role in supporting the craft circle continuity can be conducive for future practice integrating material and immaterial approaches.

11.1. Perspectives on continuity

The perception of craftsmanship's gradual disappearance should not be limited solely to a matter of material collecting practices or to the diminished visibility of the creative processes and skill acquisition through which craft-making sustains its continuity across both professional and experiential settings. As the preceding chapter establishes, the convergence of industrialization and outsourcing has had a profound impact on how people assess the value of textiles in their daily lives. Likewise, a critical approach to the archive can provide insight into how institutional interest in craft material culture can result in the non-heritagization process of tools, patterns, techniques and sequential structures, particularly those pertaining to female-centered craft knowledge and skill transmission.⁴⁴⁷ Non-heritage, as observed through the *presence of absence* of material culture intrinsic to each craft technical requirements raises questions about its continuity as a field of inquiry that generates more questions and ongoing processes than specific answers. In this regard, the experiential laboratory emerges as a central site for reflection through active practice, making tangible the material and tool demands of each sequential structure while offering an incisive perspective into how each group of practitioners envisions the conditions under which their shared practice is sustained.

While textile crafting, labor, and the imagery of the textile-centered knowing body places the spotlight on questions of skill continuity and the gendered conditions in which craft knowledge is sustained, they equally serve as an entry point into the challenges facing other materials and their associated practices. Solidea argues this it is an all-encompassing

⁴⁴⁷ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage."

problem, regardless of the materials involved, as the outsourcing of skilled production is a widespread and structurally significant issue.

È vero. Ma si perdono perché qua, con la globalizzazione, dove i lavori vengono svolti fuori dall'Italia, perché prima l'Italia era la culla di tutti i lavori. Telaio, tessitura, confezione, ceramica, c'era tutto. Con la globalizzazione che si è esportata in altri paesi in via di sviluppo per motivi economici, ovvio, vengono a mancare qui tutti quei lavori. Dunque, qui, fra poco non conosceremo più niente, se non si rimette in moto.⁴⁴⁸

Consistent with the assessments made by fellow laboratory leads, she argues that the outsourcing of skilled practice is not incidental, as it systematically limits the visibility of and engagement with the spaces through which skill is communicated. Her emphasis on skill acquisition underscores the centrality of available practice spaces, whose progressive closure extends the argument beyond the binary between craft and industry to a broader concern for the situations that foster skill development and mastery. Monica's "l'artigianato è morto" and Solidea's "se non si rimette in moto" preface the concern regarding the lack of available relational practice spaces as it extends beyond institutional concerns of outreach programming and laboratory development towards a fundamental question: what kind of space makes craft's skill continuation possible?

In this regard, the experiential laboratory is not a place of certainty on the basis of an assured continuity of any specific subset of crafting skills. Rather, it should be understood as a place of uncertainty through which craft practice is defined by the interplay of certainty and uncertainty through object making and collaborative practice. Infante del Rosal and Aguilar Alejandro argue that, in the process of designing, making and defining the uses of the crafted object, the person is confronted with ambiguous situations that manifest surprise, hesitation, and estrangement.⁴⁴⁹ This principle is further explored by Yarrow and Jones's work with master stonemasons at Glasgow Cathedral's Conservation Unit, in which the craftsperson moves between engagement and detachment according to the stage of carving and the stone's ultimate placement within the church's structure. They argue that, "These

⁴⁴⁸ Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)."

⁴⁴⁹ Infante del Rosal and Aguilar Alejandro, "Diseño e Incertidumbre," 117.

processes involve conjunctions of people, things, and tools in activities that are always fluid, sometimes unstable, and often unpredictable.”⁴⁵⁰ TrasiMemo’s experiential laboratories follow a similar, fluid structure on the basis of personal projects determining each practitioner’s participation, time availability, and degree of engagement in craft as a process. Each session brings together a varying group of established practitioners and newcomers whose relational dynamics are unique to the day’s activities, with the only factor determined in advance being the scheduled time for the session itself. Most evidently, during the Open Laboratories (05 – 07.2023), practitioners’ are actively engaging in collaborative practices through which their individual crafted objects become part of Palazzo Baldeschi’s common areas, evidencing the material outcomes of a co-creative process as an extended form of each laboratory’s cycle of detached engagement within the workshop’s relational space.⁴⁵¹

The uncertainty of the experiential laboratory provides the space for inhabiting craft’s continuity in spite of declaring its absence, a process in which the practitioner centers their practice from an analytical perspective. This is particularly relevant amongst the lead practitioners, as they continue engaging with the process of becoming and experimentation in their practice while allocating the time to sustaining their relational crafting spaces. Monica exemplifies this process through the small looms she uses for introducing practitioners to the craft, considering them as an integral part of her communicational responsibility pertaining to the experiential laboratory: “Ma adesso ci sono inventati i telai piccoli, tutti lo possono fare, quindi è giusto continuare a divulgarlo”.⁴⁵² The progressive transition to more complex processes is part of the logic of skill development without precluding more experienced practitioners from returning to the small looms. Instead, practitioners often take them home for project completion and prioritize their laboratory time on technical experimentation and sequential structures that benefit from the shared working space. In this regard, craft creativity emerges through the potential of doing things

⁴⁵⁰ Thomas Yarrow and Siân Jones, “‘Stone Is Stone’: Engagement and Detachment in the Craft of Conservation Masonry,” *Journal of the Royal Anthropological Institute* 20, no. 2 (2014): 256–75, <https://doi.org/10.1111/1467-9655.12103>.

⁴⁵¹ Yarrow and Jones, “‘Stone Is Stone.’”

⁴⁵² Giacomelli et al., “Focus Group Regarding the TrasiMemo’s Experiential Laboratory (TS.TEX.10).”

differently within the technical bounds of the loom, with its communicational continuity sustained through repeated action and engagement with the practice beyond the laboratory space.



Figure 45: Monica (left) and Franca (right) working through how to weave in the small loom. (25.05.2023)

Likewise, the relational proximity between the lead practitioners and their respective laboratory participants allows for a continued assessment of which skills are currently present within the group and how each new initiative should respond to them while still being challenging. In this regard, Solidea reflects that, in organizing the 2025 clay modelling laboratories, she misjudged the current skillset of her practitioners by proposing the completion of a type of clay lamp that, in hindsight, required a semi-professional skill level to be successfully crafted.

Ma per fa' le lampade in terracotta, come pensavo io, ci volevano persone quasi professionisti per arrivare a fa' quel tipo di lampade. Ho sbagliato lì, sono venuti su alcuni ragazzini e m'han fatto questa lampada colombino, una cosa così un po'

abbozzata. Ovvio, i ragazzini non possono fare la lampada professionale, no? Ho sbagliato. Devo fare un laboratorio più semplice, magari decorare qualcosa più veloce. Però ho fatto quattro incontri, quattro o cinque incontri, così.

The experiential laboratory's constitutive uncertainty, reinforced by the feedback immediacy intrinsic to TrasiMemo's relational setting, allows for identifying such misalignments between current skillset and collaborative projects, as it accounts for reconsidering how future initiatives can be structured towards the eventual completion of tasks that initially exceed the group's skillset. As Infante del Rosal and Aguilar Alejandre argue, the creative process of making is never dogmatic, defined instead by its own potentialities for generating open experiences that position exploration and artifice as the principles of object-making.⁴⁵³ Solidea's evaluative assessment of the present state of the group's skill availability allows the experiential laboratory to encompass the present gap as a source of future project development rather than limiting its notice as only a programming mistake. Furthermore, her statement acknowledges how present constraints on time availability have an impact on younger practitioners' sustained participation, favoring more tailored initiatives that can be completed within a defined timeframe, contrary to personal project-making time which can demand an open-ended time commitment for its completion.

In reconceptualizing the experiential laboratory as a site of uncertainty, the skilled woman emerges through a perspective of "radical rejection of essentialism", a process that Braidotti considers intrinsic to a feminist perspective of embodiment.⁴⁵⁴ When observed through the perspective of craft, the embodied experience is grounded on the process of experimentation with multiple materials as well as a shift from mastery as a fixed achievement towards a continuous process of negotiation pertaining to skill and relational practice. Furthermore, it demands attention to how the purpose of craft follows a non-linear path in relation to its role in women's daily life, shifting from leisure crafting towards a means of economical and familial support when circumstances require, and back again. In this regard, Ruiz-Martínez et al.'s study on Chilean female craft entrepreneurs illustrates the lack

⁴⁵³ Infante del Rosal and Aguilar Alejandre, "Diseño e Incertidumbre," 118–20.

⁴⁵⁴ Braidotti, *Nomadic Subjects*, 4.

of boundaries between craft as personal practice and craft as a livelihood, as develop in parallel while often occupying the same practice spaces, whether these are private, domestic, or relational.⁴⁵⁵ An undeniable dimension of precarization emerges from the persistent failure to recognize handcraft as adequately compensated labor, given the time-intensive nature of its making processes and the required level of expertise for project completion. Yet, the craftswomen report personal well-being in terms of time flexibility and the portability of their practice across shared working spaces, ultimately revealing a paradox in which the conditions that constraint craft continuity are those recognized as beneficial for sustained practice. Pertaining to Paciano, several practitioners at TrasiMemo's experiential laboratories noted that sewing skills became particularly relevant during their children's early schooling years, as they would use said skills to help with their children's schooling activities, such as costuming, independently, and often in tandem, with the craft practice they pursued during their own leisure time or as part of their work tasks. The blurred boundaries that follows the use of craft leisure time establishes the conditions under which the cognitive and physical benefits of craft-making coexist with the functional application of said knowledge beyond the laboratory and domestic spaces as needed.⁴⁵⁶ These choices, once contextualized within a lifetime of practice, evidence how the knowing body takes shape through a series of situated decisions that illustrate the ambiguity and uncertainty inherent to skilled craft development. As Stalp argues, analyzing the process of cumulative skill development is integral to centering female crafting experiences as complete narratives in their own right that either precede or extend beyond the analysis of familial roles and duties through which women's craft have been predominantly framed.⁴⁵⁷

Thus, the continuity of the ceramics and textile laboratories is observed through the commitment towards proposing new iterations of collaborative projects as well as commissioned projects that can be of interest to more experienced practitioners. As

⁴⁵⁵ Rocío Ruiz-Martínez et al., "Craftswomen Entrepreneurs in Flow: No Boundaries between Business and Leisure," *Community, Work & Family* 26, no. 4 (2023): 391–410, <https://doi.org/10.1080/13668803.2021.1873106>.

⁴⁵⁶ Pöllänen, "Elements of Crafts That Enhance Well-Being"; Ruiz-Martínez et al., "Craftswomen Entrepreneurs in Flow"; Einarsson, "Crafting, Connecting, and Commoning in Everyday Maker Projects."

⁴⁵⁷ Stalp, "Girls Just Want to Have Fun (Too)."

Stebbins illustrates, the experienced practitioner, namely the amateur, occupies a central role within a relational system between professional-amateur-public (P-A-P), often serving as point of access for the novice practitioners as well as a collaborator capable of partaking on the endeavors proposed by the professional lead of the experiential leisure activity.⁴⁵⁸ For instance, Monica counts on Paola's presence in the workshop as a colleague who can help newcomers with potential issues and questions arising during their crafting process while simultaneously collaborating with her on more technically challenging projects. During spring 2025, they were working together through the experimentation process of weaving cotton and linen cloths commissioned by an embroiderer of the Trasimeno Lake area seeking custom-made fabric for her craft, a project they consider conducive towards future collaborative projects with other crafters of the area. Solidea, in turn, assumed the role of the newcomer practitioner during the decorative wood painting laboratory led by Noemi Furiani, Paciano resident and expert in conservation and restoration, later proposing a joint collaborative project for the *Presepe's* background that year through which both could combine their respective expertise in ceramics and decorative painting. The fluidity with which practitioners choose to move between their roles as collaborators and newcomers, regardless of their expertise, emphasizes the non-linear nature of crafting skill development within relational settings, highlighting the experiential laboratory as a space of practice that actively thrives through uncertainty.⁴⁵⁹

⁴⁵⁸ Stebbins, "Amateur' and 'Hobbyist' as Concepts for the Study of Leisure Problems," 414.

⁴⁵⁹ Infante del Rosal and Aguilar Alejandro, "Diseño e Incertidumbre"; Marta Pérez Martínez, "Mujer, Arte y Ética Del Conocimiento. El Arte Contemporáneo Frente al Estereotipo Prejuicioso.," in *Arte y Escepticismo: Duda, Crítica y Catarsis En El Arte Contemporáneo*, ed. Ramón Román Alcalá and Isabel Herrera González (Editorial Almuzara, 2024).



Figure 46: Solidea (center) learning how to apply goldleaf (doratura) with Noemi Furiani (left)

While the ceramics and textile laboratories emphasize continuity on the basis of collaborative project-making, the experiential laboratories on drawing and gardening shift the focus towards active participation as the *primary* condition of continuity. The drawing group, for instance, is not opposed to occasionally hosting an experienced lead but they do not contemplate having a regular figure as an integral part of their practice, as it deliberately finds continuity through the relational dynamic between practitioners. Regarding the gardening group, Jody observes there has yet to be a laboratory lead successor for the weekly sessions while simultaneously noting that the seasonal wreathmaking activities will continue when she decides to step aside, as practitioners have organized themselves through a collaborative approach of multiple leading figures that can coordinate each aspect of the laboratory's activities. Both spaces illustrate that craft continuity is not guaranteed by the presence of the experienced lead practitioner but through each practitioner's personal investment in sustaining their laboratory's continuity. What an essentialist framework applied to drawing would consider as a necessary presence for laboratorial continuity is precisely what the group considers as non-conducive to sustained practice, as the logic of

their space is relational-centered. Similarly, the laboratory lead for gardening is not a figure centered on floral expertise, as it is the organizational capacity to coordinate the conditions through which practitioners return to their scheduled activities what determines its weekly scheduled presence.

In this regard, Cant's critical assessment on the certainty with which craft continuity is written is evidenced through the way in which linear skill development as well as spatial continuity are positioned as defining characteristics of craft practice. She argues that, contrary to the "traditional European craft guild structures of apprenticeship", in which the skilled artisan leaves the learning laboratory in order to pursue their independent artisan careers, spaces such as the woodcarving workshops in Oaxaca question this linear progression by presenting a hierarchical system in which kinship and secure employment as part of a master crafter's shop take precedence over independent laboratory activity.⁴⁶⁰ Likewise, spaces such as TrasiMemo's experiential laboratories question whether the ultimate purpose of the crafting laboratory should be solely limited to skill acquisition. There is an inherent value in the continued communicational processes sustained by experienced laboratory leads in which the defining characteristic is relational practice, one that is hardly compatible with linear skill development and the unquestionable figure of a master crafter. It does require, instead, asking whether there are ways in which intergenerational concerns of craft continuity can be addressed through each laboratory's space given that each has developed its availability and activities on the basis of their primary adult audience's current time availability and interests.

Although uncertainty as part of the laboratorial experience is intrinsic to relational crafting, when applied to generational continuity, it presents a different dimension towards continuity in which the knowing body confronts the passing of time. Solidea's evaluative assessment of the 2025 *lampade in terracotta* sessions with young practitioners prefaces the targeted educational initiatives that Associazione Artivive was developing towards the end of the 2025 spring period in preparation for the upcoming school year. Though

⁴⁶⁰ Cant, *The Value of Aesthetics*, 79–84.

TrasiMemo has continuously proposed yearly initiatives for children during the school year and summer period, the recent project proposal raised concerns in Monica and Solidea pertaining to how they would be perceived in the classroom.

MCOA: No, dicevo fuori inteso come andare a scuola, a fare didattica, sviluppo didattico.

Monica: Ah, boh, io ho già chiesto alla Sara. Ho detto, ascolta, se ci danno i così coi bambini, ovviamente, è meglio che ci vai tu, non la vecchia.

Solidea: Ma io mica ci voglio sta'. Infatti, ma io mica ci vuole.

Monica: Io gli ho detto, ci vai tu, guarda che tanto l'hai già fatto.

Solidea: La Sara, tua figlia?

Monica: Eh, certo.⁴⁶¹

Their position regarding the laboratory lead role in the school projects' is understood not as a matter of expertise but rather of communicational effectiveness and relational proximity, an assessment that is further contextualized by how they perceive their own generational distance from the school's student audience.⁴⁶² Uncertainty arises prior to the laboratory's experiential process and shapes it from its organizational phase through the question of who will be responsible for its continuity, as the experienced practitioner actively decides to not partake in it. On this basis, the figure of the experienced practitioner whose hesitation regarding intergenerational continuity reflects the awareness built through a lifetime in the craft is neither ironic nor ambiguous, it is indicative of Braidotti and Butler sense of identity as built through contingency, performance, and situated decision-making.⁴⁶³ As Monica asks her daughter to take the lead in communicating the craft, there is a generational continuity that is addressed by providing the leading role of a crafting space to a young practitioner without completely resolving the future continuity of other spaces for both adult and young participants.

⁴⁶¹ Mencarelli, "Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10)."

⁴⁶² Harrison and Ogden, "Grandma Never Knit like This."

⁴⁶³ Braidotti, *Nomadic Subjects*, 32; Butler, *Gender Trouble*.

Observed at a macro-scale, the current projects across TrasiMemo's experiential laboratories find their continuity through a series of situated decisions, made collectively by the participants through the weekly sessions and townhall meetings, that can lay the groundwork for future collaborative instances while simultaneously acknowledging the temporal, generational, institutional and relational factors that cannot be fully anticipated or controlled. Palmsköld and Rosenqvist state that, in order to engage with the transgression of heritage canon, there needs to be a direct involvement "in the actual performing of the cultural heritage in museums and other sites, archives and institutions", in which the gendered craft practice expands on the rejection of essentialist frameworks of continuity as linear practice.⁴⁶⁴ In this regard, addressing intergenerational continuity from a non-linear approach provides two perspectives surrounding how craft is incorporated by the next generation. The first position is that of craft as a situated skill on the basis of a material's affordances and relational practice as an extended form of dialogue through sequential structures. The development of youth interest within this framework follows an individual approach to finding craft through online spaces as well as relational laboratories that fit within the practitioner's schedule. Digital research approaches to learning and showing skill development online can be limiting on the basis of active social media engagement with profiles that address such matter, conditioning how assessments on the effectiveness of said approach remain an open field of inquiry.⁴⁶⁵ Within this context, Pearson argues that the COVID and post-COVID surge in self-directed craft learning highlights the importance of online spaces as initial points of entry towards craft practice that can subsequently lead younger practitioners towards relational laboratorial participation.⁴⁶⁶ However, generational differences in regards to disposable income allocated towards craft skill development can have a significant impact on the access of young practitioner relational settings and more

⁴⁶⁴ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage."

⁴⁶⁵ Malafouris and O'Brien, "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills"; Sally Cooke, "Craft Learning at Home: Experiences of Learning to Make Clothes at Home Using on- and Offline Resources," *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 17, no. 1 (2024): 14, <https://doi.org/10.7577/formakademisk.5486>.

⁴⁶⁶ Sarah Pearson, "Craft Revival and Self-Directed Learning Among Young Women During the Pandemic," *The Canadian Art Teacher* 20, no. 1 (2024): 38–43, <https://doi.org/10.7202/1115211ar>.

definitive assessments in regards to how this issue can impact craft continuity are yet to be made.⁴⁶⁷ While this trajectory has not been explicitly observed in the context of TrasiMemo's laboratories regarding the ways in which younger practitioners (ages 18-40) approach the laboratorial space, it underscores the importance of the communicational outreach of each group's initiatives, both in person and through social media. Sustained communicational processes serve as a mechanism that can translate collaborative project interest into participation in temporary laboratories for practitioners that have developed their skillset individually and cannot be present during the weekly sessions due to scheduling conflict.

