

What unites the craft sciences?

Examples from practitioner-research
in the field of craft

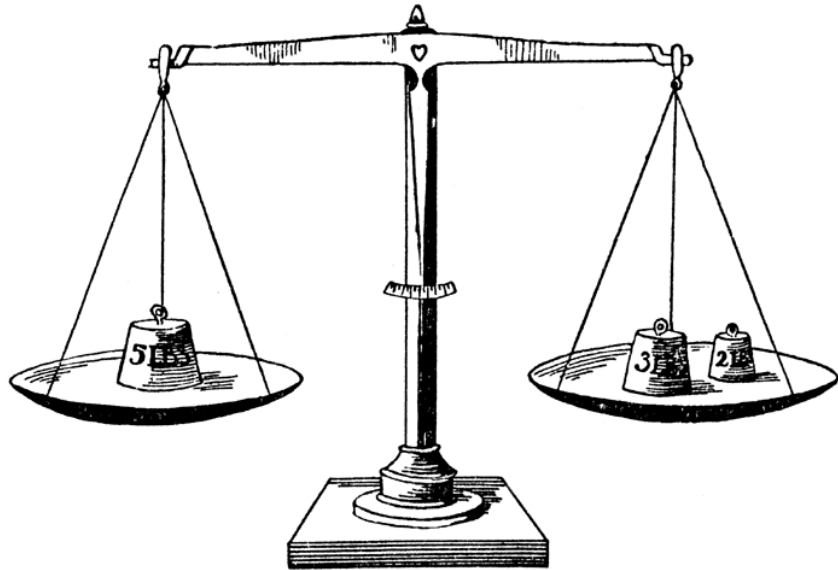
Tina Westerlund, Gunnar Almevik

GU, Department of Conservation

Camilla Groth

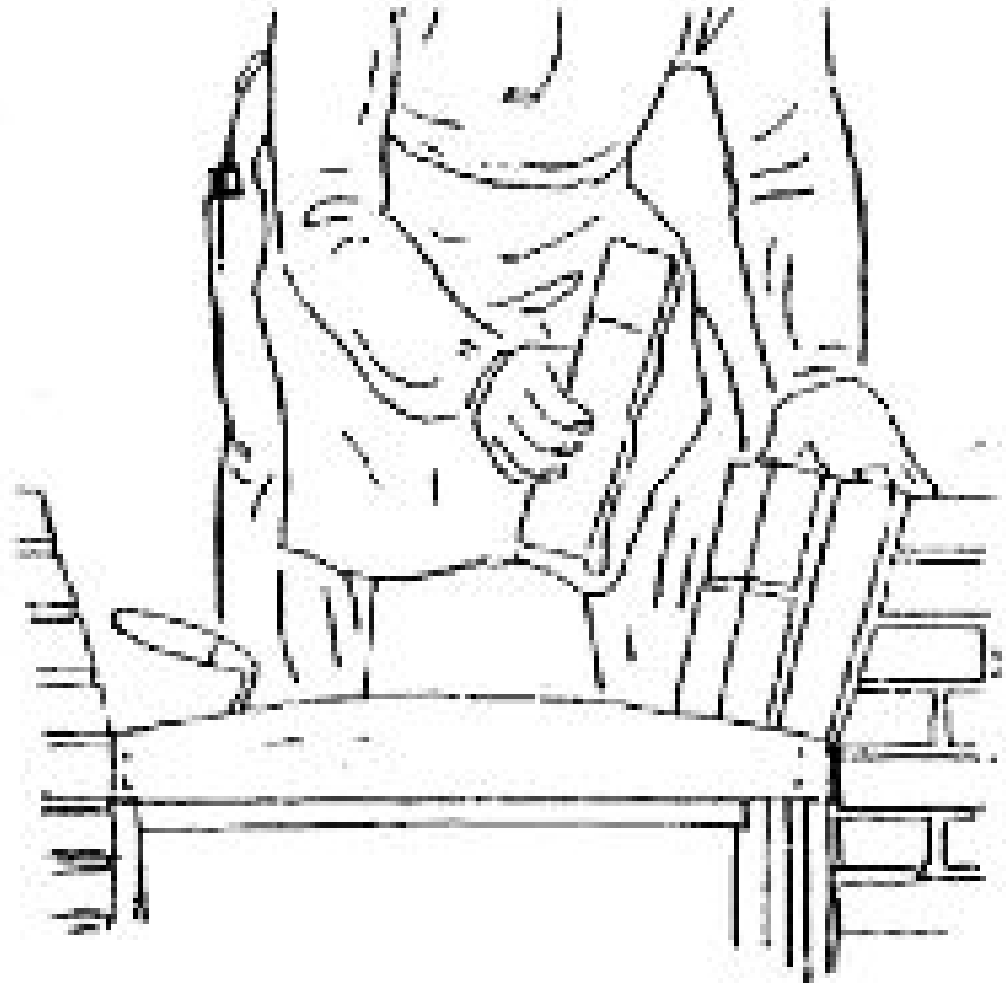
GU, Department of Conservation and HDK Department of Crafts

Science and craft?



