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Editorial

Conference proceedings of the 1st Biennial International Conference for the Craft Sciences – BICCS 21

INTRODUCTION

The papers appearing in this issue comprise the proceedings of the 1st Biennial International Conference for the Craft Sciences, held online during 4–6 May 2021, initiated by the Craft Laboratory, affiliated at the Department of Conservation, University of Gothenburg, Sweden.

The Craft Laboratory was established in 2010 in cooperation with heritage organisations, craft enterprises and trade organisations, to empower craftspeople in the complex processes of making. The comprehensive agenda is to bring research into practice and involve craftspeople in the processes of inquiry. Among the operational tools are *Master Classes* provided for highly trained professional craftspeople in particular skills. *Craft Scholarships* are offered to craftspeople to investigate a problem or question in their practice, or develop ideas to improve methods or techniques. The site-specific workshop capacity in Mariestad allows craft researchers to implement research questions in practice and to perform full-scale tests in our masonry, carpentry and painting workshops, as well as in the timber building yard, greenhouses and gardens.

The laboratory cooperates with professional actors and uses the practice environments and projects at heritage sites for research. In cultural heritage practice, the aim is related to the tangible

result, for instance to maintain or restore a cultural landscape or historic building. Problems, questions, hypotheses and best practices are encapsulated in the situated projects. The agenda for the Craft Laboratory is to valorise these “by-products” of knowledge and provide a capacity for documentation, testing, analysis, assessment and knowledge transfer. The research seeks to improve the practice, but also to foster research methods that provide a systematic way to learn from practice.

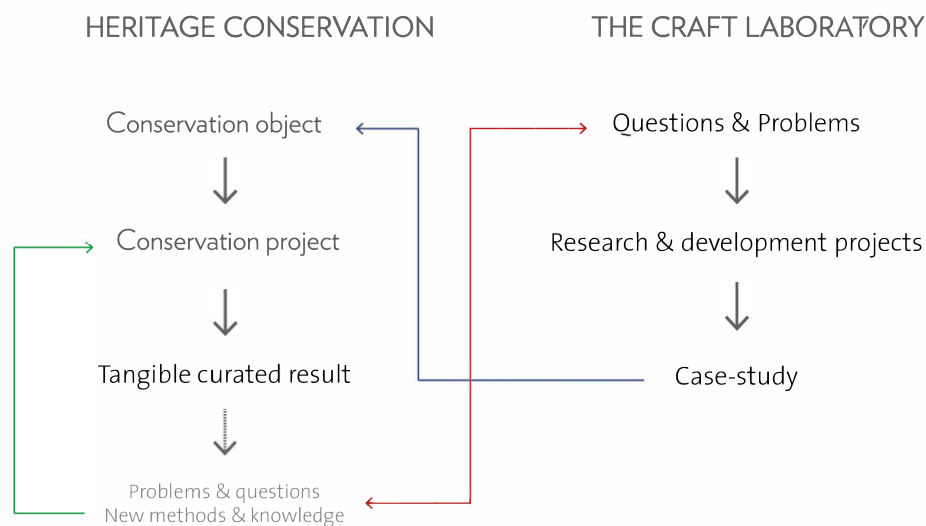


FIGURE 1. The practice-based research approach of the Craft Laboratory.

Craft Sciences refer to a unity of research conducted in different craft subjects and environments such as arts, design, craft teacher education and heritage studies. As a small and scattered academic discipline, existing in many different faculties and often subordinated to traditional academic disciplines, there is a need for dialogue and collaboration across universities and countries. The Biennial International Conference for the Craft Sciences aims to expose the breadth of topics, source materials, methods, perspectives and results that reside in this field. The conference was initiated by the Craft Laboratory to communicate craft research beyond the borders of faculties and disciplines. Through collaboration with the University of Gothenburg’s Centre for Digital Humanities and Media Technology, the Conference will provide novel and supported ways to better elicit the performative and material nature of craft research.

The traditional call for research papers was amplified with calls for filmed articles, interactive applications, demonstrations and exhibitions (for contributions not included in these proceedings see: <https://biccs.dh.gu.se/2021>).

All submitted research contributions have been through a double-blind peer review process and the evaluation of a scientific committee, thus following standard quality requirements of academic research outputs. Research contributions were invited from any discipline or field that includes craft practice and that particularly aim to discuss the following six themes:

1. Multimodal communication of craft research
2. Craft and society
3. Craft in interdisciplinary research

4. Craft pedagogy for higher education
5. Crafting theory for practice
6. Craft, heritage and conservation

The conference also invited in situ performances, artist talks and workshops, which due to the pandemic became digitally mediated events rather than live activities. These contributions are not included in this proceeding, but abstracts and images are available via the conference website at: <https://craftsciencesconference.com/>

The conference contributors include 72 art, craft and design-related researchers from 12 countries, including four continents. While most researchers are from the Nordic region (Sweden 28, Finland 16, Norway 5, Denmark 2), many researchers came from the UK (12). We are happy to have also reached contributors as far away as the USA, Australia, Colombia, Italy, Turkey, Estonia and Austria, and hope to start a tradition of craft conferences biannually. While this year's conference is online, the original idea is to facilitate practice-based performances, workshops, craft courses and exhibitions to enable experiential knowledge exchange, live and in action.