The second approach corresponds with craft as a value, a perspective in which practice, while mediated by a specific material, is centered on well-being and knowledge-making.⁴⁶⁸ Within this framework, the approach to affordances is characterized by "a methodology of material complicity", in which the practitioner works through the material by engaging with its the agency as part of the process required for object-making or minding a space, such as Palazzo Baldeschi's gardens.⁴⁶⁹ This approach is integral to the process outlined in Chapter 9 regarding the resignification of craft practice, though it presents a distinct perspective on continuity as one that is not oriented towards the linear continuity of any single laboratory's current structure, but towards developing a communicative process interconnected across all laboratorial instances. In this regard, Ojala's work with school-age teenagers (ages 14–16) argues for a reconceptualization of the laboratorial lead's role as one that mediates and nourishes the practitioner's creative process, as the meaningfulness of craft practice originates internally rather than being transmitted through expertise.⁴⁷⁰ Monica's choice to ask Sara to take the lead on the school projects, for instance, fosters her own process of developing an approach towards communicating weaving as a technique, for which Monica cites Sara's prior experience as a factor for motivating her participation as

⁴⁶⁷ Stalp et al., "I like Knowing When the Zombies Arrive, I Won't Be Naked."

⁴⁶⁸ Pöllänen, "Elements of Crafts That Enhance Well-Being"; Gustafsson, "Working Towards 'A Production of Well-Being'"; Kristina Niedderer and Katherine Townsend, "Embodied Craft Practices: Mindful Flow, Creativity, and Collaboration as Drivers for Wellbeing," in *Craft and Design Practice from an Embodied Perspective* (Routledge, 2024), 10.4324/9781003328018-8.

⁴⁶⁹ Breakell and Russell, "Introduction: Materiality as Connective Tissue."

⁴⁷⁰ Ojala, "Constructing Knowledge through Perceptual Processes in Making Craft-Art."

a lead. Pertaining to adults (ages 18–40), craft as a value is at its most accessible through temporary laboratory instances that serve as entry points from which to identify generational interests in craft practices that are not currently available as weekly experiential initiatives. During the development of the Spring 2025 decorative wood painting temporary laboratory, practitioners discussed the potential of proposing and developing new iterations based on seasonal projects as well as specific technical processes, such as *doratura* (gold gilding), through a similar five-session project structure. Through this approach, the weekly laboratory instances are further complemented by the temporary initiatives through developing a programming schedule that could, ideally, extend craft participation towards practitioners who have not engaged in prior self-directed craft learning. In this regard, youth participation in heritage management, when developed through dynamic and iterative participatory approaches for individuals between the ages 10 to 24, has been argued to be conducive to intergenerational partnerships pertaining to territorial governance awareness and could ultimately have a positive impact on craft skill continuity.⁴⁷¹ However, this places the focus and pressure pertaining to resource availability for temporary crafting on Associazione Artivive's funding, potentially limiting the capacity to develop more than one initiative simultaneously. This, in turn, evidences how structural constraints on funding availability constitute an integral dimension of the multifactorial challenge of craft continuity, one in which intergenerational communication, while desired and actively pursued through collaborative and situated decision-making, remains limited and contingent on the availability of external financial support.

⁴⁷¹ Yingxin Zhang et al., "Youth Participation in Cultural Heritage Management: A Conceptual Framework," *International Journal of Heritage Studies* 30, no. 1 (2024): 56–80, <https://doi.org/10.1080/13527258.2023.2275261>; Victoria Derr and Ildikó G. Kovács, "How Participatory Processes Impact Children and Contribute to Planning: A Case Study of Neighborhood Design from Boulder, Colorado, USA," *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 10, no. 1 (2017): 29–48, <https://doi.org/10.1080/17549175.2015.1111925>.

11.2. Youth participation through photography as craft

In tandem with the Open Laboratories for adults that took place in 2023, the partnership with Associazione Frontiera Lavoro contemplated a youth-centered project named “Rigeneriamo – Laboratori di riqualificazione partecipata giovanile degli spazi comuni”.⁴⁷² The laboratory held in Paciano was structured across 15 sessions divided into three phases: drawing, photography, and portfolio development. The group, comprising seven young participants between ages 12 to 14, was led by me, representing a positional shift from the role of apprentice participant across the adult laboratories towards that of experienced laboratory lead. In order to address this shift and acknowledge that my own photographic practice developed through experience rather than formal artistic training, the choice of photovoice was the primary methodological approach following Clark’s principle of listening applied to youth participation as an active process in which hearing, interpreting, and constructing meaning is not limited to the spoken word.⁴⁷³ This structure positioned each practitioner’s visual references and framing choices as integral to the project’s outcome rather than as elements to be corrected or refined through the imposition of compositional rules, acknowledging each practitioner’s process as valid in its own terms.⁴⁷⁴ During the call for participation, neither equipment limits nor technical specifications regarding camera equipment were made, as participants were invited to bring whichever camera they had available and to use it to the best of its capabilities. In this regard, the role of the laboratory lead was one of assisting each practitioner in handling their camera equipment towards their desired outcome, offering limited prompting in the form of a session topic that, in the case of the Paciano youth laboratory, determined the area of town the practitioners would chose to document. This made it possible to maintain a cohesive

⁴⁷² Associazione Frontiera Lavoro, “Ogni Centro è Il Centro Del Mondo.”

⁴⁷³ Latz, *Photovoice Research in Education and Beyond*; Alison Clark, “Listening to and Involving Young Children: A Review of Research and Practice,” *Early Child Development and Care* 175, no. 6 (2005): 49, <https://doi.org/10.1080/03004430500131288>.

⁴⁷⁴ Ojala et al., “Towards Making Sense of Self through Emotional Experiences in Craft-Art.”

session framework from which to lead each session's closing discussion while still preserving the creative openness that photovoice demands as a methodological approach.

Prior to the laboratory's first phase, the preliminary topic was documenting town during the summer vacation period, the transitional moment in which practitioners concluded the Scuola Media educational cycle in Paciano to begin their Scuola Superiore education in urban institutes outside of town. In this regard, the first phase, drawing, was instrumental for identifying the camera equipment each practitioner would typically bring during the course of the laboratory and to assess the participants' interest in the proposed topic. The first two sessions were allocated towards drawing personal maps of Paciano in which the question posed was to represent the town through each practitioner's lived experience rather than geographic precision. Through these sessions the central topic shifted towards what practitioners assessed as a state of feeling simultaneously too young for certain spaces in town and too old for others.⁴⁷⁵ Research pertaining to rural youth (ages 13-20) requires shifting the perspective of young people as persons in the process of becoming towards adulthood to one that recognizes them as "individuals in their own right in the present time", reinforcing their position as active participants and practitioners of their own cultural heritage.⁴⁷⁶ Thus, each map constitutes an emotional representation of how practitioners walk through town and their relationship with each of its spaces. Given the mobility limitations that rural youth experience regarding access to public transportation and autonomous means of mobility, walking occupies a central role through which their identity formation and their relation with town are configured.⁴⁷⁷

⁴⁷⁵ Maria Ordonez, "Youth Laboratory: Notes on Project Development (TS.FL.FOT)," Fieldwork Notes, Paciano, Italia, 2023, 19.07.2023.

⁴⁷⁶ Leyshon, "Rural Youth Identity Formation"; Kate Darian-Smith and Carla Pascoe Leahy, eds., *Children, Childhood and Cultural Heritage*, Key Issues in Cultural Heritage (Routledge, 2013), <https://doi.org/10.4324/9780203080641>; Nicole Gerarda Power et al., "Rural Youth and Emotional Geographies: How Photovoice and Words-Alone Methods Tell Different Stories of Place," *Journal of Youth Studies* 17, no. 8 (2014): 1114–29, <https://doi.org/10.1080/13676261.2014.881983>.

⁴⁷⁷ Daniel T. Barney et al., "PROPositional Walking," in *Walking with A/r/Tography*, by Alexandra Lasczik et al. (Springer International Publishing, 2021), https://doi.org/10.1007/978-3-030-88612-7_5; Leyshon, "Rural Youth Identity Formation."



Figure 47: Map of Paciano. Author: B.P. (19.07.2023)

Consequently, the second phase, photography, developed around the spaces and places identified by the practitioners as significant to their lived experiences through guided walks across Paciano in which each session's route engaged with the prompt of the day. The walking route was decided collectively among the practitioners present, with one colleague elected to lead the group's path during each of the ten laboratory sessions. The interplay of choice and task completion generated a ludic experience in which skill development was intrinsically tied with memory as observed through the polysemic meaning of place that, as Jones argues, fragment space and reworks new forms of affective meaning.⁴⁷⁸ As practitioners walked through town, they expanded on the mixed feelings surrounding their future mobility for continuing their studies, how they perceived adults defined their spaces of interest, and their choices in responding to the prompt of the day. During each session's closing discussion, practitioners were asked to choose a maximum of three pictures taken

⁴⁷⁸ Jones, "Geography, Memory and Non-Representational Geographies"; Infante del Rosal and Aguilar Alejandre, "Diseño e Incertidumbre."

during the walk for presentation and to comment on their colleagues' work. These closing remarks served to contextualize each practitioner's choices while highlighting the common topics that arose during the walk which were a key contribution towards determining the subsequent session's prompt while maintaining the practitioners emerging interest in documenting town.

One of the areas of shared interest between young practitioners and adults in the proximity of the walled town center is Le Fonti, for which the laboratory session was centered on a creative portraiture photoshoot. Prior to the photography laboratory, a series of meetings between young people (ages 13-15) and adults (ages 40-50) convened at this space for a shared youth-adult initiative with the intent of furnishing the area in a way that would be conducive to a joint upkeep of the upper garden area. During the laboratory session in the summer, practitioners explained that the adults' response towards young people's presence shifted between the time of day. While their presence went unnoticed by day, it was considered as more of a nuisance at night, as Le Fonti's ease of access without means of autonomous mobility made it a convergence point for young people would gather there to listen to music and socialize. As practitioners worked through their creative portraiture ideas, the core laboratorial topic emerged through the use of props and image composition, positioning their presence in the place as part of the younger generation of users of the space. Couple A focused on fables and childhood literature by using props from the childhood library room at Palazzo Baldeschi, couple B illustrated the connection between humans and nature by tying a net with yarn that connected them with the trees of the area, and couple C chose to use what they would find in the area, repositioning the benches to create a talking space for their pictures. As such, their session outcomes expanded on how their lived experiences and interests were constitutive of their relationship to the spaces they frequented in town, positioning Le Fonti as an open-air canvas through which they addressing their participation in town through their own visual language.

During the final phase, developed across three sessions, practitioners worked on their portfolios drawing from the visual materials produced across the photography-centered sessions as well as their drawn maps. Each portfolio evidences a distinct sense of

spatial orientation and recognition of certain areas of town as significant to each practitioner's sense of situated belonging. Analyzing the storied-self produced by practitioners challenges adult-centered interpretations of space while drawing from shared photographic tropes that contextualize the personal landscapes presented in each photograph.⁴⁷⁹ For instance, during the black and white session, several practitioners used the clouded sky as a source of contrast from which to photograph the constructions of Paciano's old town, producing a series of images in which the town center appears to tower over the viewer. While the shared trope was unplanned, it revealed how walking inside the walls requires looking up in order to capture the dimension of space between buildings. As the black and white prompt led towards the question of time, illustrated by a practitioner's assessment before the daily walk that it would make things look old, the session provided a diverse perspective towards how they chose to represent both time and space.⁴⁸⁰ While not all pictures from said session would be ultimately included in their final portfolios, practitioners considered it a salient point of the laboratory, noting that focusing solely on light and contrast accounted for a different perspective on how they perceived the town center that was not rendered visible in their colored images.

⁴⁷⁹ Power et al., "Rural Youth and Emotional Geographies"; Leyshon, "Rural Youth Identity Formation"; Karen Nairn et al., "Destabilizing Dualisms: Young People's Experiences of Rural and Urban Environments," *Childhood* 10, no. 1 (2003): 9–42, <https://doi.org/10.1177/0907568203010001002>.

⁴⁸⁰ Ordóñez, "Youth Laboratory: Notes on Project Development (TS.FL.FOT)."



Figure 48: *Senza Nome*. Author: G.C. (04.03.2023)

In this regard, one of the fundamental aspects that photovoice evidences is that photography constitutes a political process in deciding what is made visible as well as the genre conventions that inform how content is read and interpreted.⁴⁸¹ By configuring the laboratory through limited prompting, the framework of craft as value emerges through the perspective of how each practitioner reflects on the perspective with which they represent life in town as a situated and relational process. The digital camera is used to its full capacity through the alteration of in-camera settings that, once applied to photographic documentation, draw the practitioner into a reflection-in-action process in which their choices in lighting, aperture, and color are important towards communicating their

⁴⁸¹ Josh Packard, "I'm Gonna Show You What It's Really like out Here': The Power and Limitation of Participatory Visual Methods," *Visual Studies* 23, no. 1 (2008): 63–77, <https://doi.org/10.1080/14725860801908544>.

observations of the town spaces and people photographed.⁴⁸² Likewise, working with the equipment each practitioner had available expands on the accessibility of digital photography, as engaging with meaningful visual practice is not limited solely to having professional equipment. One of the outcomes of sharing equipment was the co-production of images during site-specific sessions, such as Le Fonti, in which the execution of their creative portraits developed through collaborative decisions regarding composition and art direction. As Associazione Frontiera Lavoro's project directive asked about requalification of public spaces, the portfolios of Paciano's practitioners constitute an interconnected perspective in which they identify multiple spaces as significant to their lived experience in town and each requiring a distinct approach to requalification, for which the question of resource availability is constrained by the project's one-time limited funding structure.

The central laboratory's topic co-defined with the practitioners regarding age and sense of belonging reflects on what Nairn et al. identify as a contextual conceptualization of inclusion and exclusion, in which the meanings that adults and other young people construct around each space determines the practitioner's perception of belongingness.⁴⁸³ For instance, time of day represents a major factor in determining which spaces they regarded as more inclusive, while the availability of autonomous mobility influenced who could participate in a specific social gathering. As this perspective is circumstantial, it challenges an essentialist framework in which each space holds a static and fixed definition of being inclusive or exclusive to their presence. Instead, it illustrates how walking through town is central to the process through which practitioners perceive each area as storied-selves, constantly assessing where they will be spending their time in town during the summer on the basis of the places which are positively receptive to their presence.⁴⁸⁴ While the laboratory took place prior to their upcoming daily mobility outside of town, there were instances in which practitioners reflected on what that transition would entail from a

⁴⁸² Mathee, "Towards a Pedagogy That Promotes the Values of Craftsmanship"; Schön, *The Reflective Practitioner*, 49–69.

⁴⁸³ Nairn et al., "Destabilizing Dualisms," 22–33.

⁴⁸⁴ Nairn et al., "Destabilizing Dualisms"; Leyshon, "Rural Youth Identity Formation"; Power et al., "Rural Youth and Emotional Geographies."

practical perspective. Each of their choices of *Scuola Superiore* meant interacting with different means of transportation and distinct changes during their daily school routine than had been previously shaped by the proximity of being at walking distance from school. In this regard, while completing their secondary education is considered an integral part of each practitioner's future life trajectory, this does not render the transition seamless, as it requires repositioning the places that have occupied a prominent role in defining their sense of belonging through the challenges and reflections involved in extending their daily routine towards urban educational settings.⁴⁸⁵

The conclusion of the summer laboratory sessions with the Association did not mark the end of the youth project. The image bank compiled from the portfolios and daily session selections became the basis for an adult-centered tapestry project together with Monica and the practitioners from the textile laboratory. After delivering the laboratory's digital photo archive, adult practitioners were invited to select a series of images for representing through tapestry crafting. The selected images were printed out to scale and, during the final curatorial session in February 2024 with the photography laboratory practitioners, they were invited to sign the pictures selected by the adult textile practitioners, formally attributing their authorship and connecting their work with each tapestry maker. During the crafting process, Monica applied a similar process to that used during the drawing phase with the youth laboratory, asking the adult practitioners to interpret the images through the use of color and technique. The resulting tapestries reflect a process of intersubjective construction of meaning in which intergenerational collaborative practice centers youth perspectives on place and sense of belonging rather than following adult-centered conceptualizations of life in town.⁴⁸⁶ In shifting from photography to a fiber medium, the expanded application of youth photovoice to adult photo elicitation presented an

⁴⁸⁵ Helle Dalsgaard Pedersen and Malene Gram, "The Brainy Ones Are Leaving': The Subtlety of (Un)Cool Places through the Eyes of Rural Youth," *Journal of Youth Studies* 21, no. 5 (2018): 628–30, <https://doi.org/10.1080/13676261.2017.1406071>.

⁴⁸⁶ Lyon, "18. Using Drawing in Visual Research: Materializing the Invisible"; Alexandra Harrison and Ed Tronick, "Intersubjectivity: Conceptual Considerations in Meaning-Making With a Clinical Illustration," *Frontiers in Psychology* 12 (January 2022): 715873, <https://doi.org/10.3389/fpsyg.2021.715873>; Nairn et al., "Destabilizing Dualisms."

opportunity for addressing participation and territorial governance strategies, a key element that the ecomuseum is concerned with, through a creative process in which young people's involvement extends beyond informative or consultative roles.⁴⁸⁷ Consequently, it becomes essential to recognize the prioritization of children and teenagers' creative processes and contributions to heritage through a lens of agency and situated awareness of the places they frequent through their own materials of interests and preferences, illustrating how photography exemplifies a craft as value framework of practice.



Figure 49: Arazzo. Co-authors: Paola Caporali (arazzo) A.C. (photograph). (05.03.2024)

⁴⁸⁷ Elena Montanari, "Ecomuseums and Contemporary Multi-Cultural Communities: Assessing Problems and Potentialities through the Experience of the Écomusée Du Val de Bièvre, Fresnes, France," *Museum and Society* 13, no. 3 (2015): 369–84, <https://doi.org/10.29311/mas.v13i3.336>; Zhang et al., "Youth Participation in Cultural Heritage Management."

From the perspective of leading the laboratory, issues pertaining to dynamic and iterative collaborative project-making are evidenced by the structural and practical limitations that the youth photography laboratory presents. As previously established, the one-time availability of funding restricts the potential of establishing the project as a yearly initiative for teenagers during the summer months. While the use of the practitioners' own devices was effective for image production, it posed a challenge in regards to photo edition, as it had to be limited towards more basic aspects of the process accessible through their own camera phones or through shared use of the computers available in Palazzo Baldeschi as well as my personal laptop. While these technological limitations did not compromise the analytical and co-creative outcomes, they underscore the importance of resource allocations that can foster craft as value laboratory initiatives on a continuous basis.