Science and craft?

Craft sciences



Traditions and background of Craft sciences in Sweden



Peter Sjömar



Gunnar Almevik



Craft Laboratory



Experiential knowledge



Academic research in crafts: Pros and Cons...

general understandings – situational knowledge

Academic research in crafts: Pros and Cons...

general understandings – situational knowledge

sensory experiences and materiality – written language

Practitioner-Researchers

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They are also able to **share and disseminate** knowledge



T-shaped practitioner-researchers

they have a very **deep and specialized** knowledge and knowhow in one domain

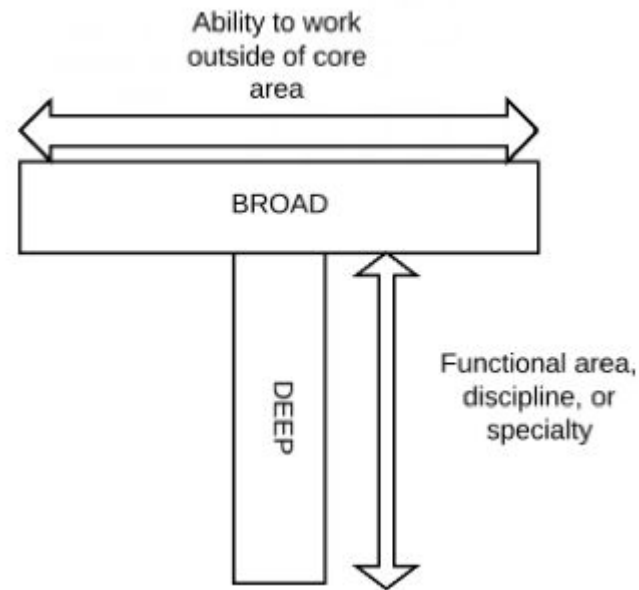
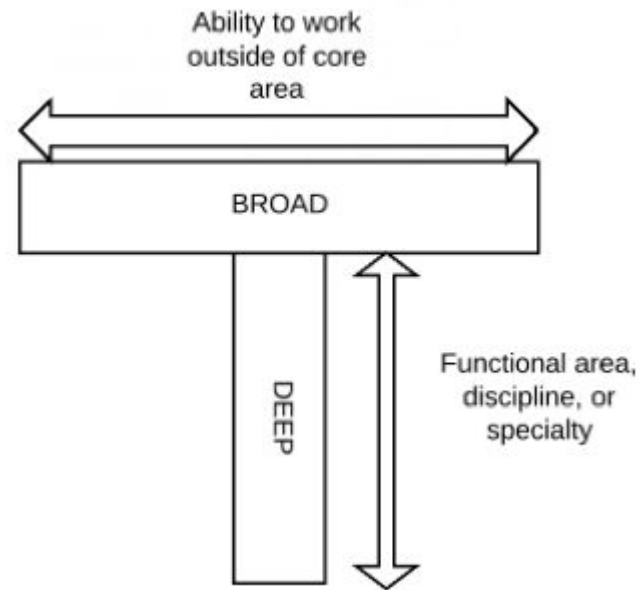


Image by Alfredo Barbera

T-shaped practitioner-researchers

they have a very **deep and specialized** knowledge and knowhow in one domain

combined with a **broad knowledge** also from another domain.





Karl-Magnus Mellin, PhD candidate, Carpenter, Archaeologist & Daniel Eriksson, Carpenter. Photo: Mattias Hallgren

-”I have been able to “bridge” information between the different disciplinary borders that reside within each project”.



Karl-Magnus Mellin, PhD candidate, Carpenter, Archaeologist & Daniel Eriksson, Carpenter. Photo: Mattias Hallgren



Jonny Eriksson



Arja Källbom



Patrik Jarefjäll



Tina Westerlund



Gunnar Almevik Harald Høgseth



Ulrik Hjort Lassen



Karl-Magnus Melin



Nina Nilsson



Roald Renmælmo



Tomas Karlsson



Anneli Palmesköld



Joakim Seiler

Anthology 2020: 16 dimensions of craftscience

carpentry, ceramics, culinary

crafts, gardening, boatbuilding,

blacksmithing, weaving, textile,

conservation, building conservation,

traditional painting & furniture design

Anthology 2020: 16 dimensions of craftscience

Anna Holmquist, *The Production Novellas*.