The conference also invites three keynotes to share different perspectives on craft. Emeritus Professor of Social Anthropology at the University of Aberdeen Tim Ingold talks about the craft of basketry. In his speech *The world in a basket*, craft practice takes on a larger meaning beyond the mere activity of basketry, connecting layers of generations, life history, transmission of endangered craftsmanship and knowledge, as well as the coming together and making of a common world.

Emeritus Professor of Philosophy at NTNU Norwegian University of Science and Technology Bengt Molander takes up two themes: what idea of 'science' would be most fruitful for the growth and development of the craft sciences; and the notion of theory, as both the craft of making theory and theory of, in and for the crafts.

The third speech is an interdisciplinary dialogue between craft researcher and Associate Professor Camilla Groth from the University of South-Eastern Norway and neuroscientists from Aalto University in Finland: Professor Emerita Riitta Hari, Senior Scientist and Head of Aalto Neuroimaging Veikko Jousmäki, and MSc, Research Engineer Veli-Matti Saarinen. The keynote takes the form of a film in which Groth throws a clay pot on a potter's wheel while the neuroscientists use thermal camera and eye-tracking to monitor her behaviour. The purpose of this is to narrow the split between craft sciences and neuroscience to enrich both parties and to better understand the role of the potter as an embodied agent in the making process.

THEMATIC DIVISIONS

The call for papers suggested the following thematic orientations, all with a set of inspirational questions from the conference organisers. The authors have chosen one of the tracks for their contributions themselves, and below follows a list of the long paper contributions included in this proceeding, organised in thematic divisions.

1. Multimodal communication of craft research

Several of the contributions in this theme have naturally explored multimodal forms for output. Some of them are filmed articles, meaning that only an extended abstract is printed here; the actual contribution can be watched via a link in the paper. Some contain a multimedia link or a link to audiovisual media, or then the actual research topic is on making films or the experience of using virtual reality in connection to craft processes. The topics range from educational aspects to heritage conservation, but several touch on tacit aspects of craft knowledge in which the audiovisual media helps disseminate the more implicit dimensions of the topic.

- *Crafting short films: Narrative and reflective perspectives on making in craft*, by **Päivi Fernström, Mikaela Dahlberg, Eeva-Leena Sirviö, and Henna Lahti** - Article with film link

- *Crafting research communication in building history*, by **Jonathan Westin** and **Gunnar Almevik** - Interactive article
- *Between Hemse and Mästermyr: Craft interpretations of two findings from Gotland*, by **Gunnar Almevik**, **Bertil Pärnsten** and **Magnus Sjöholm** – Film Article
- *Crafting ceramics through the use of virtual reality*, by **Flemming Tvede Hansen**
- *Ways of tacit knowing*, by **Joakim Seiler**, **Lars Eriksson**, **Tina Westerlund** and **Gunnar Almevik** – Film Article
- *Three observations on filming tactility and movement in crafts-based practice: a preliminary investigation*, by **Wuon-Gean Ho**. – Film Article

2. Craft and society

Craft and craft practices can have a societal and sometimes even political side, and through craft practice it is also possible to concretely participate in common activities with others, sharing ideas and manifesting opinions. The contributions in this theme extend crafting from the studio or workshop and out into the world, voicing political, cultural, social and environmental issues. Craft here shows its potential to infiltrate in multicultural and pluralistic contexts and to advocate change through grassroots participation.

- *You have one new message: Knitting intimacy for connecting opinions, people and the world*, by **Bilge Merve Aktaş**
- *Craft consumption and participatory consumerism*, by **Anneli Palmsköld**
- *Manifestations of social resistance in craft processes: Iku, Nasa and Sami indigenous craft*, by **Stefania Castelblanco Perez**
- *Entangled materialities: Caring for soil communities at glass industry sites*, by **Riikka Latva-Somppi**, **Maarit Mäkelä**, **Kristina Lindström**, and **Åsa Ståhl**
- *ÇEYIZLAB: Crafting a speculative manifesto*, by **Hazal Gümüş Çiftçi** and **Seçil Ugur Yavuz** – Film Article

3. Craft in interdisciplinary research

With its versatile nature, craft practice offers material activities and processes for studying in interdisciplinary settings or from multidisciplinary perspectives. Many of the contributions in this theme are reflections on craft practice in combination with another discipline or unusual materials in a craft or making process. After reading these contributions there is no doubt that craft is a broader field than what is traditionally thought — stretching into culinary practices, fish skin clothing and crystal growing for jewellery, to name just a few.