In regards to intergenerational communication, my participation as the experiential laboratory lead reiterates how situated decision-making can address the execution of a single laboratory practice without resolving the future continuity of the relational space. The verticality of the heritagization of craft identifies the conceptualization of an adult authorized speaker who validates youth creative practices as heritage. This position must be addressed throughout all phases of laboratory practice and analysis, as it risks favoring a perspective in which craft is defined by the adult's expectations and skillset assumptions instead of the creative interests and processes proposed by the young practitioners.⁴⁸⁸ Iterative project-making does not necessarily imply continuity within the same activity framework, a significant distinction that contextualizes the ample age range definitions of rural youth participation approaches for the teenage demographic, which can be advantageous from the perspective of temporary laboratory project execution. In this regard, photography addresses one shared interest among a multitude of possible approaches that can foster renewed instances of collaborative practice with the potential of centering youth

⁴⁸⁸ Kate Darian-Smith and Carla Pascoe Leahy, "Children, Childhood and Cultural Heritage: Mapping the Field," in *Children, Childhood and Cultural Heritage*, ed. Kate Darian-Smith and Carla Pascoe Leahy, Key Issues in Cultural Heritage (Routledge, 2013); Alessia Trivigno, "Tracce d'infanzia: L'adulto Nella Valorizzazione Del Disegno Come Patrimonio Culturale Dei Bambini e Delle Bambine" (Doctoral Dissertation in Intangible Heritage in Socio-Cultural Innovation, Università degli Studi di Milano-Bicocca, 2025), <https://hdl.handle.net/10281/610761>.

perspectives on territorial governance strategies. Situated crafting practice that aligns with the present interests of young practitioners gives them “chances of experimenting the meanings of active citizenship”, in which their vision is taken as legitimate and analytically meaningful within collaborative frameworks of participation.⁴⁸⁹

As such, it is important to address the laboratory lead’s limitations regarding the availability of tools and methodological approaches that can sustain youth-centered practices, as several of us who have hosted the laboratory projects are experiential learners rather than trained art educators. Montà et al. argue that school constitutes a place in which democratic participation can be fostered through opportunities that develop responsibility and collaborative solutions, which emphasizes the importance of partnered laboratory initiatives between TrasiMemo and the school in Paciano as part of the educational cycle.⁴⁹⁰ However, as teenagers transition towards attending schools in urban settings, the laboratory lead’s role expands, as it requires developing temporal crafting initiatives that can accommodate the time availability of the young practitioners outside of the school setting during their leisure time. While there are multiple models that address youth engagement, intergenerational horizontal collaboration remains a subject that has not been fully developed within these models in regards to how adults and young participants can best support each other during collaborative project-making without reproducing the verticality of AHD.⁴⁹¹

Recognizing the role of experiential knowledge as well as its limitations provides an insight into how central adult women’s participation in craft continuity has been and continues to be, particularly when considered through the non-linear transmission of craft

⁴⁸⁹ Chiara Carla Montà et al., “The United Nations Convention on the Rights of the Child: A Milestone for a Pedagogical Reflection on the Meanings of Childhood and Democracy,” *Educação e Pesquisa* 46 (2020): 11, <https://doi.org/10.1590/s1678-4634202046239004>; Carolina Trivelli and Jorge Morel, “Rural Youth Inclusion, Empowerment, and Participation,” *The Journal of Development Studies* 57, no. 4 (2021): 635–49, <https://doi.org/10.1080/00220388.2020.1808194>; Sarah C. White, “Depoliticising Development: The Uses and Abuses of Participation,” *Development in Practice* 6, no. 1 (1996): 6–15, <https://doi.org/10.1080/0961452961000157564>.

⁴⁹⁰ Montà et al., “The United Nations Convention on the Rights of the Child,” 11.

⁴⁹¹ Louise B. Jennings et al., “Toward a Critical Social Theory of Youth Empowerment,” *Journal of Community Practice* 14, nos. 1–2 (2006): 52–53, https://doi.org/10.1300/J125v14n01_03.

skill led by Monica and Solidea, as experienced laboratory leads, as well as other long-term contributors for childhood-centered activities. Intergenerational craft communication is most certainly not an innate skill, as it demonstrates extensive experience in learning the intricacies of the craft, and knowing how to best translate the sequential structure process through verbal and non-verbal cues to the novice youth practitioner without formal pedagogical training.⁴⁹² Working through limited prompting while still supporting the completion of a creative crafting process presents a challenge regardless of the material of choice, as youth-centered initiatives require integrating practitioners beyond the processes involved in task completion towards expanded forms of dialogue and participation. Hesitation, uncertainty, and deciding when to step aside from leading school-based experiential laboratories are all situated individual processes and decisions that are as meaningful as lifelong technical expertise, as they acknowledge where the knowing body finds the limits of their own skill knowledge and how receptive newcomer practitioners will be to their communicational style.

11.3. The craft circle as a continuum

During the last week of fieldwork in 2025, Solidea opened the workshop's conversation of the day with "I ricercatori non conoscono i tempi della ceramica o della tessitura", a remark she made as we were retrieving the *Presepe* figurines from the kiln, with one of them having cracked during the firing process.⁴⁹³ The frustration of the broken ceramic piece after firing is common and one that, as practitioners, we must make peace with early in the learning process, as controlling each variable for proper drying is never guaranteed, led by the material's constitutive uncertainty as one works with it. In the precision of Solidea's assessment lies an empirical incisiveness, there are things that take place on such a quotidian scale that escape the eye of the researcher and institutional heritage

⁴⁹² Jefferies, "Crocheted Strategies"; Code, *What Can She Know?*

⁴⁹³ Maria Ordonez, "Ceramics: Fieldwork Notes 2025 (TS.CER.21)," Fieldwork Notes, Paciano, Italia, June 2025, 17.06.2025.

frameworks, made visible through the questions surrounding who will be part of the next craft circle session. The non-heritage of craft resides in the spaces of mistakes, broken items, embroidered *corredi* carefully kept in a drawer, and the unwavering desire to *make* things that supersedes notions such as gendered shallow pleasures and trivial consumption.⁴⁹⁴ Marchand argues that one of the reasons craftsmanship continues to be described through expressions connoting secrecy and mystery with how processes are done comes from not having been part of the long time involved in learning, practicing, and doing.⁴⁹⁵ Working through the binaries of art vs craft and craft vs industry by means of craft-making places the argument of continuity towards how the female craft circle is in itself a continuous structure that resists time, a practice space that has long preceded museum participation initiatives and that will find its continuity by means of interests that current heritage frameworks do not envision yet.

It is within this context that considerations on what art, craft, and the meaning of handcrafting emerge from the perspective of inseparable considerations of materiality and immateriality, in which the crafted object and the workshop space are indivisible components of an ongoing form of dialogue. Monica's conceptualization of the crafted object articulates this inseparability through the perspective of time by presenting it as a subject that binds memory and lived experience.

Un prodotto artigianale, rispetto a un altro prodotto, è sempre come se avesse una vita propria. È più un soggetto che non una moltitudine un pezzo di artigianato. Allora, tornando alla memoria, quello che ti dico io della memoria, perché è legato a un vissuto l'oggetto artigianale che tu, o lo compri o te lo fai, ma ti segue nel cammino della vita. Comunque ti ricorderai dove l'hai preso, se era artigianale. Comunque ti ricorderai se l'hai fatto.⁴⁹⁶

Her vision extends to all aspects of her practice, starting with her preferred loom, a 4-heddle Swedish loom that folds like a book and has followed her through a lifetime she describes as

⁴⁹⁴ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage"; Miller, "Style and Ontology."

⁴⁹⁵ Marchand, *Craftwork as Problem Solving*, 4.

⁴⁹⁶ Giacomelli et al., "Focus Group Regarding the TrasiMemo's Experiential Laboratory (TS.TEX.10)."

one of “nomadismo rurale”. Braidotti’s nomadic subject emerges here by direct association, as Monica illustrates how mobility has decisively shaped her craft practice as well as been a constant companion that, in more than one way, reflects her commitment to transmitting her skill. As practitioners are invited to complete their projects outside of the workshop space, the small looms extend Monica’s vision of the crafted object as an integral component of daily life in which practice is not solely confined to the workshop nor the domestic space. In this regard, both Miller and Cant argue that there can be no separation between the human and the material, as objects are “social participants in human lives and worlds”, even more so within a relational craft setting where the object is a conversational vessel.⁴⁹⁷ These relationships are further evidenced by spaces in which learning the craft as a novice is intrinsically relational and social, as ceramics and gardening position the exploration of material affordances as inseparable from the relational laboratory space itself.

As the crafted object and workshop space constitute a conversational site, the tensions that are intrinsic to the making process question the boundaries between art and craft as well. For instance, the making of the *Presepe* figurines prompted a discussion on what ceramic sculpture means from the perspective of religious imagery, as some of the laboratory practitioners opted not to partake in their making on the grounds of being non-religious. Solidea argues that, in making religious figurines, there is a consideration to be given to the medium as a sculptural process rather than defined solely by its religious meaning. “Ma te la devi guardare come l’allestimento, la scultura, il periodo natalizio. Ma mica...tutti i Presepi che sono in giro, ma mica li fanno tutti i cattolici”.⁴⁹⁸ The making process is meant to address such tensions from its relational dimension, especially within craft spaces such as TrasiMemo, where the material outcomes of collaborative practice are publicly displayed in Palazzo Baldeschi, as part of Paciano’s festivities, and the marking of religious occasions. Groth states that the emotional connotations associated with materials

⁴⁹⁷ Cant, *The Value of Aesthetics*, 151; David Miller, “Introduction,” in *Materiality*, ed. Daniel Miller (Duke University Press, 2005), <http://read.dukeupress.edu/books/book/956/Materiality>.

⁴⁹⁸ Mencarelli, “Interview Regarding the Ceramics Experiential Laboratory (TS.CER.10).”

inform participation as well as the perceptions of the practitioner's role and choices during the making process.⁴⁹⁹ This relation extends beyond psychological well-being, as material use and technical skill development situate the object within its cultural dimension, with non-religious practitioners declining participation on the basis of how they conceive their relationship with the iconographic connotation of the sculpted figurine.⁵⁰⁰ As such, the craft circle, from the perspective of leisure practice, accommodates non-participation on the basis of each practitioner's interests and circumstances, as paid labor is not a factor that conditions their participation as required. However, within that same space, choice also defines the conditions under which accepting commissioned handcrafting opportunities develops within the experiential laboratory setting, as practitioners' affective management skills inform the position from which they can accept, interpret, and execute a client's request.

Thus, the definition of the skilled woman, the gendered knowing body, actively resists the essentialist frameworks that rationalize conceptualizations of authorship as exclusive to art processes, as the recognition of the crafted object as subject effectively signs it. The crafted object's authorial presence emerges through the aesthetic and executory decisions that follow the making process, defining an outcome that reflects all prior iterations of crafting expertise without necessarily relying on the label and signature in the eye of fellow practitioners.⁵⁰¹ What does change is the scale at which authorship recognition is given, extending into a situated territorial dimension in which Stebbins's P-A-P relational dynamic contextualizes the practitioner's transition from member of the public, through the acquisition and consumption of the crafted object, to amateur participant and laboratory collaborator by approaching the experienced craft practitioner's relational spaces that aligns with personal interest. Jefferies positions the craft circle as an intersectional space in which social learning is distributed through materials and temporalities, arguing for a

⁴⁹⁹ Groth et al., "Making Sense. What Can We Learn from Experts of Tactile Knowledge?," 170–76.

⁵⁰⁰ Webb Keane, "Signs Are Not the Garb of Meaning: On the Social Analysis of Material Things," in *Materiality*, ed. Daniel Miller (Duke University Press, 2005), <http://read.dukeupress.edu/books/book/956/Materiality>.

⁵⁰¹ Nimkulrat, "Material Inspiration"; Frances E. Mascia-Lees, "Aesthetics: Aesthetic Embodiment and Commodity Capitalism.," in *A Companion to the Anthropology of the Body and Embodiment*, ed. Frances E. Mascia-Lees (Wiley-Blackwell, 2011).

dynamic perspective of knowledge-making that “remains situated at different levels of scope and scale”.⁵⁰² The newcomer’s present repertoire of skill is addressed through a perspective of opportunity in which there is no obligation to aim towards professionalization, as participation functions as means of active engagement that can sustain different degrees of present and future involvement in heritage practices and processes.

The perspective of the craft circle as one of situated expertise and continued presence as a site of female-centered organization is one in which its non-heritage illustrates the impact of the modern definitions of craft as tradition through inventorial approaches. Appadurai argues that ideas about gender and modernity position the female workforce at the center of moral discipline on the basis of “cross-national ideologies of ‘culture,’ ‘authenticity’”.⁵⁰³ His assessment presents a contemporary time frame in which the pressure of globalization reflects on local dimensions that position craft skill continuity within a nation-building approach to the “conserve as found” AHD framework in which a selection of skills is performed on the basis of heritage labels and national inventories. From the perspective of the historicization of craft, this narrative addresses craft skill through a longstanding rapport between the object, the skill required to make it, and the history of the nation, while simultaneously severing the association between the present practitioner and their predecessors’ vicissitudes as part of the skill’s evolution. This severed relationship should be contested and critically examined as conflictive and dissonant, as it requires addressing instances of women’s historical systematic lack of opportunities for education, labor, and independence outside of the small-scale domestic craft sphere.⁵⁰⁴ On this basis, Herzfeld extends his initial definition of global hierarchy of value towards a plural form of *hierarchies*, in which the ways that AHD manifests are not static but follow through changing patterns of globalization and universalization that carry an equal degree of impact as the rationalized definitions that have come to define craft as an absence.⁵⁰⁵ As gender is

⁵⁰² Jefferies, “Crocheted Strategies.”

⁵⁰³ Appadurai, “Grassroots Globalization and the Research Imagination,” 5.

⁵⁰⁴ Soldani, “Il Libro e La Matassa. Scuole per «lavori Donneschi» Nell’Italia Da Costruire.”; Adamson, *The Invention of Craft*, 185–91.

⁵⁰⁵ Herzfeld, “Afterword: Agency and Hierarchy in the Creation of Aesthetic Value.”

performed, so is the role of the researcher and the authorized speaker, as the recognition of the heritage belonging to the craft circle requires a shift towards the acknowledgement of the circumstances that surround women's leisure craft activity and associated material culture through their own established means of work: practice as an ongoing relational form of dialogue.

The crucial role of the ecomuseum, and the museum as an institution, is the availability of space, both physical and relational. Making women's relational craft visible within a public and experiential setting is not a neutral act but a political one, as it renders legible the affective labor that discursive domestic confinement has consistently obscured pertaining to craft continuity, its intergenerational communication, and its organizational potential. On this basis, recalling Arendt's dimension of the public realm as validating reality through word and deed, craft practice and the crafted object encompass the two aspects of this definition, as the crafted object is the conversational vessel for disclosing reality and craft practice is the deed that creates new realities through its relational approach.⁵⁰⁶ In this regard, de Varine's vision of time within the ecomuseum addresses the inventorial approach through a framework of continuous and permanent discussion in the making of heritage, positioning intergenerational concerns and interests as integral to the participatory process that sustains its continuity.⁵⁰⁷ While the primary participants of TrasiMemo's laboratorial spaces are adult women, participation in the townhall meetings reflect that extended form of engagement and involvement in the project's continuity, regardless of gender and age, as it consistently convenes practitioners, researchers, and authorities towards defining the future goals of the project.

Returning to Lähdesmäki et al.'s assessment of gender as an analytical framework that extends beyond matters of identity, the ecomuseum's participatory character is, by design, open towards considering different perspectives for its continuity. In this regard, recognizing the paradoxical relationship between women, fragmented time, and skill

⁵⁰⁶ Arendt, *The Human Condition*, 199–207.

⁵⁰⁷ de Varine, "Per Gestire Insieme Il Nostro Patrimonio Sul Territorio"; de Varine, *El Ecomuseo Singular y Plural*.

mastery, whether as leisure craft or paid labor, does not foreclose the conversation regarding how that continuity is sustained or contested. Hein proposes a feminist museology perspective in which the (eco)museum aims “to depict differences in comprehensible contexts, appreciating their plausibility without arbitrarily favoring a given set of values”.⁵⁰⁸ Her assessment is not limited to women’s craft heritage, in that it proposes an all-encompassing perspective in which binary structures are challenged beyond the divisions that arise when cataloguing and indexing isolates the crafted object from its social dimension by entering the institutional collection. Building on this, Bergsdóttir introduces a post-human embodied framework in which the museum critically assesses the binary between human and non-human actors within heritage practices.⁵⁰⁹ Her notion frames materiality as a series of entanglements between human and non-human actors that do not pre-exist as separate entities; rather, they develop as coexisting entities, conceptualized through situated knowledge. In this regard, the perspective proposed by TrasiMemo pertaining to matters of craft continuity actively addresses the differential accessibility and inaccessibility of the lake’s non-human resources as experienced by each craftsperson’s situated practices. What emerges specifically from women’s entanglement with materials are their relationship to time and the development of affective labor as integral elements of how participation extends beyond craft practice itself. As affordances correspond to the individual dimension of knowledge, the transmission of craft engages with its social dimension and, at present, that dynamic is sustained by women and the subjectivity of their knowledge pertaining to their specialized expertise as part of TrasiMemo’s experiential laboratories. Should that dynamic change, the analytical framework of gender does not preclude new forms of analysis, as it is precisely the critical approach to binaries that creates the potential for new forms of knowledge to develop as part of craft heritage.

⁵⁰⁸ Hilde Hein, “Looking at Museums from a Feminist Perspective,” in *Gender, Sexuality and Museums*, ed. Amy K. Levin (Routledge, 2010), 57, <https://www.taylorfrancis.com/books/9781136943645>.

⁵⁰⁹ Arndís Bergsdóttir, “Museums and Feminist Matters: Considerations of a Feminist Museology,” *NORA - Nordic Journal of Feminist and Gender Research* 24, no. 2 (2016): 126–39, <https://doi.org/10.1080/08038740.2016.1182945>.

As the experiential laboratory repositions the domestic space within the public realm, the ambiguity with which we discuss the present role and value of women's skills remains a purposefully unresolved question. Adamson recognizes that the same degree of effectiveness that craft has as "means of materializing belief", is the one it has for controlling the lives of others.⁵¹⁰ In defining what craft and the skilled woman mean there is a significant degree of control over who gets to partake in shaping this definition. It is within this assessment that Conxa's experiences addressing women's skilled industrial textile work within the MNATEC museographic space resonate through what she considers communicational impossibilities, a tension that becomes applicable to the broader framework of museology and women's experiential knowledge. She illustrates the difficulties in museum mediation by describing the environment in which women would arrive at the factory as part of the non-heritage of textile work. "Quiere decir que aquella parte del telar era una parte integrante de la vida de aquella persona que se pasaba años delante de la máquina. Esto, en una exposición teatralizada, no puedes explicar estas cosas".⁵¹¹ Articulating the definitions of the gendered knowing body requires situational awareness as well as a sustained reflection of how craft as a skill is reflected within the context established through the historicization of practice. If there is to be no essentialist definition of art and craft, the gendered knowing body should be conceived as a product of its time: both a reflection of the skill's accumulated past and its relational configuration, as well as the embodiment of the uncertainty that is intrinsic to craft practice. In this regard, one of the most fundamental aspects of the craft circle as a continuum is the act of crafting time itself by acknowledging the context that defines the craft skill and its required materials for its completion, the present exchanges of technical knowledge and lived experience, and the future secured through confirming one's participation in the next session. What appears as a limited timescale, dependent on its own practitioners for its continuity, is what, ultimately, defines the ever-changing nature that makes relational crafting to endure.

⁵¹⁰ Adamson, *The Invention of Craft*, 231.

⁵¹¹ Bayó, "Entrevista Sobre El Patrimonio Industrial Catalán (MT.RES.10)."

YOUTH PHOTOGRAPHY

Portfolio:
G.C.



Figure 50: Youth Photography Laboratory. Portfolio G.C. (2023)

YOUTH PHOTOGRAPHY

Portfolio:
L.C.