Annelie Holmberg, *Following traces of a textile tradition*.

Arja Källbom, *Developing linseed oil architectural painters' sensory vocabulary by descriptive profiling methods*.

Birgitta Nordström. *Textiles for Embracing Life in the Encounter with Death*.

Camilla Groth, *Video as a tool for knowing and telling in craft research*.

Fredrik Leijonhufvud, *Interpretation of boats in a craft tradition*

Katarina Botwid, *Craft knowledge in the service of archaeology*.

Lars Eriksson, *Craft knowledge of the meal organizer*.

Mårten Medbo, *On wheel-throwing and meaning*.

Tina Westerlund, *Classification for plant propagation practice*.

Ulrik Hjort Lassen, *Making instructions - developing learning resources in the craft of timber framing*.

Gunnar Almevik & Jonathan Westin, *Rethinking the academic artefacts*.

Gustav Thane, *Understanding through blacksmithing techniques*.

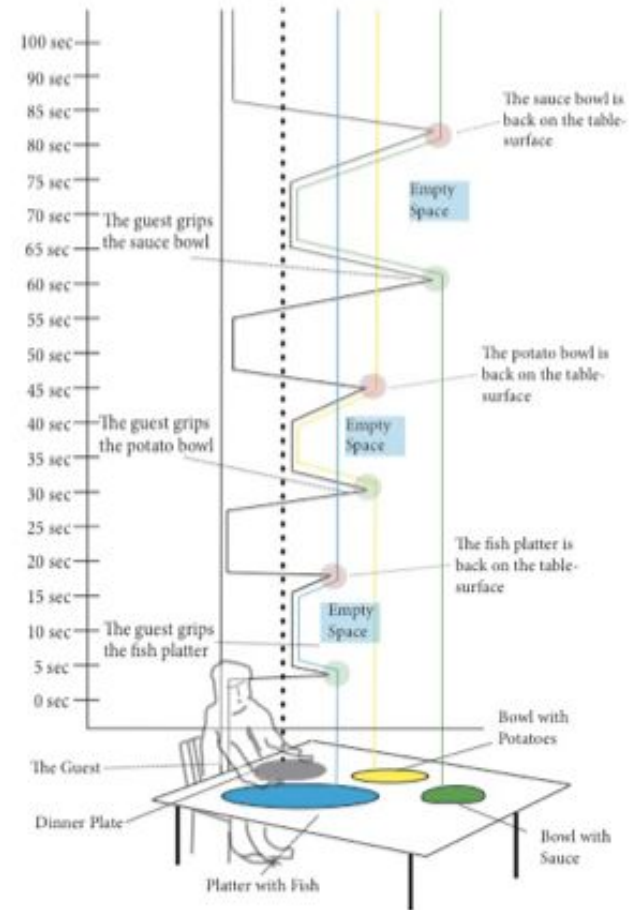
Harald Bentz Høgseth och Magnus Rannver Rafnsson, *Notation of Craft; movement gesture and expression*.

Ingalill Nyström, Anneli Palmsköld & Johan Knutsson, *Exploring Folk Art in Historical Interiors*.

Joakim Seiler, *Horticultural Craft reconstruction*.