- *Humanitarian Handicrafts: Testing the relationship between archival history and hands-on craft making*, by **Rebecca Gill**, **Claire Barber** and **Bertrand Taithe**
- *H.D.'s Palimpsest and a weaving practice*, by **Jordana Infeld**
- *Fish skin, a sustainable material used from ancient times to today's fashion*, by **Lotta Rahme**
- *Using dialogue to express memories from a meal designer's gastronomic professional practice*, by **Daniel Östergren**, **Lars Eriksson** and **Inger M. Jonsson**
- *Crystals as co-creators: An investigation of growing crystals as a methodology for jewellery designers*, by **Sofie Boons**
- *Reimagining lace in a digital space: An interdisciplinary collaboration between an animation artist and a textile designer*, by **Cecilia Heffer** – Film Article
- *Moments of entanglement: Following the sociomaterial trajectories of an intersubjective studio practice*, by **Luis Vega**, **Maarit Mäkelä**, **Tzuyu Chen**, and **Pirita Seitamaa-Hakkarainen**
- *Artistic expression and material limitations: An iterative process of porcelain making*, by **Anne Solberg**

4. Craft pedagogy for higher education

While this theme has only one contribution this year, many of the other contributions also involve educational aspects. However, this contribution is a very topical overview of some of the general pedagogical orientations in the field of craft in higher education in the west, and does a good job of covering this theme on its own.

- *Approaches to craft studies at higher education*, by **Sirpa Kokko**

5. Crafting theory for practice

Practice and theory are like two sides of the same coin: they go together while sometimes one looks very different from the other. Articulating a theory for crafts is therefore challenging and perhaps an everlasting task. Surely no theory of craft will ever be all encompassing and thus we might need to settle for little bits at a time. The contributions in this section have done their part in formulating some aspects of the craft theory quilt for us.

- *Learning everyday technologies through playful experimenting and cooperative making in pre-primary education*, by **Virpi Yliveronen, Marja-Leena Rönkkö** and **Kaiju Kangas**
- *Crafting collections between vernacular and institutional practice*, by **Lizette Gradén**
- *Practitioners' experience in clay 3D printing: Metaphorical viewing for gaining embodied understanding*, by **Priska Falin, Nur Horsanali, Flemming Tvede Hansen**, and **Maarit Mäkelä**
- *Heritage and Conservation of Nottingham Lace through Collaboration: Developing partnerships through museums, community, industry and education*, by **Amanda Briggs-Goode, Tonya Outtram** and **Deborah Dean**
- *A role for industrial looms in craft research*, by **Kathryn Walters**
- *Exploring craft practice in learning communities*, by **Trine Møller** and **Kirstine Riis**
- *Craft as More-Than-Human: Practice-led research in a posthumanist perspective*, by **Ragnar Vennatrø** and **Harald Høgseth**
- *Theorising craft practices through sketching: The case of Swedish post-compulsory floristry and textile education*, by **Camilla Gåfväls** and **Viveca Lindberg**
- *"It's in my hands" – analytical tools for the communication of craft knowledge*, by **Tina Westerlund**. Article with film link

6. Craft, heritage and conservation

Craft, as a human necessity and recourse throughout time, has left traces that can be nourished, forgotten, maintained, studied, mimicked, restored or even bought. Heritage culture and its restoration is an interdisciplinary practice in itself, in which many types of fields and professionals collaborate and exchange knowledge. The contributions in this section offer a multitude of contexts for craft practice that focus on maintaining or studying material culture.

- *Knowledge transfer in heritage cultural craft, damask weaving*, by **Clary Jönsson**
- *Patterned silk weaving in ancient times: A study of some silks from Central-Asia Found in the Viking area*, by **Åse Eriksen**
- *Twist-hands and shuttle-kissing: Understanding Industrial craft skills via embodied and distributed cognition*, by **Simon Penny** and **Tom Fisher**
- *Canoe-carving, Lamotrek style: An interdisciplinary study in crafting, design, engineering and sustainability*, by **Simon Penny**

- *An approach to boat documentation: Examples of photogrammetry vs. analogue recording*, by **Fredrik Leijonhufvud**
- *Tutankhamun's collar: Repeated reconstructions of a single collar*, by **Marie Ekstedt Bjersing**
- *Spinning wool on Kihnu Island: The ecology of heritage sheep and textile crafts*, by **Mathilde Lind**

The papers presented reflect the authors' opinions and are published as presented and without change (formatting and minor editing excepted). Their inclusion in this publication does not necessarily constitute endorsement by the editors, the Craft Laboratory, or the FormAkademisk Journal.

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Special Issue Editorial Team