Figure 51: Youth Photography Laboratory. Portfolio L.C. (2023)

YOUTH PHOTOGRAPHY

Portfolio:
C.B.

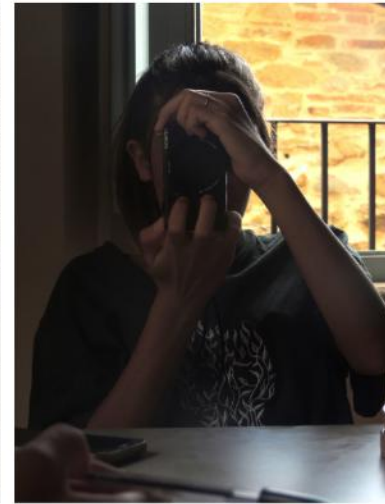


Figure 52: Youth Photography Laboratory. Portfolio C.B. (2023)

YOUTH PHOTOGRAPHY

Portfolio:
A.T.

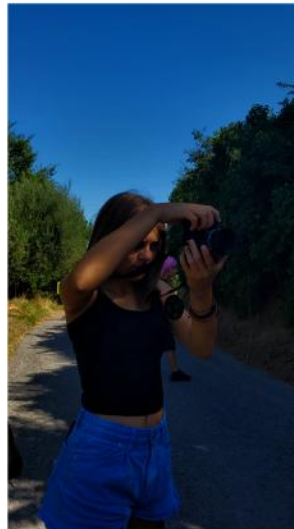


Figure 53: Youth Photography Laboratory. Portfolio A.T. (2023)

YOUTH PHOTOGRAPHY

Portfolio:
B.P.

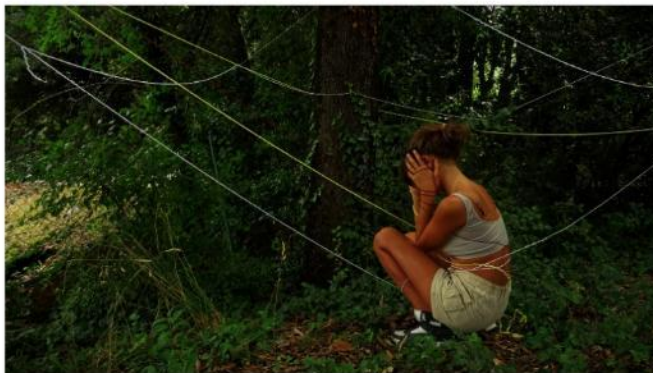


Figure 54: Youth Photography Laboratory. Portfolio B.P. (2023)

**YOUTH
PHOTOGRAPHY****Portfolio:
V.P.**

Figure 55: Youth Photography Laboratory. Portfolio V.P. (2023)

12. Conclusions

This dissertation posed the following question: how does relational craft practice within the experiential laboratory setting sustain craft knowledge and skill communication as active forms of heritage continuity that expand and challenge current authorized heritage discourse frameworks? Throughout each of the chapters preceding this conclusion, this question has been developed through the theoretical framework's approach to craft as art history and as intangible heritage. The intersection of these two fields of inquiry was addressed on the basis of experiential crafting through the perspective of its primary group of practitioners: women. By analyzing TrasiMemo's experiential laboratories through their material affordances and workshop settings, the question of skill development and transmission was situated within the dimensions of time as practice, leisure, organization, and continuity, with each of these perspectives revealing a distinct aspect on how relational craft develops on a daily basis. This framework was further complemented by the CDMT's experiential laboratory and collection-making practices centered on textiles, contextualizing the importance of the museum's open approach to its archive as a framework from which the legacy of AHD can be addressed through the ways in which practitioners and members of the public interact with said resources. Taken together, the relational scale and potential of the experiential laboratory extends beyond daily practice as it represents a space in which site-specific conditions that impact craft as skill and heritage are situated within globalized frameworks in which craft's continuity is negotiated across territorial, institutional, legal, and historical contexts.⁵¹²

In this context, the ecomuseum constitutes a comprehensive space in which the vertical expertise-led, and monumentality character that defines AHD is challenged and reframed through a situated and participative approach. Appadurai's imagination as dissent is enacted through projects that account for new perspectives on how craft knowledge is

⁵¹² Pels, "Provincializing the Universal"; Herzfeld, "Afterword: Agency and Hierarchy in the Creation of Aesthetic Value"; Laurajane Smith, "Heritage, the Power of the Past, and the Politics of (Mis)Recognition," *Journal for the Theory of Social Behaviour* 52, no. 4 (2022): 623–42, <https://doi.org/10.1111/jtsb.12353>.

sustained following the interests and time availability of its practitioners.⁵¹³ This process begins with TrasiMemo's expansive self-definition, not solely a ecomuseum, not solely a project, which enables it to remain adaptable to the shifting concerns that all participants, crafters and non-crafters alike, have pertaining to their territory's heritage.⁵¹⁴ The continuity of the experiential craft laboratories is not incidental, it is a reflection of the longstanding dialogues that continuously renew their presence in town through the availability of workshop spaces in which crafting functions and matters as a form of active participation. The crafted objects that have come to occupy a prominent space within Palazzo Baldeschi's walls as well as across Paciano are the conversational vessels that manifest the ongoing collaborative practices that each laboratory develops on a weekly basis.

It is within this dimension, through the resignification of material perceptions as well as the externalization of leisure crafting outside of the domestic space, that female craft practice reveals its core purpose: crafting time. Working with adult women, most of whom were of retirement age, presents a biographic temporality that addresses the non-linear path of skill development and how each practitioner has negotiated, paused, and returned to their craft practice several times throughout their life.⁵¹⁵ The domestic sphere presents extended notions and uses of craft in which their skills are simultaneously a part of their family lives, a source of income, a space for well-being, and a site of reflection pertaining to societal norms on what women should be.⁵¹⁶ Likewise, relational crafting evidences the organizational potential that the craft circle continues to have in women's lives, as its means of socialization foster the development of new participation initiatives through the allocated time that the experiential laboratory provides. As Bratich and Brush argue in their conceptualization of *fabriculture*, reconsidering the domestic sphere as a social and global space recognizes crafting as a site of persistence that thrives on organization as embedded to everyday practice.⁵¹⁷ The quotidian scale of each experiential laboratory addresses time

⁵¹³ Appadurai, "Grassroots Globalization and the Research Imagination."

⁵¹⁴ Marchesini and Parbuono, *TrasiMemo at home*.

⁵¹⁵ Braidotti, *Nomadic Subjects*.

⁵¹⁶ Gustafsson, "Working Towards 'A Production of Well-Being'"; Gherardi, *L'arte di saper fare, Donne artigiane e creatività pratica*; Grace and Gandolfo, "Narrating Complex Identities."

⁵¹⁷ Bratich and Brush, "Fabricating Activism."

through immediacy while orienting towards the future through the recognition that craft does not follow a linear continuity, as it is a site to which the practitioner purposefully returns to throughout their life.

Likewise, working with children and teenagers presents a dimension of time that challenges the role of the adult in the linear communication of craft as a value. Recognizing youth as individuals in their own time challenges essentialist assumptions that notions of belonging and territory are inherited without question.⁵¹⁸ These notions are negotiated through their own means of mobility and preferred material affordances, as the choice to frequent certain areas of Paciano presents a storied-self that carries the experience and memory of the places they consider significant as part of their participation in the public realm.⁵¹⁹ Intergenerational shifts in skill development position craft as a value through the opportunity for collaborative approaches in which each group's material of preference opens a shared dialogical space. The adult's biographical experience contextualizes how life in the Trasimeno Lake area has changed throughout their lifetime, while the youth's present vision of town addresses their concerns pertaining to the spaces they consider should be minded as part of Paciano's future development. Both temporal perspectives address the interconnectedness and meaningfulness that is intrinsic to the experiential laboratories' capacity for ideating new collaborative crafting initiatives that incorporate adult and young practitioners as equal partners in heritage participation.

In this regard, the CDMT's framework of the museum as a resource and service for the territory addresses both the limitations and inventorial logic that have characterized AHD by activating their archives through participation and specialized laboratorial initiatives. As such, the figure of the textile heritage expert is subject to the practitioner's questions that arise through the omissions and absences as evidenced by the current composition of the textile and garment archives. The heritagization of textiles, whether handcrafted or

⁵¹⁸ Leyshon, "Rural Youth Identity Formation"; Nairn et al., "Destabilizing Dualisms."

⁵¹⁹ Power et al., "Rural Youth and Emotional Geographies"; Brian W. Head, "Why Not Ask Them? Mapping and Promoting Youth Participation," *Children and Youth Services Review* 33, no. 4 (2011): 541–47, <https://doi.org/10.1016/j.childyouth.2010.05.015>.

industrial, show a process in which participation and non-participation are equally relevant towards addressing how women's work has been historically positioned as less than skilled.⁵²⁰ As the mechanization of textile work has prefaced the shift towards craft as an absence, the advancements in women's rights regarding access to formal education and the industrial workforce provide a complex picture that, in its ambiguity, addresses the conditions under which women perform their relationship with textile heritage continuity.⁵²¹ Across all the material affordances explored throughout the dissertation, textiles have been the most intrinsically tied to women's domestic sphere, leisure time, familial obligations, societal duty, and source of income, dimensions that require the reflection provided by a biographic dimension of time to assess and position oneself within an ongoing dialogue that extends far past the temporal scope of any single generation's participation.

As the fieldwork process began with the ecomuseum, it is worth returning to what the ecomuseum represents through one of TrasiMemo's most persistent structural constraints: financial resource availability. The reality of the small museum is one defined by the persistent struggle to find adequate financial resources, a condition that inevitably limits the imagination as dissent potential of formulating long-term articulated plans for intergenerational continuity.⁵²² Parbuono and Marchesini have consistently evidenced how much it has been possible to do with the resources that have been procured and the scope of what remains to be done, since these resources have managed to address a subsection of the future goals they envision for TrasiMemo, as the cited source illustrates a decade of ongoing work.⁵²³ The gap between aspiration and execution is one of the places in which non-heritage resides, as AHD frameworks depend on monumentality, physical collection-making, and the institutional stability of the museum, all dimensions that inevitably will leave behind the people whose heritage those frameworks claim to represent and conserve as found. The ecomuseum is not *the* perfect solution to addressing the global hierarchies of

⁵²⁰ Martini, *Women in Textiles*; Carbonell Basté, "El Col·leccionisme i l'estudi Dels Teixits i La Indumentària a Catalunya. Segles XVIII-XX"; Montellà, *El silenci dels telers*.

⁵²¹ Palmsköld and Rosenqvist, "Handcrafting Gender: Craft, Performativity and Cultural Heritage"; Adamson, *The Invention of Craft*; Butler, *Gender Trouble*.

⁵²² Appadurai, "Grassroots Globalization and the Research Imagination."

⁵²³ Marchesini and Parbuono, *TrasiMemo at home*.

value that impact craft continuity, but it is the one that is most realistic about the territory's heritage and potential for continuity through direct and active participation. No scale of time or participation is too small, as the experiential laboratories and the museum's display demonstrate that there is continuity in memoriam of experienced crafters who have passed away and whose presence in Paciano persists through oral history and the continued availability of their laboratory. It is a present time through which Associazione Artivive continues working through new initiatives that develop craft as both a situated skill and value. As previously argued, its future is determined by the next meeting, as it represents the most situated timeframe in which people's vision of their town and its heritage can be addressed and collectively renewed as an ongoing dialogue in project-making.

Future studies on the subject of craft as skill and continuity pertaining to women invite further reflections on two key aspects identified across the thesis: age and methodology. On the basis of age, the consulted resources on craft continuity and intergenerational transmission tend to address the question through the communicational relationship between young practitioners up to 24 years of age and adult practitioners from age 50 onwards. This gap effectively does not account for the subset of practitioners comprised within the approximately 30 years separating these two the demographic groups. As most clearly demonstrated by Stalp, Harrison and Ogden, Burke, Grace and Gandolfo, current studies on craft continuity have yet to adequately analyze how this intermediate demographic is working through intergenerational craft transmission as both apprentices and experienced crafters.⁵²⁴ While this group, from a fragmented time perspective, is currently in the midst of their professional development and the establishment of their own family life, their online participation in and documentation of craft practice signals an affirmative interest in continuing their skill development. The terminologies of craftivism and *fabriculture* articulate a political view of craft as means of addressing issues pertaining to

⁵²⁴ Stalp, "Girls Just Want to Have Fun (Too)"; Harrison and Ogden, "Grandma Never Knit like This"; Clare Burke and Suzanne M. Spencer-Wood, eds., *Crafting in the World: Materiality in the Making* (Springer International Publishing, 2019), https://link.springer.com/10.1007/978-3-319-65088-3_1; Grace and Gandolfo, "Narrating Complex Identities."

gender, capitalism, overconsumption, and climate change.⁵²⁵ The availability of online resources influences the way with which they engage with craft learning, proposing an interconnected perspective in which site-specific craft skills are finding their continuity through skilled women developing their practice through self-directed learning. Within the same generational group, the online world is providing a new articulation of the domestic space through the term *tradwife* in which the role of women in the public realm is being reinterpreted as a return to a nostalgic past in which women occupied exclusively domestic roles as daughters and wives. Craft is being repositioned through a technopolitical space that articulates skill development as part of a traditional return to femininity and the role of women as homemakers, often going in tandem with far-right ideologies pertaining to gender, healthcare, and politics.⁵²⁶ This dynamic extends beyond the anglophone world, as *tradwife* content transcends language and situates this new role through the dynamics of each content creator's context. The simultaneous presence of craftivism and *fabriculture* as well as the *tradwife* within the same generational group, both as part of in-person relational craft spaces as well as online groups, evidences the relevance of craft as politics. The performance of learning and demonstrating a craft skill through online spaces can constitute inherent political act that requires critical attention pertaining to how these spaces are addressing craft heritage and its continuity.

Regarding methodology, a GT-ABR approach to craft continuity is best articulated through what both methodologies advocate: researching and learning *with* the collaborators rather than about them. From my perspective as an art historian, the relevance of researching *with* the practitioners is most apparent in the possibility of engaging with the archives through a situated perspective of skill as ongoing dialogue, a perspective that anthropology addresses most effectively through sustained fieldwork presence. Learning a

⁵²⁵ Jefferies, "Crocheted Strategies"; Bratich and Brush, "Fabricating Activism"; D. Wood, "It Goes without Saying: Craft Talks Politics," in *Craft Is Political*, ed. D. E. L. Wood (Bloomsbury Visual Arts, 2021).

⁵²⁶ Sanjana Basker et al., "Unpacking (Alt-Right) Postfeminist Sensibilities: Theorizing the Tradwife Influencer Movement Through Case Study Analysis," *Psychology of Women Quarterly*, May 21, 2026, 19, <https://doi.org/10.1177/03616843261442447>; Diana E. Betz et al., "Not the Solution We Proposed: Feminist Psychological Insights into the Tradwife Phenomenon," *Psychology of Women Quarterly*, April 20, 2026, 9, <https://doi.org/10.1177/03616843261442440>.

craft skill is akin to learning a language. In this regard, the craftmaking experiences in TrasiMemo's experiential laboratories proved fundamental to my participation in the educational programming for children and adults at the CDMT. During the first week of my six research month stay in Terrassa, the museum hosted three loom weaving laboratories for children between the ages 8 to 10, in which my role within the technical department was to assist the children in working through their looms. It took one session to demonstrate how practical knowledge of basic terminology, fiber tension, and knot techniques learnt in Paciano was directly applicable to my work Terrassa. Craft research conducted through practice reveals the knowing body through the experience of the motion and weight inherent to skill acquisition. This embodied process situates the researcher's own learning body within the intergenerational voices that constitute the experiential setting, one in which fellow collaborators' biographical time is contextualized through their craft knowledge and advice.⁵²⁷ This approach, in turn, fosters a reflective stance towards matters of continuity, in which the physical demands of craft practice emerge as a key factor influencing sustained participation. In this regard, an affordances-based approach to analyzing craftsmanship presents a comprehensive perspective on individual knowledge, while reflecting on how the body does not necessarily correspond to this knowledge for a multitude of reasons.

Craft research, as a situated skill, transgresses the divisions of tangible and intangible by identifying the open-ended dialogues that each person establishes with the materialities at hand, as pleasant and conflictual as any evolving relationship can be. The gendered perspective emerges from the potential for alternative ways of thinking, beyond the rationalization and division of knowledge and skill that has constructed the standards of what craft should be, ultimately separating the hand, the mind, and the body from the spaces in which the crafted objects and the participatory approaches to minding the public realm function as conversational vessels. In this regard, the continuity of craft heritage is not a matter of resolving women's absence by centering all processes on a reactionary approach

⁵²⁷ Marchand, "Embodied Cognition, Communication and the Making of Place and Identity"; Gherardi, *L'arte di saper fare, Donne artigiane e creatività pratica*; Gustafsson, "Working Towards 'A Production of Well-Being'"; Groth, "Making Sense Through Hands."

to women-centered perspectives within the ecomuseum space. Rather, it demands asking whose participation has not been properly addressed from an intersectional perspective beyond gender markers within the rationalized frameworks of craft.⁵²⁸ This positions each craftsperson experiential knowledge as a complete narrative on its own right, one recognized as skilled on its own terms and within its own spatiotemporal context. On a biographical note, my own experience underscores the role of materialities and the lifelong processes involved in working through the affective dimension of making, a dimension profoundly felt throughout active practice. For instance, working through textile practice significantly shaped how my own feminist views on materialities were challenged by fellow practitioner's resignification processes. There is a relationship with craft materials that precedes craft learning and skill acquisition and, given it is circumstantial, undergoes a transition period as one develops their expertise. Likewise, drawing on previous knowledge in ceramics required detaching from prior personal structures of meaning in order to engage with the contemporary practice of TrasiMemo's experiential laboratories, illustrating why one can be experienced in a craft skill while remaining a novice within the relational setting established by the laboratory. An affordances-centered analysis of craft recognizes the multitude of experienced voices that are part of craft practice, as there is no authorized voice that can encompass the complexity of participatory approaches in which making is a social act.

Monica's quote on the definition of craftsmanship closes with the following statement: "Comunque ti ricorderai dove l'hai preso, se era artigianale. Comunque ti ricorderai se l'hai fatto", positioning craft heritage as an ongoing, embodied process of memory-making through which the oral history of craft is continuously constructed within a situated territory dimension.⁵²⁹ As such, it articulates a situated hope, in which knowledge finds its continuity through what memory entails. In this regard, I close this dissertation with the biographical dimension of craft practice among Paciano's laboratory practitioners as something one can always return to, in spite of long-term pauses in its skill development

⁵²⁸ Bergsdóttir, "Museums and Feminist Matters"; Crouch, "Affect, Heritage, Feeling"; Smith, "The 'Doing' of Heritage: Heritage as Performance."

⁵²⁹ Giacomelli et al., "Focus Group Regarding TrasiMemo's Experiential Laboratory (TS.TEX.11)."

process. It is not a matter of nostalgia, but as a means of sustaining craft continuity according to what each period of the practitioner's lifetime affords in terms of time availability, relational spaces, and the possibility of active participation through making. Craft is more than the *presence of absence*, as it is a long-standing rapport with embodied-making itself, sustained by when and why people have engaged with it since the first morning of human time.