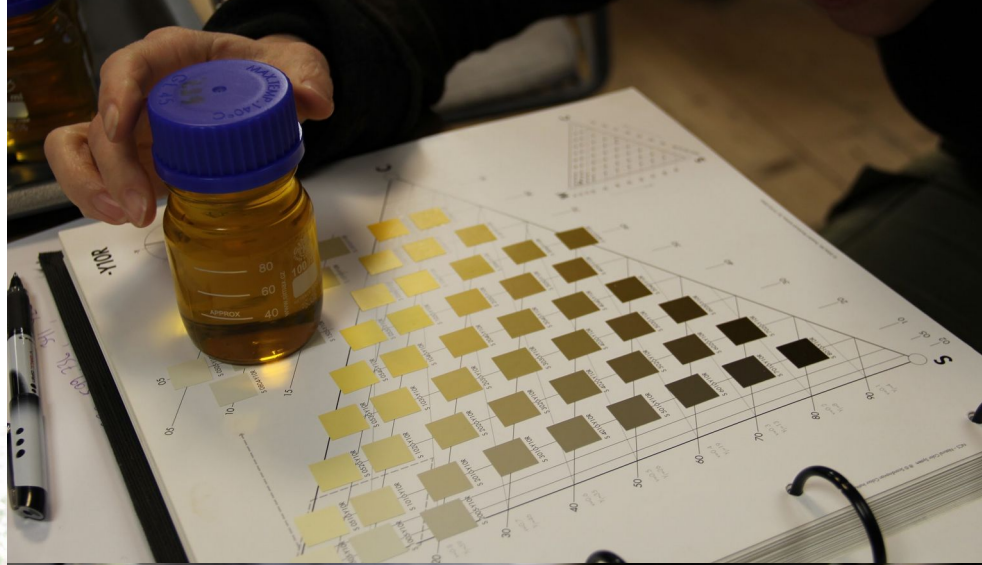
Analysing a meal situation

Lars Eriksson



Sensory evaluations of materials

Arja Källbom



Interpretation of artefacts

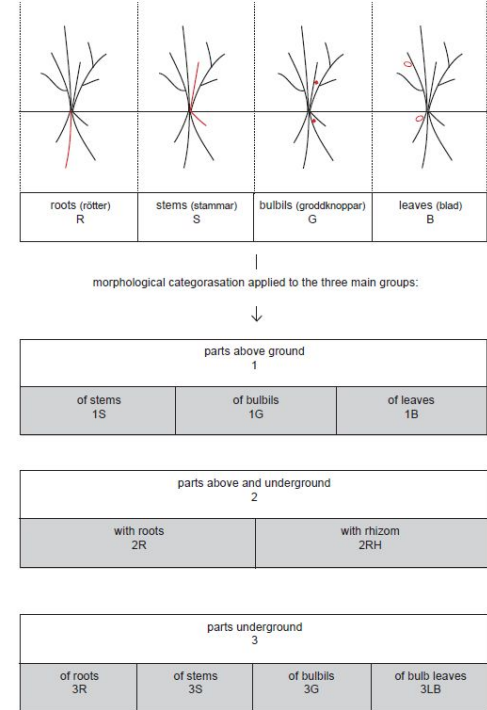
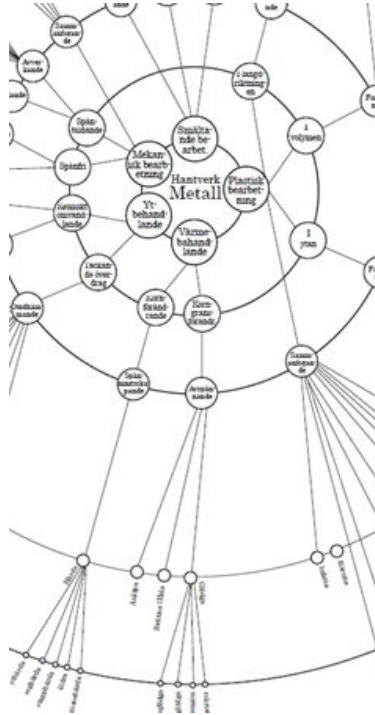
Fredrik Leijonhufvud & Annelie Holmberg



Photo: Peter Segemark / Nordiska museet, Sweden

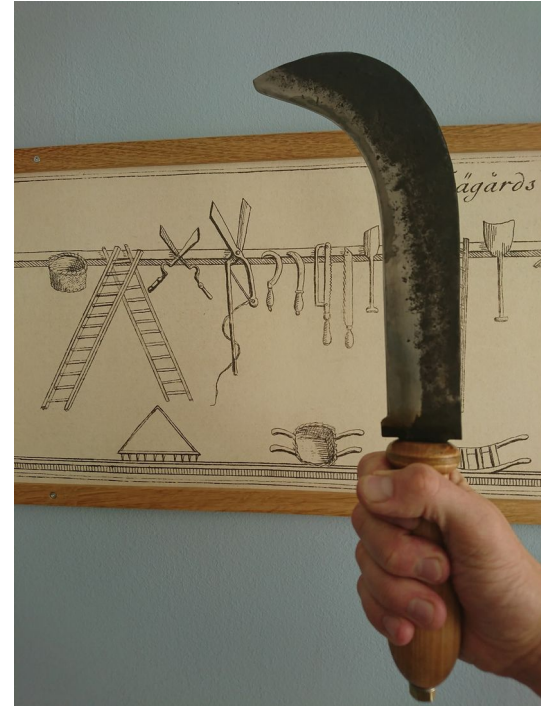
Classification systems

Gustav Thane & Tina Westerlund



Reconstruction as a method

Joakim Seiler



Audiovisual documentation and research outputs

Publishing through multimodal means

General features

1. Practitioner-researchers study practice from the inside perspective - to aid the practice field, help develop tools and procedures and dissemination to the next generation.
2. Craft research is young and may benefit from methodological advances in other traditional sciences, but need to keep the practice alive in the research process.
3. The published research should reflect the processes, materials and modalities that are under study.

Questions?

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