Figure 56: Vista del Lago Trasimeno dalla torre di Porta Perugina a Paciano (PG). (02.02.2023)

Annexes

Annex A: List of cited interviews and participants

Fieldwork Code	Date and Location	Topic	Participants
PC.FIO.10	25.05.2023 Piazza della Repubblica – Paciano (IT)	Interview regarding the Infiorata and gardening group	Giovanna Mosconi
TS.GAR.10	24.07.2023 Jody Thomas's Residence – Paciano (IT)	Interview regarding the gardening and wreathmaking experiential laboratories	Jody Thomas
PC.FIO.11	24.07.2023 Pearson family's Residence – Paciano (IT)	Interview regarding participation in gardening and Infiorata	Geoffrey Pearson Judith Pearson
MT.RES.10	11.06.2024 Museu Tèxtil – Terrassa (ES)	Entrevista sobre el patrimonio industrial catalán	Conxa Bayó
MT.RES.11	12.06.2024 Museu Tèxtil – Terrassa (ES)	Entrevista sobre Collage de Records	Irene Pérez
MT.RES.12	03.09.2024 Museu Tèxtil – Terrassa (ES)	Entrevista sobre el proyecto Moda#isme	Helena Peña Gómez Mercé López García
MT.RES.13	04.09.2024 Cafetería y Bar – Terrassa (ES)	Entrevista sobre cursos de indumentaria y moda	Rosa Rubio
TS.TEX.10	15.06.2025 Laboratorio Tessile a Palazzo Baldeschi – Paciano (IT)	Focus group regarding TrasiMemo's experiential laboratory	Monica Giacomelli Maria Grazia Benetti Paola Caporali Antonella Margaritelli

TS.CER.10	17.06.2025 Laboratorio Tessile a Palazzo Baldeschi – Paciano (IT)	Interview regarding the ceramics experiential laboratory	Solidea Mencarelli
TS.TEX.11	19.06.2025 Laboratorio Tessile a Palazzo Baldeschi – Paciano (IT)	Focus group regarding TrasiMemo's experiential laboratory	Monica Giacomelli Serenella Chionne Antonella Margaritelli

Annex B: Workshop Spaces Palazzo Baldeschi, Paciano (Italy)



Palazzo Baldeschi



Laboratorio Ceramica - Creta



Laboratorio Ceramica - Maiolica



Sala Convegni



Laboratorio Tessile



Laboratorio Disegno

Annex C: Workshop Spaces Museu Tèxtil, Spain (Spain)



Museu Tèxtil. Photo by Quico Ortega, CDMT



Laboratory Room 1



Laboratory Room 2



Laboratory Room 3

Bibliography

- Abdel Hadi, Sascha, Arnold B. Bakker, and Jan A. Häusser. "The Role of Leisure Crafting for Emotional Exhaustion in Telework during the COVID-19 Pandemic." *Anxiety, Stress, & Coping* 34, no. 5 (2021): 530–44.
<https://doi.org/10.1080/10615806.2021.1903447>.
- Academie des Sciences - Istitut de France. "L'Encyclopédie d'Yverdon (1770-1780)." Édition Numérique Collaborative et Critique de l'Encyclopédie Ou Dictionnaire Raisonné Des Sciences, Des Arts et Des Métiers de Diderot, D'Alembert et Jaucourt (1751-1772), 2025. <https://enccre.academie-sciences.fr/encyclopedia/documentation/?s=36&>.
- Academie des Sciences - Istitut de France. "Les Innovations de l'Encyclopédie." Édition Numérique Collaborative et Critique de l'Encyclopédie Ou Dictionnaire Raisonné Des Sciences, Des Arts et Des Métiers de Diderot, D'Alembert et Jaucourt (1751-1772), 2025. <https://enccre.academie-sciences.fr/encyclopedia/documentation/?s=36&>.
- Adam, Barbara. *Timewatch: The Social Analysis of Time*. Polity Press, 1995.
- Adamson, Glenn, ed. "Section 2: Craft and the Industrial Revolution." In *The Craft Reader*. Bloomsbury Academic, 2017.
- Adamson, Glenn. *The Invention of Craft*. Bloomsbury Visual Arts, 2018.
- Adamson, Glenn. *Thinking through Craft*. Bloomsbury Visual Arts, 2018.
- Adell, Nicolas, Regina Bendix, Chiara Bortolotto, and Markus Tauschek, eds. *Between Imagined Communities and Communities of Practice: Participation, Territory and the Making of Heritage*. Göttingen University Press, 2015.
- Ajuntament de Terrassa. "Història de l'Escola." Municipal website. Escola de La Llar, Terrassa, Catalunya, 2025. <https://www.terrassa.cat/escolalallar>.
- Appadurai, Arjun. "Grassroots Globalization and the Research Imagination." *Public Culture* 12, no. 1 (2000): 1–19. <https://doi.org/10.1215/08992363-12-1-1>.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*. Second print. Public Worlds 1. University of Minnesota Press, 1997.
- Araiza Hernández, Elizabeth. "Detrás de Un Performance Siempre Hay Otro. De Cómo Dialogan Entre Sí Diferentes Modalidades Performativas." *Alteridades* 24, no. 48 (2014): 23–34.

- Arendt, Hannah. *The Human Condition*. Second Edition. University of Chicago Press, 1998.
- Aspinall, Martina. "Back to the Future of Fashion Past: Re-Fashioning Future Garment Making." In *Fashion Heritage: Narrative and Knowledge Creation*, edited by Isabel Cantista and Damien Delille. Springer Nature Switzerland AG, 2022.
- Associazione Frontiera Lavoro. "Ogni Centro è Il Centro Del Mondo." Associazione Frontiera Lavoro, 2023. <https://www.frontieralavoro.org/ogni-centro-e-il-centro-del-mondo/>.
- Bachmann-Medick, Doris, ed. *The Trans/National Study of Culture: A Translational Perspective*. De Gruyter, 2014. <https://doi.org/10.1515/9783110333800>.
- Badia, Francesco, and Fabio Donato. "Management Perspectives for Ecomuseums Effectiveness: A Holistic Approach to Sociocultural Development of Local Areas." *European Journal of Cultural Management and Policy* 13 (October 2023): 11851. <https://doi.org/10.3389/ejcmp.2023.11851>.
- Ball, Michael, and Gregory Smith. "26. Ethnomethodology and the Visual Practices of Looking, Visualization, and Embodied Action." In *The SAGE Handbook of Visual Research Methods*, Second edition, edited by Luc Pauwels and Dawn Mannay. SAGE Publications, Inc, 2020.
- Barney, Daniel T., Corinne Christopherson, Shayne Eliason, et al. "PROPositional Walking." In *Walking with A/r/Tography*, by Alexandra Lasczik, Rita L. Irwin, Amy Cutter-Mackenzie-Knowles, David Rousell, and Nicole Lee. Springer International Publishing, 2021. https://doi.org/10.1007/978-3-030-88612-7_5.
- Basker, Sanjana, Panteá Farvid, Juliana Riccardi, Claire McGinley, Rebekah Nathan, and Ivól Frasier. "Unpacking (Alt-Right) Postfeminist Sensibilities: Theorizing the Tradwife Influencer Movement Through Case Study Analysis." *Psychology of Women Quarterly*, May 21, 2026, 19. <https://doi.org/10.1177/03616843261442447>.
- Batteaux. *Les Beaux Arts Reduits à Un Même Principe*. DurandDurand, 1746. Archives de la linguistique française. <https://gallica.bnf.fr/ark:/12148/bpt6k50428g#>.
- Bauman, Zygmunt. "Hacia una teoría semiótica de la cultura." In *Esbozos sobre la teoría de la cultura*, translated by Fernando Borrajo Castanedo. Paidós, 2024.
- Belliggiano, Angelo, Letizia Bindi, and Corrado Ievoli. "Walking along the Sheeptrack...Rural Tourism, Ecomuseums, and Bio-Cultural Heritage." *Sustainability* 13, no. 16 (2021): 8870. <https://doi.org/10.3390/su13168870>.
- Bennett, Tony. "The Exhibitionary Complex." In *Thinking about Exhibitions*, edited by Reesa Greenberg, Bruce W. Ferguson, and Nairne Sandy. Taylor & Francis, 2005. <http://public.eblib.com/choice/publicfullrecord.aspx?p=242218>.

- Bergsdóttir, Arndís. "Museums and Feminist Matters: Considerations of a Feminist Museology." *NORA - Nordic Journal of Feminist and Gender Research* 24, no. 2 (2016): 126–39. <https://doi.org/10.1080/08038740.2016.1182945>.
- Bergsdóttir, Arndís, and Sigurjón Baldur Hafsteinsson. "The Fleshyness of Absence: The Matter of Absence in a Feminist Museology." In *Gender and Heritage: Performance, Place and Politics*, by Wera Grahn and Ross Wilson. Key Issues in Cultural Heritage. Routledge, 2018.
- Betjemann, Peter. "Craft and the Limits of Skill: Handicrafts Revivalism and the Problem of Technique." *Journal of Design History* 21, no. 2 (2008): 183–93. JSTOR.
- Bettini, Maurizio. *Radici: Tradizione, identità, memoria*. Il Mulino, 2016.
- Betz, Diana E., Miriam Liss, and Laura R. Ramsey. "Not the Solution We Proposed: Feminist Psychological Insights into the Tradwife Phenomenon." *Psychology of Women Quarterly*, April 20, 2026, 9. <https://doi.org/10.1177/03616843261442440>.
- Bignante, Elisa. "The Use of Photo-Elicitation in Field Research: Exploring Maasai Representations and Use of Natural Resources." *EchoGéo* 11 (2010). <https://doi.org/10.4000/echogeo.11622>.
- Bittman, Michael, and Judy Wajcman. "The Rush Hour: The Character of Leisure Time and Gender Equity." *Social Forces* 79, no. 1 (2000): 165. <https://doi.org/10.2307/2675568>.
- Boden, M. "Crafts, Perception, and the Possibilities of the Body." *The British Journal of Aesthetics* 40, no. 3 (2000): 289–301. <https://doi.org/10.1093/bjaesthetics/40.3.289>.
- Borrelli, Nunzia, and Peter Davis. "How Culture Shapes Nature: Reflections on Ecomuseum Practices." *Nature and Culture* 7, no. 1 (2012): 31–47. <https://doi.org/10.3167/nc.2012.070103>.
- Bortolotto, Chiara. "UNESCO and Heritage Self-Determination: Negotiating Meaning in the Intergovernmental Committee for the Safeguarding of the ICH." In *Between Imagined Communities of Practice*, edited by Nicolas Adell, Regina F. Bendix, Chiara Bortolotto, and Markus Tauschek. Göttingen University Press, 2015. <https://doi.org/10.4000/books.gup.234>.
- Bowden, Alistair. "Pushing the Boundary of Territory: Ecomuseums as Dynamic, Open Spaces." *Landscape Research* 43, no. 2 (2018): 183–98. <https://doi.org/10.1080/01426397.2017.1291921>.
- Braidotti, Rosi. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. Gender and Culture. Columbia Univ. Press, 1994.

- Bratich, Jack Z. "The Digital Touch: Craft-Work as Immaterial Labour and Ontological Accumulation." *Ephemera: Theory and Politics in Organization* 10, no. 3/4 (2010): 303–18.
- Bratich, Jack Z., and Heidi M. Brush. "Fabricating Activism: Craft-Work, Popular Culture, Gender." *Utopian Studies* 22, no. 2 (2011): 233–60.
<https://doi.org/10.5325/utopianstudies.22.2.0233>.
- Brazzá, Cora A. Slocomb di. *A Guide to Old and New Lace in Italy Exhibited at Chicago in 1893*. W. B. Conkey, 1893.
https://www2.cs.arizona.edu/patterns/weaving/books/bca_lace.pdf.
- Breakell, Sue, and Wendy Russell. "Introduction: Materiality as Connective Tissue." In *The Materiality of the Archive: Creative Practice in Context*, First edition, edited by Sue Breakell and Wendy Russell. Routledge, 2023.
<https://www.taylorfrancis.com/books/9780429262487>.
- Breward, Christopher. "Between the Museum and the Academy: Fashion Research and Its Constituencies." *Fashion Theory* 12, no. 1 (2008): 83–93.
<https://doi.org/10.2752/175174108X269568>.
- Brinck, Ingar. "Craft Thinking: A Relational Approach to Making and Design." In *Craft and Design Practice from an Embodied Perspective*, First edition, edited by Camilla Groth and Nithikul Nimkulrat. Routledge, 2024.
<https://doi.org/10.4324/9781003328018>.
- Brinck, Ingar, and Vasudevi Reddy. "Dialogue in the Making: Emotional Engagement with Materials." *Phenomenology and the Cognitive Sciences* 19, no. 1 (2020): 23–45.
<https://doi.org/10.1007/s11097-019-09629-2>.
- Broccolini, Alessandra. "Intangible Cultural Heritage Scenarios within the Bureaucratic Italian State." In *Heritage Regimes and the State*, edited by Regina F. Bendix, Aditya Eggert, and Arnika Peselmann. Göttingen University Press, 2013.
<https://doi.org/10.4000/books.gup.395>.
- Brydges, Taylor, and Jenny Sjöholm. "Becoming a Personal Style Blogger: Changing Configurations and Spatialities of Aesthetic Labour in the Fashion Industry." *International Journal of Cultural Studies* 22, no. 1 (2019): 119–39.
<https://doi.org/10.1177/1367877917752404>.
- Burke, Clare, and Suzanne M. Spencer-Wood, eds. *Crafting in the World: Materiality in the Making*. Springer International Publishing, 2019.
https://link.springer.com/10.1007/978-3-319-65088-3_1.
- Burke, Clare, and Suzanne M. Spencer-Wood. "Introduction." In *Crafting in the World: Materiality in the Making*, edited by Clare Burke and Suzanne M. Spencer-Wood.

- Springer International Publishing, 2019. https://doi.org/10.1007/978-3-319-65088-3_1.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Thinking Gender. Routledge, 1990.
- Butler, Judith. “La Pleurabilité Du Vivant (2/3).” *Les Temps Qui Restent* (France) 4 (January 2025). <https://lestempsquirestent.org/fr/numeros/numero-4/la-pleurabilite-du-vivant-2-3>.
- Calefato, Patrizia. “Fashionscapes.” In *The End of Fashion: Clothing and Dress in the Age of Globalization*, edited by Adam Geczy and Vicki Karaminas. Fashion. Bloomsbury Visual Arts, 2019.
- Calligaro, Oriane. “Using and Negotiating European Cultural Heritage.” In *Negotiating Europe*, by Oriane Calligaro. Palgrave Macmillan US, 2013. <https://doi.org/10.1057/9781137369901>.
- Canavese, Giuliano, Franco Gianotti, and Hugues De Varine. “Ecomuseums and Geosites Community and Project Building.” *International Journal of Geoheritage and Parks* 6, no. 1 (2018): 43–62. <https://doi.org/10.17149/ijg.j.issn.2210.3382.2018.01.004>.
- Cancellotti, Claudia. “‘L’écomusée n’est pas musée’. Gli ecomusei come laboratori produttori di cultura, territorio e relazione.” *Altre Modernità*, March 28, 2011, 99–114. <https://doi.org/10.13130/2035-7680/1044>.
- Cant, Alanna. “The Politics of Craft and Working without Skill: Reconsidering Craftsmanship and the Community of Practice.” In *Craft Is Political*, edited by D. E. L. Wood. Bloomsbury Visual Arts, 2021.
- Cant, Alanna. *The Value of Aesthetics: Oaxacan Woodcarvers in Global Economies of Culture*. First edition. University of Texas Press, 2019.
- Carbonell Basté, Sílvia. “El Col·leccionisme i l’estudi Dels Teixits i La Indumentària a Catalunya. Segles XVIII-XX.” Doctoral Dissertation, Universitat Autònoma de Barcelona, 2016. <https://hdl.handle.net/10803/399345>.
- Carbonell Basté, Sílvia. “El Museu Tèxtil de Terrassa: 75 Años de Recorrido.” In *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition. Centre de Documentació i Museu Tèxtil, 2021.
- Carbonell Basté, Sílvia. “El Patrimonio Textil Industrial.” In *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition. Centre de Documentació i Museu Tèxtil, 2021.

Carbonell i Basté, Sílvia, and Josep Casamartina i Parassols. *Les fàbriques i els somnis: modernisme tèxtil a Catalunya*. Centre de Documentació i Museu Tèxtil, 2002.

Charmaz, Kathy. *Constructing Grounded Theory*. Second edition. Introducing Qualitative Methods. Sage, 2014.

Chilton, Gioia, and Patricia Leavy. "20. Arts-Based Research Practice: Merging Social Research and the Creative Arts." In *The Oxford Handbook of Qualitative Research*, First edition, edited by Patricia Leavy. Oxford University Press, 2014.
<https://doi.org/10.1093/oxfordhb/9780199811755.001.0001>.

Chynoweth, Adele, Bernadette Lynch, Klaus Petersen, and Sarah Smed, eds. *Museums and Social Change: Challenging the Unhelpful Museum*. Museum Meanings. Routledge, Taylor & Francis Group, 2021.

Clark, Alison. "Listening to and Involving Young Children: A Review of Research and Practice." *Early Child Development and Care* 175, no. 6 (2005): 489–505.
<https://doi.org/10.1080/03004430500131288>.

Code, Lorraine. *What Can She Know? Feminist Theory and the Construction of Knowledge*. Cornell University Press, 2018. <https://doi.org/10.7591/9781501735738>.

Codice Dei Beni Culturali e Del Paesaggio, Pub. L. No. Decreto Legislativo 22 Gennaio 2004, n. 42 (2004). <https://www.altalex.com/documents/codici-altalex/2014/11/20/codice-dei-beni-culturali-e-del-paesaggio>.

Collins, Jane L. *Threads: Gender, Labor, and Power in the Global Apparel Industry*. University of Chicago Press, 2003.
<https://doi.org/10.7208/chicago/9780226113739.001.0001>.

Collins, Rebecca. "A Sustainable Future in the Making? The Maker Movement, the Maker-Habitus and Sustainability." In *Geographies of Making, Craft and Creativity*, by Laura Price and Harriet Hawkins. Routledge Research in Culture, Space and Identity. Routledge, 2018.

Commissione Regionale per le Pari Opportunità del Friuli-Venezia Giulia.
"L'Associazionismo Femminile Tra Ottocento e Novecento: Storia Nazionale e Storia Regionale." Regione Autonoma Friuli-Venezia Giulia, 2017.
https://www.consiglio.regione.fvg.it/cms/export/sites/consiglio/pagine/commissioni-e-pari-opportunita/.allegati_crpo/Memoria.PDF.

Consolidated Version of the Treaty on European Union OJ C326/17, C326/17 OJ.

Consolidated Version of the Treaty on the Functioning of the European Union OJ (2012/C326/01), C326/01.

- Convenzione per La Salvaguardia Del Patrimonio Culturale Immateriale (2003).
<https://ich.unesco.org/doc/src/00009-IT-PDF.pdf>.
- Cooke, Sally. "Craft Learning at Home: Experiences of Learning to Make Clothes at Home Using on- and Offline Resources." *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 17, no. 1 (2024): 14.
<https://doi.org/10.7577/formakademisk.5486>.
- Corbin, Juliet, and Anselm Strauss. *Basics of Qualitative Research (3rd Ed.): Techniques and Procedures for Developing Grounded Theory*. SAGE Publications, Inc., 2008.
<https://doi.org/10.4135/9781452230153>.
- Corsane, Gerard. "From Outreach to Inreach: How Ecomuseum Principles Encourage Community Participation in Museum Processes." In *Communication and Exploration: Paper of International Ecomuseum Forum, Guizhou China*, edited by D. Su. Chinese Society of Museum, 2006.
- Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Council of Europe Treaty Series-No. 199 (2005).
- Council of Europe Landscape Convention as Amended by the 2016 Protocol, No. 176 ETS (2004).
- Cozzi, Alessia Ottavia. "Patrimonio Culturale Immateriale e Unione Europea." *DPCE Online* 59, no. 2 (2023): 1817–36.
<https://doi.org/https://doi.org/10.57660/dpceonline.2023.1945>.
- Crosby, Christina. "Reading the Gothic Revival: 'History' and Hints on Household Taste." In *Rewriting the Victorians: Theory, History, and the Politics of Gender*, First edition, edited by Linda M. Shires. Routledge, 2012.
<https://doi.org/10.4324/9780203120446>.
- Cross, Jamie. "Technological Intimacy: Re-Engaging with Gender and Technology in the Global Factory." *Ethnography* 13, no. 2 (2012): 119–43.
<https://doi.org/10.1177/1466138111410621>.
- Crouch, David. "Affect, Heritage, Feeling." In *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson. Palgrave Macmillan, 2015.
- Curtis, Neil G. W. "Universal Museums, Museum Objects and Repatriation: The Tangled Stories of Things." *Museum Management and Curatorship* 21, no. 2 (2006): 117–27.
<https://doi.org/10.1080/09647770600402102>.

- Czerska-Shaw, Karolina, and Ewa Krzaklewska. "Uneasy Belonging in the Mobility Capsule: Erasmus Mundus Students in the European Higher Education Area." *Mobilities* 17, no. 3 (2022): 432–45. <https://doi.org/10.1080/17450101.2021.1971053>.
- Dal Santo, Raul, Nerina Baldi, Andrea Del Luca, and Andrea Rossi. "The Strategic Manifesto of Italian Ecomuseums." ICOM Italy, 2015. <https://www.icom-italia.org/wp-content/uploads/2018/02/ICOMItalia.MuseumInternational.Articolo.RauldalSanto.NerinaBaldi.AndreadelDuca.AndreaRossi.pdf>.
- Darian-Smith, Kate, and Carla Pascoe Leahy, eds. *Children, Childhood and Cultural Heritage*. Key Issues in Cultural Heritage. Routledge, 2013. <https://doi.org/10.4324/9780203080641>.
- Darian-Smith, Kate, and Carla Pascoe Leahy. "Children, Childhood and Cultural Heritage: Mapping the Field." In *Children, Childhood and Cultural Heritage*, edited by Kate Darian-Smith and Carla Pascoe Leahy. Key Issues in Cultural Heritage. Routledge, 2013.
- Davis, Peter. *Ecomuseums: A Sense of Place*. Second Edition. Continuum, 2011.
- Davis, Peter. "Ecomuseums and the Representation of Place." *Rivista Geografica Italiana* 116 (2009): 483–503.
- Dawkins, Nicole. "Do-It-Yourself: The Precarious Work and Postfeminist Politics of Handmaking (in) Detroit." *Utopian Studies* 22, no. 2 (2011): 261–84. <https://doi.org/10.5325/utopianstudies.22.2.0261>.
- Dawsey, John C. "Turner, Benjamin e Antropologia Da Performance: O Lugar Olhado (e Ouvido) Das Coisas." *CAMPOS - Revista de Antropologia Social* 7, no. 2 (2006). <https://doi.org/10.5380/cam.v7i2.7322>.
- De Jaegher, Hanne, and Ezequiel Di Paolo. "Participatory Sense-Making: An Enactive Approach to Social Cognition." *Phenomenology and the Cognitive Sciences* 6, no. 4 (2007): 485–507. <https://doi.org/10.1007/s11097-007-9076-9>.
- Dei, Fabio. *Cultura popolare in Italia: da Gramsci all'Unesco*. Itinerari. Il Mulino, 2018.
- Déjeant-Pons, Maguelonne. "The Implementation of the European Landscape Convention 2000-2020." In *La Convenzione Europea Del Paesaggio Vent'anni Dopo (2000-2020): Ricezione, Criticità, Prospettive*, by Martina Frank and Myriam Pilutti Namer. Fondazione Università Ca' Foscari, 2021. <https://doi.org/10.30687/978-88-6969-562-9/001>.
- Derr, Victoria, and Ildikó G. Kovács. "How Participatory Processes Impact Children and Contribute to Planning: A Case Study of Neighborhood Design from Boulder, Colorado, USA." *Journal of Urbanism: International Research on Placemaking and*

- Urban Sustainability* 10, no. 1 (2017): 29–48.
<https://doi.org/10.1080/17549175.2015.1111925>.
- Derrida, Jacques. *Archive Fever: A Freudian Impression*. Paperback edition. Translated by Eric Prenowitz. Religion and Postmodernism. University of Chicago Press, 1998.
- Deu i Baigual, Esteve, and Montserrat Llonch Casanovas. “La Maquinaria Textil En Catalunya: De La Total Dependencia Exterior a La Reducción de Importaciones, 1870-1959*.” *Revista de Historia Industrial*, no. 38 (February 2009): 17–49.
- Dey, Ian. “Grounding Categories.” In *The SAGE Handbook of Grounded Theory*, by Antony Bryant and Kathy Charmaz. SAGE Publications Ltd, 2007.
<https://doi.org/10.4135/9781848607941.n8>.
- Diputació Barcelona. “Escola de La Dona.” Municipal website. Diputació Barcelona, Diputació Barcelona, 2025.
<https://www.diba.cat/ca/web/escoladona/hist%C3%B2ria>.
- Eco, Umberto. “From the Tree to the Labyrinth.” In *From the Tree to the Labyrinth: Historical Studies on the Sign and Interpretation*, translated by Anthony Oldcorn. Harvard University Press, 2014.
- Einarsson, Árni Már. “Crafting, Connecting, and Commoning in Everyday Maker Projects.” *International Journal of Human-Computer Studies* 156 (December 2021): 11.
<https://doi.org/10.1016/j.ijhcs.2021.102715>.
- European Commission. “European Heritage Label Sites.” European Commission, 2025.
<https://culture.ec.europa.eu/cultural-heritage/initiatives-and-success-stories/european-heritage-label>.
- European Commission. “UNESCO-European Union: Working Together for Change.” European Commission, October 8, 2013.
https://ec.europa.eu/commission/presscorner/detail/es/ip_13_925.
- Fegan, Melissa. “‘This Most Humane Commerce’: Lace-Making during the Famine.” In *The Great Irish Famine: Visual and Material Culture*, First edition, edited by Marguerite Corporaal, Oona Frawley, and Emily Mark-Fitzgerald. Liverpool University Press, 2018. <http://hdl.handle.net/10034/620794>.
- Foucault, Michel. “Part III: The Statement and the Archive.” In *The Archaeology of Knowledge*. World of Man. Vintage Books, 2010.
- Frances E. Mascia-Lees. “Aesthetics: Aesthetic Embodiment and Commodity Capitalism.” In *A Companion to the Anthropology of the Body and Embodiment*, edited by Frances E. Mascia-Lees. Wiley-Blackwell, 2011.

- Franchini, Silvia, ed. *Gli istituti femminili di educazione e di istruzione (1861 - 1910)*. Pubblicazioni degli Archivi di Stato Fonti 44. Ministero per i Beni e le Attività Culturali, Dipartimento per i Beni Archivistici e Librari, Direzione Generale per gli Archivi, 2005.
- Freedgood, Elaine. "Fine Fingers': Victorian Handmade Lace and Utopian Consumption." *Victorian Studies* 45, no. 4 (2003): 625–47. JSTOR.
- Gandolfo, Enza, and Marty Grace. "Women Doing It Forever: The Everyday Creativity of Women Craftmakers." *Australian and New Zealand Journal of Art Therapy (ANZIAT)* (Melbourne) 5, no. 1 (2010): 29–43.
- Gaskell, Ivan, and Sarah Anne Carter, eds. *The Oxford Handbook of History and Material Culture*. Oxford University Press, 2020.
- Gherardi, Silvia, ed. *L'arte di saper fare, Donne artigiane e creatività pratica*. Ledizioni, 2012. E-Book.
- Gibson, James J. *The Ecological Approach to Visual Perception*. Psychology Press Classic Editions. Psychology Press, 1986.
- Glaw, Xanthe, Kerry Inder, Ashley Kable, and Michael Hazelton. "Visual Methodologies in Qualitative Research: Autophotography and Photo Elicitation Applied to Mental Health Research." *International Journal of Qualitative Methods* 16, no. 1 (2017): 8. <https://doi.org/10.1177/1609406917748215>.
- Grace, Marty, and Enza Gandolfo. "Narrating Complex Identities: Contemporary Women and Craft." *Women's Studies International Forum* 47 (November 2014): 56–62. <https://doi.org/10.1016/j.wsif.2014.07.010>.
- Grasseni, Cristina. "Skilled Vision. An Apprenticeship in Breeding Aesthetics." *Social Anthropology* 12, no. 1 (2004): 41–55. <https://doi.org/10.1017/S0964028204000035>.
- Greenwood, Janinka. "Arts-Based Research." In *Oxford Research Encyclopedia of Education*, by Janinka Greenwood. Oxford University Press, 2019. <https://doi.org/10.1093/acrefore/9780190264093.013.29>.
- Groth, Camilla. "Design and Craft Thinking Analysed as Embodied Cognition." *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 9, no. 1 (2016). <https://doi.org/10.7577/formakademisk.1481>.
- Groth, Camilla. "Making Sense Through Hands: Design and Craft Practice Analysed as Embodied Cognition." Doctoral Dissertations 1/2017, Aalto University, 2017. 978-952-60-7130-5.

- Groth, Camilla, and Marte S. Gulliksen. "Scaffolding Visualization and Mental Rotation in Designing and Crafting." In *Craft and Design Practice from an Embodied Perspective*, edited by Nithikul Nimkulrat and Camilla Groth. Routledge, 2025.
- Groth, Camilla, and Michael Kimmel. "Dynamic Affordances in Human-material 'Dialogues.'" In *Craft and Design Practice from an Embodied Perspective*, First edition. Routledge, 2024. <https://doi.org/10.4324/9781003328018>.
- Groth, Camilla, Maarit Mäkelä, and Pirita Seitamaa-Hakkarainen. "Making Sense. What Can We Learn from Experts of Tactile Knowledge?" *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 6, no. 2 (2013). <https://doi.org/10.7577/formakademisk.656>.
- Groys, Boris. *La lógica de la colección: y otros ensayos*. 1ra Edición. With Manuel Fontán del Junco. Arcadia, 2021.
- Guglielmetti, Ilaria. "Cultural Design: un tentativo interdisciplinare sperimentato nel progetto Design al tombolo." *Antropologia* 2, no. 2 N.S (2015): 141–57. <https://doi.org/10.14672/ada2015382%25p>.
- Gulliksen, Marte Sørebo. "Embodied Making, Creative Cognition and Memory." *FormAkademisk - Forskningstidsskrift for Design Og Designdidaktikk* 9, no. 1 (2016). <https://doi.org/10.7577/formakademisk.1487>.
- Gustafsson, Anne. "Working Towards 'A Production of Well-Being': An Ethnography on Craftsmanship Among the Lulesámi in Norway." Doctoral Dissertation, University of Saint Andrews, 2015.
- Halbwachs, Maurice. *On Collective Memory*. Translated by Lewis A. Coser. The Heritage of Sociology. University of Chicago Press, 1992.
- Hardt, Michael. "Affective Labor." *Boundary 2* 26, no. 2 (1999): 89–100. JSTOR.
- Harrison, Alexandra, and Ed Tronick. "Intersubjectivity: Conceptual Considerations in Meaning-Making With a Clinical Illustration." *Frontiers in Psychology* 12 (January 2022): 715873. <https://doi.org/10.3389/fpsyg.2021.715873>.
- Harrison, Katherine, and Cassandra A. Ogden. "'Grandma Never Knit like This': Reclaiming Older Women's Knitting Practices from Discourses of New Craft in Britain." *Leisure Studies* 38, no. 4 (2019): 453–67. <https://doi.org/10.1080/02614367.2019.1579852>.
- Harrison, Rodney. "Heritage and Globalization." In *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson. Palgrave Macmillan, 2015.

- Hatton, Erin. "Mechanisms of Invisibility: Rethinking the Concept of Invisible Work." *Work, Employment and Society* 31, no. 2 (2017): 336–51.
<https://doi.org/10.1177/0950017016674894>.
- Head, Brian W. "Why Not Ask Them? Mapping and Promoting Youth Participation." *Children and Youth Services Review* 33, no. 4 (2011): 541–47.
<https://doi.org/10.1016/j.childyouth.2010.05.015>.
- Hein, Hilde. "Looking at Museums from a Feminist Perspective." In *Gender, Sexuality and Museums*, edited by Amy K. Levin. Routledge, 2010.
<https://www.taylorfrancis.com/books/9781136943645>.
- Herzfeld, Michael. "Afterword: Agency and Hierarchy in the Creation of Aesthetic Value." In *Global Art in Local Art Worlds*, First edition, by Oscar Salemink, Jens Sejrup, Amélia Siegel Corrêa, and Vibe Nielsen. Routledge, 2023.
<https://doi.org/10.4324/9781003128908-27>.
- Herzfeld, Michael. *The Body Impolitic: Artisans and Artifice in the Global Hierarchy of Value*. University of Chicago Press, 2004.
- Hobsbawm, Eric J., and Terence O. Ranger, eds. *The Invention of Tradition*. 28th printing. Canto. Cambridge University Press, 2019.
- Holmes, Helen. "Transient Craft: Reclaiming the Contemporary Craft Worker." *Work, Employment and Society* 29, no. 3 (2015): 479–95.
<https://doi.org/10.1177/0950017014535834>.
- Hooper-Greenhill, Eilean. "Changing Values in the Art Museum: Rethinking Communication and Learning." *International Journal of Heritage Studies* 6, no. 1 (2000): 9–31.
<https://doi.org/10.1080/135272500363715>.
- Hudson, Shiralee. "From Rags to Riches to Revolution: A Social History of 19th Irish Lace." Paper presented at Textile Society of America. *Textile Society of America 9th Biennial Symposium*, 2004. <https://digitalcommons.unl.edu/tsaconf/430/>.
- Idacavage, Sara, and Laura McAndrews. "Letting Go of Fear and Biases: New Perspectives on Historic Clothing for Design Education in the Post-Pandemic Age of Digitisation." *International Journal of Fashion Design, Technology and Education* 18, no. 1 (2025): 37–46. <https://doi.org/10.1080/17543266.2024.2332782>.
- Infante del Rosal, Fernando, and María Aguilar Alejandre. "Diseño e Incertidumbre." In *Arte y Escepticismo: Duda, Crítica y Catarsis En El Arte Contemporáneo*, edited by Ramón Román Alcalá and Isabel Herrera González. Editorial Almuzara, 2024.
- Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. Routledge, 2013.

- Ingold, Tim. "The Textility of Making." *Cambridge Journal of Economics* 34, no. 1 (2010): 91–102. <https://doi.org/10.1093/cje/bep042>.
- Iso-Ahola, Seppo E., Edgar Jackson, and Elaine Dunn. "Starting, Ceasing, and Replacing Leisure Activities Over the Life-Span." *Journal of Leisure Research* 26, no. 3 (1994): 227–49. <https://doi.org/10.1080/00222216.1994.11969958>.
- Iuva De Mello, Carolina, and José Marcos Froehlich. "Território Feito à Mão: O Artesanato Como Expressão Identitária Em Comunidades Remanescentes Quilombolas." *Tessituras: Revista de Antropologia e Arqueologia* 10, no. 2 (2023): 73–96. <https://doi.org/10.15210/tessituras.v10i2.4885>.
- Jaffe, Kineret S. "The Concept of Genius: Its Changing Role in Eighteenth-Century French Aesthetics." *Journal of the History of Ideas* 41, no. 4 (1980): 579–99. <https://doi.org/10.2307/2709275>.
- Jakubowski, Andrzej, Kristin Hausler, and Francesca Fiorentini, eds. *Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy*. Studies in Intercultural Human Rights, volume 9. Brill Nijhoff, 2019.
- Jefferies, Janis. "Crocheted Strategies: Women Crafting Their Own Communities." *TEXTILE* 14, no. 1 (2016): 14–35. <https://doi.org/10.1080/14759756.2016.1142788>.
- Jennings, Louise B., Deborah M. Parra-Medina, Deanne K. Hilfinger-Messias, and Kerry McLoughlin. "Toward a Critical Social Theory of Youth Empowerment." *Journal of Community Practice* 14, nos. 1–2 (2006): 31–55. https://doi.org/10.1300/J125v14n01_03.
- Johnson, Joyce Starr, and Laurel E. Wilson. "'It Says You Really Care': Motivational Factors of Contemporary Female Handcrafters." *Clothing and Textiles Research Journal* 23, no. 2 (2005): 115–30. <https://doi.org/10.1177/0887302X0502300205>.
- Jones, Owain. "Geography, Memory and Non-Representational Geographies." *Geography Compass* 5, no. 12 (2011): 875–85. <https://doi.org/10.1111/j.1749-8198.2011.00459.x>.
- Jones, Sara. "Cross-Border Collaboration and the Construction of Memory Narratives in Europe." In *The Twentieth Century in European Memory: Transcultural Mediation and Reception*, edited by Tea Sindbæk Andersen and Barbara Törnquist Plewa. European Studies, Volume 34. Brill, 2017.
- Kawamura, Yuniya. *Doing Research in Fashion and Dress: An Introduction to Qualitative Methods*. Second edition. Bloomsbury Visual Arts, 2020. <https://doi.org/10.5040/9781350089785>.

- Keane, Webb. "Signs Are Not the Garb of Meaning: On the Social Analysis of Material Things." In *Materiality*, edited by Daniel Miller. Duke University Press, 2005. <http://read.dukeupress.edu/books/book/956/Materiality>.
- Keene, Suzanne. "All That Is Solid?: Museums and the Postmodern." *Public Archaeology* 5, no. 3 (2006): 185–97. <https://doi.org/10.1179/pua.2006.5.3.185>.
- Kester, Grant H. *The One and the Many: Contemporary Collaborative Art in a Global Context*. Duke University Press, 2011.
- King, Russell. "International Retirement Migration: Who, Where, When and Why?" In *Handbook of Human Mobility and Migration*, edited by Ettore Recchi and Mirna Safi. Edward Elgar Publishing, 2024. <https://www.elgaronline.com/view/book/9781839105784/9781839105784.xml>.
- Kirshenblatt-Gimblett, Barbara. "Anticipatory Heritage." *Journal of American Folklore* 137, no. 543 (2024): 85–93. <https://doi.org/10.5406/15351882.137.543.07>.
- Kirshenblatt-Gimblett, Barbara. "Intangible Heritage as Metacultural Production." *Museum International* 66, nos. 1–4 (2014): 163–74. <https://doi.org/10.1111/muse.12070>.
- Knott, Stephen D. *Amateur Craft: History and Theory*. Bloomsbury, an imprint of Bloomsbury Publishing Plc, 2020. <https://doi.org/10.5040/9781474245111>.
- Kokko, Sirpa, and Patrick Dillon. "Crafts and Craft Education as Expressions of Cultural Heritage: Individual Experiences and Collective Values among an International Group of Women University Students." *International Journal of Technology and Design Education* 21, no. 4 (2011): 487–503. <https://doi.org/10.1007/s10798-010-9128-2>.
- Kouhia, Anna. "Crafts in the Time of Coronavirus: Pandemic Domestic Crafting in Finland on Instagram's Covid-Related Craft Posts." *M/C Journal* 26, no. 6 (2023). <https://doi.org/10.5204/mcj.2932>.
- Kowalski, Krzysztof, and Barbara Törnquist-Plewa. *The Europeanization of Heritage and Memories in Poland and Sweden*. Jagiellonian University Press, 2016.
- Kubler, George. *The Shape of Time: Remarks on the History of Things*. 12. pr. Yale Univ. Press, 1978. E-Book.
- Kuijpers, Maikel H. G. *An Archaeology of Skill: Metalworking Skill and Material Specialization in Early Bronze Age Central Europe*. First Edition. Routledge, 2017. <https://doi.org/10.4324/9781315196022>.
- Lähdesmäki, Tuuli. "Introduction: Europeanizing Cultural Heritage." In *Creating and Governing Cultural Heritage in the European Union: The European Heritage Label*, by

- Tuuli Lähdesmäki, Viktorija L. A. Čeginskas, Sigrid Kaasik-Krogerus, Katja Mäkinen, and Johanna Turunen. *Critical Heritages of Europe*. Routledge, Taylor & Francis Group, 2020.
- Lähdesmäki, Tuuli. "Politics of Tangibility, Intangibility, and Place in the Making of a European Cultural Heritage in EU Heritage Policy." *International Journal of Heritage Studies* 22, no. 10 (2016): 766–80. <https://doi.org/10.1080/13527258.2016.1212386>.
- Lähdesmäki, Tuuli, Viktorija L. A. Čeginskas, Sigrid Kaasik-Krogerus, Katja Mäkinen, and Johanna Turunen. *Creating and Governing Cultural Heritage in the European Union: The European Heritage Label*. Critical Heritages of Europe. Routledge, Taylor & Francis Group, 2020.
- Lai, Franco. "Saperi Locali e Produzione Della Località." In *Gli "Oggetti Culturali". L'artigianato Tra Estetica, Antropologia e Sviluppo Locale*, Prima edizione, edited by Alberto Caoci and Franco Lai. FrancoAngeli, n.d.
- Latz, Amanda O. *Photovoice Research in Education and beyond: A Practical Guide from Theory to Exhibition*. With Thalia M. Mulvihill. Routledge, 2017. <https://doi.org/10.4324/9781315724089>.
- Laux, James Michael, and James Michael Laux. *The European Automobile Industry*. Twayne Publ. [u.a.], 1992.
- Leavy, Patricia. *Method Meets Art: Arts-Based Research Practice*. Third edition. The Guilford Press, 2020.
- Lester, Peter. "The Archive as a Site of Making." In *The Materiality of the Archive: Creative Practice in Context*, First edition, by Sue Breakell and Wendy Russell. Routledge, 2023. <https://www.taylorfrancis.com/books/9780429262487>.
- Leyshon, Michael. "Rural Youth Identity Formation: Stories of Movement and Memories of Place." In *Play, Recreation, Health and Well Being*, edited by Bethan Evans, John Horton, and Tracey Skelton. Springer Singapore, 2015. https://doi.org/10.1007/978-981-4585-96-5_9-1.
- López García, Mercè. "Las Colecciones de Indumentaria y Accesorios Del Museu Tèxtil de Terrassa." In *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition. Centre de Documentació i Museu Tèxtil, 2021.
- López, Mercè, and Helena Peña. "Curs 'Fes-Te Un Vestit Modernista': La Didàctica Del Patrimoni al Servei Del Públic." *Terme* 33 (September 2019): 59–76.
- Luvaas, Brent Adam, and Joanne Bubolz Eicher. *The Anthropology of Dress and Fashion: A Reader*. Bloomsbury Visual Arts, 2019.

- Lyon, Philippa. "18. Using Drawing in Visual Research: Materializing the Invisible." In *The SAGE Handbook of Visual Research Methods*, Second edition, edited by Luc Pauwels and Dawn Mannay. SAGE Publications, Inc, 2020.
- Magliacani, Michela. "The Ecomuseum Practices: An International Overview." In *Managing Cultural Heritage: Ecomuseum, Community Governance and Social Accountability*, by Michela Magliacani. Palgrave Macmillan, 2014.
<http://www.palgraveconnect.com/doi/10.1057/9781137481559.0008>.
- Magliacani, Michela. "The Ecomuseum Under a Managerial Perspective." In *Managing Cultural Heritage: Ecomuseum, Community Governance and Social Accountability*, by Michela Magliacani. Palgrave Macmillan, 2014.
<https://doi.org/10.1057/9781137481559.0006>.
- Malafouris, Lambros, and Maria-Danae Koukouti. "Where the Touching Is Touched: The Role of *Haptic Attentive Unity* in the Dialogue between Maker and Material." *Multimodality & Society* 2, no. 3 (2022): 265–87.
<https://doi.org/10.1177/26349795221109231>.
- Malafouris, Lambros, and Catherine O'Brien. "Feeling How: MET and Embodied Cognition in the Learning of Pottery Skills." In *Craft and Design Practice from an Embodied Perspective*, edited by Nithikul Nimkulrat and Camilla Groth. Routledge, 2025.
- Malinin, Laura H. "Creative Practices Embodied, Embedded, and Enacted in Architectural Settings: Toward an Ecological Model of Creativity." *Frontiers in Psychology* 6 (January 2016). <https://doi.org/10.3389/fpsyg.2015.01978>.
- Marchand, Trevor. *Craftwork as Problem Solving: Ethnographic Studies of Design and Making*. Ashgate. Ashgate, 2016.
- Marchand, Trevor H. J. "Embodied Cognition and Communication: Studies with British Fine Woodworkers." *Journal of the Royal Anthropological Institute* 16, no. 1 (2010).
<https://doi.org/10.1111/j.1467-9655.2010.01612.x>.
- Marchand, Trevor H. J. "Embodied Cognition, Communication and the Making of Place and Identity: Reflections on Fieldwork with Masons." In *Human Nature as Capacity: Transcending Discourse and Classification*, edited by Nigel Rapport. Berghahn Books, 2010.
- Marchand, Trevor H. J. "MUSCLES, MORALS AND MIND: CRAFT APPRENTICESHIP AND THE FORMATION OF PERSON." *British Journal of Educational Studies* 56, no. 3 (2008): 245–71. <https://doi.org/10.1111/j.1467-8527.2008.00407.x>.
- Marchesini, Cinzia, and Daniele Parbuono. "Esperienze per Un Uso Sociale Della Ricerca a TrasiMemo: Diversità e Disabilità." *AM: Rivista Della Società Italiana Di Antropologia Medica* 50 (December 2020).

- Marchesini, Cinzia, and Daniele Parbuono. *TrasiMemo at Home: Dieci anni di antropologia, relazioni, prospettive*. Aguaplano, 2024.
- Margolis, Eric, and Renu Zunjarwad. "Visual Research." In *The SAGE Handbook of Qualitative Research*, Fifth edition, edited by Norman K. Denzin and Yvonna S. Lincoln. SAGE, 2018.
- Martens, Daphne. "The Experience of Common European Heritage: A Critical Discourse Analysis of Tourism Practices at Cultural Routes of the Council of Europe." *Journal of European Landscapes* 3, no. 3 (2022): 45–59.
<https://doi.org/10.5117/JEL.2022.3.82504>.
- Martindale, Addie, and Ellen McKinney. "Why Do They Sew? Women's Motivations to Sew Clothing for Themselves." *Clothing and Textiles Research Journal* 38, no. 1 (2020): 32–48. <https://doi.org/10.1177/0887302X19872552>.
- Martinelli, Chiara. *Fare i lavoratori? le scuole industriali e artistico-industriali italiane in età liberale*. 1 edizione. Nodi di storia dell'educazione 2. Aracne editrice, 2019.
- Martini, Manuela, ed. *Women in Textiles: Remuneration, Labour Relations, and Gender in Europe during Industrialization (Eighteenth to Early Twentieth Centuries)*. Brepols, 2026.
- Mathee, Johannes Marthinus. "Towards a Pedagogy That Promotes the Values of Craftsmanship in a Photography Practice Programme." Doctoral Dissertation in Education, Bournemouth University, 2022. <https://eprints.bournemouth.ac.uk/>.
- Mellegård, Viveca, and Wiebren J. Boonstra. "Craftsmanship as a Carrier of Indigenous and Local Ecological Knowledge: Photographic Insights from Sámi Duodji and Archipelago Fishing." *Society & Natural Resources* 33, no. 10 (2020): 1252–72.
<https://doi.org/10.1080/08941920.2020.1729911>.
- Meloni, Pietro. "La Gentrificazione Della Campagna Nella Toscana Meridionale: L'invenzione Del Chiantishire." *L'Uomo: Società, Tradizione, Sviluppo* XI, no. 2 (2021): 35–69.
- Meloni, Pietro, and Valentina Lusini. "Ruralità Immaginate. La Campagna Toscana Contemporanea Tra Globalizzazione, Gentrification e Mercificazione." *Tracce Urbane. Rivista Italiana Transdisciplinare Di Studi Urbani*, June 30, 2024, V. 11 N. 15 (2024): Riconfigurazioni dell'urbano. Pratiche inedite di un abitare territoriale.
<https://doi.org/10.13133/2532-6562/18661>.
- Mels, Tom. "Lineages of a Geography of Rhythms." In *Reanimating Places*, edited by Tom Mels. Routledge, 2016. <https://doi.org/10.4324/9781315245218>.

- Meyer, Morgan. "Placing and Tracing Absence: A Material Culture of the Immaterial." *Journal of Material Culture* 17, no. 1 (2012): 103–10. <https://doi.org/10.1177/1359183511433259>.
- Migliorati, Lorenzo. *L'esperienza del ricordo: dalle pratiche alla performance della memoria collettiva*. Laboratorio sociologico 10. F. Angeli, 2010.
- Miller, David. "Introduction." In *Materiality*, edited by Daniel Miller. Duke University Press, 2005. <http://read.dukeupress.edu/books/book/956/Materiality>.
- Miller, David. "Style and Ontology." In *Consumption and Identity*, First Edition, by Jonathan Friedman. Routledge, 2005. <https://www.taylorfrancis.com/books/9781135305437>.
- Minicuci, Maria, and Mariano Pavanello. "Introduzione." *Meridiana*, no. 68 (2010): 9–35. JSTOR.
- Misztal, Barbara A. "Collective Memory in a Global Age: Learning How and What to Remember." *Current Sociology* 58, no. 1 (2010): 24–44. <https://doi.org/10.1177/0011392109348544>.
- Montà, Chiara Carla, Lucia Carriera, and Elisabetta Biffi. "The United Nations Convention on the Rights of the Child: A Milestone for a Pedagogical Reflection on the Meanings of Childhood and Democracy." *Educação e Pesquisa* 46 (2020): e239004. <https://doi.org/10.1590/s1678-4634202046239004>.
- Montanari, Elena. "Ecomuseums and Contemporary Multi-Cultural Communities: Assessing Problems and Potentialities through the Experience of the Écomusée Du Val de Bièvre, Fresnes, France." *Museum and Society* 13, no. 3 (2015): 369–84. <https://doi.org/10.29311/mas.v13i3.336>.
- Montellà, Assumpta. *El silenci dels telers: ser dona a les colònies tèxtils catalanes*. First Edition. Sèrie H. Ara Llibres, 2012.
- Morstatt, Anja Isabel, Georg F. Bauer, Jessica De Bloom, Zachary J. Roman, Martin Tušl, and Philipp Kerksieck. "Crafting for Health: A Longitudinal Study of Job and Off-Job Crafting Changes during the COVID-19 Pandemic." *Occupational Health Science* 9, no. 3 (2025): 675–710. <https://doi.org/10.1007/s41542-025-00222-5>.
- Nairn, Karen, Ruth Panelli, and Jaleh McCormack. "Destabilizing Dualisms: Young People's Experiences of Rural and Urban Environments." *Childhood* 10, no. 1 (2003): 9–42. <https://doi.org/10.1177/0907568203010001002>.
- Navarrete, Trilce, and John Mackenzie Owen. "The Museums as Information Space: Metadata and Documentation." In *Cultural Heritage in a Changing World*, edited by Karol Jan Borowiecki, Neil Forbes, and Antonella Fresa. Springer International Publishing, 2016. <https://doi.org/10.1007/978-3-319-29544-2>.

- Nicolini, Matteo, and Enrico Andreoli. "La Costruzione Giuridica Del Paesaggio: Un Patrimonio Immateriale Tra Territori, Identità e Cultura." *DPCE Online* 59, no. 2 (2023). <https://doi.org/https://doi.org/10.57660/dpceonline.2023.1944>.
- Niedderer, Kristina, and Seymour Roworth-Stokes. "The Role and Use of Creative Practice in Research and Its Contribution to Knowledge." *International Association of Societies of Design Research* (Hong Kong), IASDR Proceedings, 2007, 1–18. <https://www.sd.polyu.edu.hk/iasdr/proceeding/papers/THE%20ROLE%20AND%20USE%20OF%20CREATIVE%20PRACTICE%20IN%20RESEARCH%20AND%20ITS%20CONTRIBUTION%20TO%20KNOWLEDGE.pdf>.
- Niedderer, Kristina, and Katherine Townsend. "Embodied Craft Practices: Mindful Flow, Creativity, and Collaboration as Drivers for Wellbeing." In *Craft and Design Practice from an Embodied Perspective*. Routledge, 2024. 10.4324/9781003328018-8.
- Nimkulrat, Nithikul. "Material Inspiration: From Practice-Led Research to Craft Art Education." *Craft Research* 1, no. 1 (2010): 63–84. https://doi.org/10.1386/crre.1.63_1.
- Nimkulrat, Nithikul, and Camilla Groth, eds. "Introduction: Making as Reflecting through Interaction with the Material Environment." In *Craft and Design Practice from an Embodied Perspective*. Routledge, 2025.
- Nithikul Nimkulrat. "Hands-on Intellect: Integrating Craft Practice into Design Research." *International Journal of Design; Vol 6, No 3 (2012)*, 2012. <https://www.ijdesign.org/index.php/IJDesign/article/view/1228>.
- Nochlin, Linda, and Catherine Grant. *Why Have There Been No Great Women Artists?* 50th anniversary edition. Thames & Hudson, 2021.
- Ojala, Milla. "Constructing Knowledge through Perceptual Processes in Making Craft-Art." Artiklar. *Techne Serien - Forskning i Slöjdpedagogik Och Slöjdvetsenskap* 20, no. 3 (2013). <https://journals.oslomet.no/index.php/techneA/article/view/756>.
- Ojala, Milla, Seija Karppinen, and Erja Syrjäläinen. "Towards Making Sense of Self through Emotional Experiences in Craft-Art." *Craft Research* 9, no. 2 (2018): 201–27. https://doi.org/10.1386/crre.9.2.201_1.
- Packard, Josh. "'I'm Gonna Show You What It's Really like out Here': The Power and Limitation of Participatory Visual Methods." *Visual Studies* 23, no. 1 (2008): 63–77. <https://doi.org/10.1080/14725860801908544>.
- Paladini, Luca. "La Cooperazione Tra l'UNESCO e l'UE: Aspetti Istituzionali e Materiali." *DPCE Online* 41, no. 4 (2019): 2497–528. <https://doi.org/https://doi.org/10.57660/dpceonline.2019.841>.

- Palmsköld, Anneli, and Johanna Rosenqvist. "Handcrafting Gender: Craft, Performativity and Cultural Heritage." In *Gender and Heritage: Performance, Place and Politics*, by Wera Grahn and Ross Wilson. Key Issues in Cultural Heritage Ser. Routledge, 2018.
- Palumbo, Berardino. "Sistemi Tassonomici Dell'immaginario Globale: Prime Ipotesi Di Ricerca a Partire Dal Caso Unesco." *Meridiana: Rivista Di Storia e Scienze Sociali* 68 (2010). <https://doi.org/10.1400/171120>.
- Parbuoni, Rondini. "Storie, intrecci e (s)vincoli. Etnografia con due artigiani del Trasimeno." *Archivio di etnografia* (IT), no. 1 (2024): 65–90. <https://doi.org/10.53235/2036-5624/130>.
- Parbuono, Daniele. "'TrasiMemo. Banca della memoria del Trasimeno': un progetto partecipato." *Archiviodietnografia. B.S., anno VIII, n. 2, 2013: Rivista del Dipartimento delle Culture Europee e del Mediterraneo: Architettura, Ambiente, Patrimoni Culturali (DiCEM) Università degli Studi della Basilicata VIII*, no. 2 (2015).
- Parbuono, Daniele, and Cinzia Marchesini. "2. 'TrasiMemo. Banca Della Memoria Del Trasimeno'. Pensare e Vivere Un Paese." In *Bio-Cultural Heritage and Communities of Practice. Participatory Processes in Territorial Development as a Multidisciplinary Fieldwork*. University of Salento, 2022. <https://doi.org/10.1285/l26113775N6>.
- Parker, Rozsika. *The Subversive Stitch*. Tauris Academic Studies, 2010.
- Partecipare e Condividere. Saperi e Pratiche Patrimoniali Nella Zona Del Trasimeno*. With Daniele Parbuono and Cinzia Marchesini. Modulo Approcci Partecipativi al Patrimonio Immateriale. March 17, 2023. Audio Recording, 2h.
- Patel, Krina. "Thinkers in the Kitchen: Embodied Thinking and Learning in Practice." Doctoral Dissertation in Education, Harvard University, 2008. <https://www.proquest.com/openview/202660753dc369028bad94d01a4308c3/1?q-origsite=gscholar&cbl=18750>.
- Pauwels, Luc, and Dawn Mannay, eds. *The SAGE Handbook of Visual Research Methods*. 2nd edition. SAGE Publications, Inc, 2020.
- Pearson, Sarah. "Craft Revival and Self-Directed Learning Among Young Women During the Pandemic." *The Canadian Art Teacher* 20, no. 1 (2024): 38–43. <https://doi.org/10.7202/1115211ar>.
- Pedersen, Helle Dalsgaard, and Malene Gram. "'The Brainy Ones Are Leaving': The Subtlety of (Un)Cool Places through the Eyes of Rural Youth." *Journal of Youth Studies* 21, no. 5 (2018): 620–35. <https://doi.org/10.1080/13676261.2017.1406071>.

- Peirson-Smith, Anne, and Ben Peirson-Smith. "Fashion Archive Fervour: The Critical Role of Fashion Archives in Preserving, Curating, and Narrating Fashion." *Archives and Records* 41, no. 3 (2020): 274–98. <https://doi.org/10.1080/23257962.2020.1813556>.
- Pels, Peter. "Provincializing the Universal." In *Global Art in Local Art Worlds*, First edition, by Oscar Salemink, Jens Sejrup, Amélia Siegel Corrêa, and Vibe Nielsen. Routledge, 2023. <https://doi.org/10.4324/9781003128908-14>.
- Pérez Martínez, Marta. "Mujer, Arte y Ética Del Conocimiento. El Arte Contemporáneo Frente al Estereotipo Prejuicioso." In *Arte y Escepticismo: Duda, Crítica y Catarsis En El Arte Contemporáneo*, edited by Ramón Román Alcalá and Isabel Herrera González. Editorial Almuzara, 2024.
- Philpott, Rachel, and Faith Kane. "'Textile Thinking': A Flexible, Connective Strategy for Concept Generation and Problem Solving in Interdisciplinary Contexts." In *Craftwork as Problem Solving: Ethnographic Studies of Desing and Making*, edited by Trevor Marchand. Anthropological Studies of Creativity and Perception. Ashgate, 2016.
- Piazza, Arianna. *Big Book of Fashion: Storia e Stili Dalla A Alla Z*. 24 ore cultura, 2025.
- Pierce, Donna, Frederick & Jan Mayer Center for Pre-Columbian and Spanish Colonial Art, and Denver Art Museum, eds. *Asia & Spanish America: Trans-Pacific Artistic & Cultural Exchange, 1500 - 1850; Papers from the 2006 Mayer Center Symposium at the Denver Art Museum*. Symposium Series / Mayer Center for Pre-Columbian & Spanish Colonial Art at the Denver Art Museum 2006. Denver Art Museum, 2009.
- Pinotti, Andrea. *Nonumento: Un Paradosso Della Memoria*. Saggi d'arte 46. Johan & Levi editore, 2023.
- Pirovano, Massimo. "Le parole del museo DEA." In *Cose e memorie in scena: strumenti ed esperienze per i musei della cultura materiale*, edited by Carlo Simoni and Massimo Pirovano. Centro servizi musei della Provincia di Brescia, 2006.
- Plebani, Tiziana. "I Segreti e Gli Inganni Dei Libri Di Ricamo: Uomini Con l'ago e Donne Virtuose." *Quaderni Storici* 50, no. 148 (1) (2015): 201–30. JSTOR.
- Pöllänen, Sinikka. "Elements of Crafts That Enhance Well-Being: Textile Craft Makers' Descriptions of Their Leisure Activity." *Journal of Leisure Research* 47, no. 1 (2015): 58–78. <https://doi.org/10.1080/00222216.2015.11950351>.
- Pöllänen, Sinikka Hannele, and Marja Katriina Weissmann-Hanski. "Hand-Made Well-Being: Textile Crafts as a Source of Eudaimonic Well-Being." *Journal of Leisure Research* 51, no. 3 (2020): 348–65. <https://doi.org/10.1080/00222216.2019.1688738>.

- Porpora, Geneviève. *Le Industrie Femminili Italiane*. Edizioni Arti Decorative Italiane : Morlacchi, 2002.
- Postrel, Virginia I. *The Fabric of Civilization: How Textiles Made the World*. First edition. Basic Books, 2020.
- Power, Nicole Gerarda, Moss Edward Norman, and Kathryne Dupré. "Rural Youth and Emotional Geographies: How Photovoice and Words-Alone Methods Tell Different Stories of Place." *Journal of Youth Studies* 17, no. 8 (2014): 1114–29. <https://doi.org/10.1080/13676261.2014.881983>.
- Prentice, Rebecca. "Feeling a Way Through: Affective Problem Solving in Dressmaking." In *Craftwork as Problem Solving: Ethnographic Studies of Design and Making*, Ashgate, edited by Trevor Marchand. Ashgate, 2016.
- Prentice, Rebecca. "Knowledge, Skill, and the Inculcation of the Anthropologist: Reflections on Learning to Sew in the Field." *Anthropology of Work Review* 29, no. 3 (2008): 54–61. <https://doi.org/10.1111/j.1548-1417.2008.00020.x>.
- Price, Laura, and Harriet Hawkins. "Geographies of Making: Matter, Transformation and Care." In *Geographies of Making, Craft and Creativity*, by Laura Price and Harriet Hawkins. Routledge Research in Culture, Space and Identity. Routledge, 2018.
- Rancière, Jacques. *El espectador emancipado*. Primera edición. Edited by Javier Bassas. Translated by Ariel Dilon. Ellago Ediciones, 2010.
- Reina, Giuseppe. "The ecomuseum in territorial co-design strategies." In *Babel Tower: Museum People in Dialogue*, edited by Manuelina Maria Duarte Cândido and Giusy Pappalardo. International Committee for Museology of the International Council of Museums, 2022.
- Richardson, Tina. "The Global Scapes of Postmodernity: A Proposed Model for 'Global Cultural Flow' in Fashion Education." *Fashion Theory* 25, no. 6 (2021): 819–35. <https://doi.org/10.1080/1362704X.2019.1686245>.
- Riley, Jill, Betsan Corkhill, and Clare Morris. "The Benefits of Knitting for Personal and Social Wellbeing in Adulthood: Findings from an International Survey." *British Journal of Occupational Therapy* 76, no. 2 (2013): 50–57. <https://doi.org/10.4276/030802213X13603244419077>.
- Riva, Raffaella, ed. *Ecomuseums and Cultural Landscapes: State of the Art and Future Prospects*. First Edition. Maggioli Editore, 2017.
- Ruiz-Martínez, Rocío, Katherina Kuschel, and Inmaculada Pastor. "Craftswomen Entrepreneurs in Flow: No Boundaries between Business and Leisure." *Community*,

- Work & Family* 26, no. 4 (2023): 391–410.
<https://doi.org/10.1080/13668803.2021.1873106>.
- Sala, Teesa-M., Consol Bancells, and Fundació Caixa, eds. *El Modernismo*. Col·lecció Patrimoni artístic de la Catalunya Central 15. Angle Editorial, 2008.
- Salerno, Daniele. “A Semiotic Theory of Memory: Between Movement and Form*.” *Semiotica* 0, no. 0 (2020): 1–33. <https://doi.org/10.1515/sem-2019-0125>.
- Savaş, Esma Betül, Juul Spaan, Kène Henkens, Matthijs Kalmijn, and Hendrik P. Van Dalen. “Migrating to a New Country in Late Life: A Review of the Literature on International Retirement Migration.” *Demographic Research* 48 (February 2023): 233–70.
<https://doi.org/10.4054/DemRes.2023.48.9>.
- Schaffer, Talia. *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*. Victorian Literature and Culture Series. University Press of Virginia, 2000.
- Schön, Donald A. *The Reflective Practitioner: How Professionals Think in Action*. Basic Books, 1983.
- Schreiber, Hannah. “Intangible Cultural Heritage, Europe, and the EU: Dangerous Liaisons?” In *Cultural Heritage in the European Union: A Critical Inquiry into Law and Policy*, edited by Andrzej Jakubowski, Kristin Hausler, and Francesca Fiorentini. Studies in Intercultural Human Rights, Volume 9. Brill Nijhoff, 2019.
- Sennett, Richard. *The craftsman*. Lane, 2008.
- Serra Rotés, Rosa. “Colònies industrials a Catalunya. Diversitat, complexitat i reptes.” In *El patrimoni: conservació, coneixement i difusió*, vol. 11. Institut d’Estudis Catalans. Publicacions generals, 2025. <https://doi.org/10.2436/15.7100.02.12>.
- Shiner, Larry. *La Invención Del Arte*. Paidós, 2004.
- Simoni, Carlo, and Massimo Pirovano, eds. *Cose e memorie in scena: strumenti ed esperienze per i musei della cultura materiale*. Centro servizi musei della Provincia di Brescia, 2006.
- Sirianni, Carmen, and Cynthia Negrey. “Working Time as Gendered Time.” *Feminist Economics* 6, no. 1 (2000): 59–76. <https://doi.org/10.1080/135457000337679>.
- Sixsmith, Judith, and Margaret Boneham. “Health, Well-Being and Social Capital.” In *Well-Being: Individual, Community and Social Perspectives*, edited by John Trevor Haworth and Graham Hart. Palgrave Macmillan, 2007.

- Sjöholm, Jenny. "Making Bodies, Making Space and Making Memory in Artistic Practice." In *Geographies of Making, Craft and Creativity*, by Laura Price and Harriet Hawkins. Routledge Research in Culture, Space and Identity. Routledge, 2018.
- Smith, Laurajane. "Discourses of Heritage: Implications for Archaeological Community Practice." *Nuevo Mundo, Mundos Nuevos* Questions du temps présent (October 2012). <https://doi.org/10.4000/nuevomundo.64148>.
- Smith, Laurajane. "Heritage, the Power of the Past, and the Politics of (Mis)Recognition." *Journal for the Theory of Social Behaviour* 52, no. 4 (2022): 623–42. <https://doi.org/10.1111/jtsb.12353>.
- Smith, Laurajane. "The 'Doing' of Heritage: Heritage as Performance." In *Performing Heritage: Research, Practice and Innovation in Museum Theatre and Live Interpretation*. Manchester University Press, 2012.
- Smith, Laurajane. *Uses of Heritage*. Reprinted. Routledge, 2009.
- Smith, Laurajane, and Natsuko Akagawa, eds. "Introduction." In *Intangible Heritage*. Key Issues in Cultural Heritage. Routledge, 2009.
- Smith, Laurajane, and Emma Waterton. "Constrained by Commonsense: The Authorized Heritage Discourse in Contemporary Debates." In *The Oxford Handbook of Public Archaeology*, 1st ed., edited by Robin Skeates, Carol McDavid, and John Carman. Oxford University Press, 2012. <https://doi.org/10.1093/oxfordhb/9780199237821.013.0009>.
- Soldani, Simonetta. "Il Libro e La Matassa. Scuole per «lavori Donneschi» Nell'Italia Da Costruire." In *L'educazione Delle Donne: Scuole e Modelli Di Vita Femminile Nell'Italia Dell'Ottocento*, edited by Simonetta Soldani. Milano, 1989.
- Soliman, Tamer, and Arthur M. Glenberg. "20. The Embodiment of Culture." In *The Routledge Handbook of Embodied Cognition*, edited by Lawrence Shapiro. Routledge, 2014.
- Søyland, Lovise. "Grasping Materiality – Digitalization in Light of Educational Arts and Crafts Practice." In *Craft and Design Practice from an Embodied Perspective*, edited by Nithikul Nimkulrat and Camilla Groth. Routledge, 2025.
- Spanabel Emery, Joy. *A History of the Paper Pattern Industry*. 1st ed. Bloomsbury Academic, 2020.
- Stalp, Marybeth C. "Girls Just Want to Have Fun (Too): Complicating the Study of Femininity and Women's Leisure." *Sociology Compass* 9, no. 4 (2015): 261–71. <https://doi.org/10.1111/soc4.12260>.

- Stalp, Marybeth C., Emily A. Gardner, and Ashley Beaird. "I like Knowing When the Zombies Arrive, I Won't Be Naked': Young Women and Leisure Handcrafting in the United States." *Craft Research* 9, no. 1 (2018): 41–58. https://doi.org/10.1386/crre.9.1.41_1.
- Stebbins, Robert A. "'Amateur' and 'Hobbyist' as Concepts for the Study of Leisure Problems." *Social Problems* 27, no. 4 (1980): 413–17. <https://doi.org/10.2307/800168>.
- Taló Martí, Marcel. "Breve Historia de La Industrialización En Terrassa." In *Un Museo, Mil Tramas: 75 Años Del Museu Tèxtil de Terrassa*, First edition. Centre de Documentació i Museu Tèxtil, 2021.
- Tessarolo, Mariselda. "Il Lavoro Dell'artista Come Professione." *Cambio: Rivista Sulle Trasformazioni Sociali* 7, no. 1 (2014): 75–87. <https://doi.org/10.1400/224643>.
- Thouki, Alexis, and Joar Skrede. "Re-Framing Authorised Heritage Discourse (AHD) within a Realist Explanatory Framework: Towards a Dialectical Relationship between Discourse and the Extra-Discursive." *International Journal of Heritage Studies* 31, no. 4 (2025): 407–24. <https://doi.org/10.1080/13527258.2024.2437356>.
- Trivelli, Carolina, and Jorge Morel. "Rural Youth Inclusion, Empowerment, and Participation." *The Journal of Development Studies* 57, no. 4 (2021): 635–49. <https://doi.org/10.1080/00220388.2020.1808194>.
- Trivigno, Alessia. "Tracce d'infanzia: L'adulto Nella Valorizzazione Del Disegno Come Patrimonio Culturale Dei Bambini e Delle Bambine." Doctoral Dissertation in Intangible Heritage in Socio-Cultural Innovation, Università degli Studi di Milano-Bicocca, 2025. <https://hdl.handle.net/10281/610761>.
- Turner, Victor W. *The Ritual Process: Structure and Anti-Structure*. The Lewis Henry Morgan Lectures 1966. Aldine de Gruyter, 1995.
- UNESCO. "Intangible Heritage Domains in the 2003 Convention." UNESCO: Intangible Cultural Heritage. Accessed February 3, 2023. <https://ich.unesco.org/en/intangible-heritage-domains-00052>.
- Väänänen, Niina. "Sustainable Craft: Dismantled and Reassembled." Dissertations in Education, Humanities, and Theology, University of Eastern Finland, 2020. <http://urn.fi/URN:ISBN:978-952-61-3319-5>.
- Van Dijk, Jelle. "Making Sense with Things in Participatory Design." In *Craft and Design Practice from an Embodied Perspective*, First edition. Routledge, 2024. <https://doi.org/10.4324/9781003328018>.

- Vannini, Phillip, and April S. Vannini. "Artisanal Ethnography: Notes on the Making of Ethnographic Craft." *Qualitative Inquiry* 26, no. 7 (2020): 865–74. <https://doi.org/10.1177/1077800419863456>.
- Varine, Hughes de. *Le radici del futuro: il patrimonio culturale al servizio dello sviluppo locale*. CLUEB, 2005.
- Varine, Hugues de. *El Ecomuseo Singular y Plural: Un Testimonio de Cincuenta Años de Museología Comunitaria En El Mundo*. 1ra edición. ICOM Chile, 2020.
- Varine, Hugues de. "Per Gestire Insieme Il Nostro Patrimonio Sul Territorio." Conference Presentation. Mondì Locali, Ecomuseo delle Acque del Gemonese, January 9, 2010. <https://www.mappadicomunita.it/mdc/wp-content/uploads/2012/11/hdevarine-gestire-assieme.pdf>.
- Viega, Michael. "Science as Art: Axiology as a Central Component in Methodology and Evaluation of Arts-Based Research (ABR)." *Music Therapy Perspectives* 34, no. 1 (2016): 4–13. <https://doi.org/10.1093/mtp/miv043>.
- Waterton, Emma, and Laurajane Smith. "The Recognition and Misrecognition of Community Heritage." *International Journal of Heritage Studies* 16, nos. 1–2 (2010): 4–15. <https://doi.org/10.1080/13527250903441671>.
- Webster, Susan Verdi. *Quito, ciudad de maestros: arquitectos, edificios y urbanismo en el largo siglo XVII*. Ed. Abya-Yala, 2012.
- White, Sarah C. "Depoliticising Development: The Uses and Abuses of Participation." *Development in Practice* 6, no. 1 (1996): 6–15. <https://doi.org/10.1080/0961452961000157564>.
- Williams, Allan M., Russell King, and Tony Warnes. "A Place in the Sun: International Retirement Migration from Northern to Southern Europe." *European Urban and Regional Studies* 4, no. 2 (1997): 115–34. <https://doi.org/10.1177/096977649700400202>.
- Wilson, Wendy. "Constructive Grounded Theory in the Search for Meaning on Global Mindedness: A Novice Researcher's Guide." *International Journal of Evidence Based Coaching & Mentoring*, no. 6 (June 2012): 1–14.
- Witcomb, Andrea. "Thinking about Others through Museums and Heritage." In *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson. Palgrave Macmillan, 2015.
- Wood, D. "It Goes without Saying: Craft Talks Politics." In *Craft Is Political*, edited by D. E. L. Wood. Bloomsbury Visual Arts, 2021.

Yarrow, Thomas, and Siân Jones. “‘Stone Is Stone’: Engagement and Detachment in the Craft of Conservation Masonry.” *Journal of the Royal Anthropological Institute* 20, no. 2 (2014): 256–75. <https://doi.org/10.1111/1467-9655.12103>.

Zagato, Lauso. “The Notion of ‘Heritage Community’ in the Council of Europe’s Faro Convention. Its Impact on the European Legal Framework.” In *Between Imagined Communities of Practice*, edited by Nicolas Adell, Regina F. Bendix, Chiara Bortolotto, and Markus Tauschek. Göttingen University Press, 2015. <https://doi.org/10.4000/books.gup.220>.

Zhang, Yingxin, Deniz Ikiz Kaya, Pieter Van Wesemael, and Bernard J. Colenbrander. “Youth Participation in Cultural Heritage Management: A Conceptual Framework.” *International Journal of Heritage Studies* 30, no. 1 (2024): 56–80. <https://doi.org/10.1080/13527258.2023.2275261>.

Acknowledgements

This section will be multilingual, as the people who have participated in this process are not native English speakers. This process was made possible through the open collaboration of participants from Italy and Spain, without whom the dissertation would not have been completed. I reiterate the importance of maintaining their contributions in their original languages, recognizing the multilingual context of research and participation. As such, the acknowledgements will be written in the language spoken in each context.

Inizio ringraziando il Prof. Daniele Parbuono e la Prof.ssa Cinzia Marchesini, in quanto tutor e supervisori del processo di ricerca, per il supporto e accompagnamento durante il percorso. Sebbene non era la mia prima esperienza di campo, arrivare al contesto Paciano (PG) e TrasiMemo. Banca della Memoria del Lago Trasimeno ha comportato un grande percorso di immersione nell'antropologia e di messa in discussione delle posizioni e dei rapporti che avevo con la museologia come storica dell'arte. Considero che questa sia stata un'opportunità per continuare a lavorare all'interno di una dinamica di interdisciplinarietà, per quanto riguarda la multidimensionalità di ciò che si intende come patrimonio culturale.

Ringrazio infinitamente, di cuore, a ognuna delle artigiane e partecipanti dei laboratori esperienziali di TrasiMemo, ai membri dell'Associazione Infioratori e a tutti i partecipanti delle attività culturali a Paciano. Vivere a Paciano è stata un'esperienza che senza ogni persona del paese con cui ho parlato, condiviso, e lavorato, non sarebbe stato possibile sviluppare nessuna delle domande proposte. I contributi vanno oltre alle interviste citate e le foto rilevate perché i rapporti della quotidianità sfuggono ogni tentativo di documentazione e archiviazione materiale. Grazie per avermi accolta e per aprirmi le porte alle vostre attività e al vostro paese.

Infine, i ringraziamenti alle persone che hanno accompagnato il processo dall'interno assoluto: Alessia, Cristina, Federica, Roberta e Roberto. È stato un vero piacere essere compagni di ciclo. Ringrazio a Manfredi per esserci, per stare e per partecipare anche dal

processo in ogni nuovo posto in cui mi spostavo. È sempre una bella scoperta vedere dove ci porta la vita.

Un agradecimiento a cada una de las colegas del Museu Tèxtil en Terrassa, Cataluña. El Museu Tèxtil representó una inmersión en lo que respecta pensar y analizar el mundo desde el textil como hilo conductor de pasado, presente y futuro. Gracias por acogerme e introducirme al textil como patrimonio vivo y de darme la oportunidad de regresar al montaje de exhibiciones. De igual manera, un agradecimiento a todos y todas las participantes de las actividades del museo ya que su participación fue fundamental para observar los procesos de comunicación patrimonial.

Gracias a mi familia por apoyarme desde siempre, haciendo que la distancia nunca se sienta a pesar de tener un océano entre nosotros. Los llevo siempre conmigo en cada paso. De igual manera, gracias a mis amigas y amigos que me acompañaron en este proceso desde tiempos inmemoriales de escuelas, universidades, y encuentros a lo largo de los años.

Haciendo referencia a *El Eternauta*, nadie investiga solo y no queda más que decir gracias por estar, participar y compartir.