



Aalborg Universitet

AALBORG UNIVERSITY
DENMARK

CRAFT - Workshop Art Biennale

Poster Booklet

Tvedebrink, Tenna Doktor Olsen; Bagger, Nini Camilla; Fisker, Anna Marie; Zanotto, Francesca; Heilmann, Anna Eva Utke; Christensen, Jeppe Heden

Publication date:
2019

Document Version
Publisher's PDF, also known as Version of record

[Link to publication from Aalborg University](#)

Citation for published version (APA):

Tvedebrink, T. D. O., Bagger, N. C., Fisker, A. M., Zanotto, F., Heilmann, A. E. U., & Christensen, J. H. (2019). *CRAFT - Workshop Art Biennale: Poster Booklet*. Department of Civil Engineering : Aalborg University.

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- ? Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- ? You may not further distribute the material or use it for any profit-making activity or commercial gain
- ? You may freely distribute the URL identifying the publication in the public portal ?

Take down policy

If you believe that this document breaches copyright please contact us at vbn@aub.aau.dk providing details, and we will remove access to the work immediately and investigate your claim.



CRAFT

WORKSHOP ART BIENNALE

VENICE 2019



Funded by the
Erasmus+ Programme
of the European Union

CULTURAL HERITAGE

What is cultural heritage?

Some would say that all over the world a lot of cultural heritage is available. Others would say that especially in Europe there is a common cultural heritage worth remembering, discovering and be aware of.

With the CRAFT research project, we suggest that in a world where the cultural diversity is increasing, the shared cultural heritage is a tool to promote intercultural understanding and create relations between identities, representations and performances of history. This by connecting higher educational institutions with cultural institutions and professional companies to work in an interdisciplinary, new and innovative way.

For those reasons and many more, we created CRAFT, an Erasmus+ Strategic Partnership including six partners in total, representing five European Countries (Denmark, Spain, Portugal, Italy & Slovenia) with interdisciplinary roots. The goal of the CRAFT research project is to teach new generations of young people our common cultural heritage by implementing a new Joint Multidisciplinary Curriculum. A specific goal is to design and develop the CRAFT Handbook - a manual and guidance material - that will document the project and project results with primary focus on the process, the results, the implementation and execution of the new developed course/curriculum training scheme. This booklet is the very first part of this result.

Never the less, our overall aim is to provide young students with relevant and high-quality skills and competencies needed to meet the expectations of the changing labour market.

It is therefore an important feature of CRAFT that the project brings together both educational and cultural institutions as well as cultural actors from across Europe.

Anna Marie Fisker, Project Leader

EXPLORATIONS

The International Venice Art Biennale is a prestigious and world-known cultural event more than 120 years old.

It is multi-faceted, multi-layered, and multi-national.

Since, 1895 large groups of tourists, students, academics and practitioners from all over the world have visited the historical and spectacular settings of the Arsenale and Giardini exhibition areas to get inspired, to scrutinize, and to critically discuss the newest developments and experiments within the contemporary art-world.

This booklet makes in its own way a small contribution to this grand history and heritage by taking a point of departure in the CRAFT research project, and the work done by 50

university students, teachers and practitioners from across Europe participating in a five-day Workshop and Biennale Session, held at La Biennale di Venezia in September 2019. The participating students, teachers and practitioners represented a mix of disciplines like Art History, Architectural Design-Engineering, Interior & Furniture Design, Industrial Design, Graphic Design, and Performance Theatre. From countries such as Denmark, Spain, Portugal, Italy, and Slovenia.

The aim of this booklet is thus on the one hand, to document the critical-creative explorations of a series of talented young students conducted during La Biennale di Venezia 2019. On the other hand, the booklet presents a teaching and learning experiment engaging in a series of interdisciplinary and intercultural collaborations, testing what happens with the perception of art and cultural heritage when the boundaries of the traditional disciplines deliberately dissolve, mix and blend.

Enjoy!

CRAFT

Cultural Heritage







VENICE BIENNALE

La Biennale di Venezia operates across different fields like Art, Architecture, Dance, Music, Theater and Cinema.

Each year a new exhibition theme represents the development and movement in the contemporary field.

Each year, the spirit of exploration and critical reflection is present.

La Biennale is a platform for debate that influence both practice and theory. Related hereto, a special part of the exhibitions is the Biennale Sessions with a devotion to universities and schools presenting teaching and research to promote discussion and debate among young generations.

In 2019, at the 57th International Art Exhibition the overall theme was titled May You Live In Interesting Times curated by Ralph Rugoff. This exhibition, highlighted art that exists in between accepted categories and genres or art which questioned the rationales behind our categorical thinking.

CRAFT was represented with a Biennale Session where we performed our work on a 5-day long workshop. Our focus was both on Rugoff's theme and on Cultural Heritage.

Our programme exemplified this explorative and critical-reflective approach, testing aesthetic, behavioural and social conventions in a wide range of events, and we are aware that the aim of the European Year of Cultural Heritage (2018) was to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space.

FIVE-DAY WORKSHOP

Creative exploration and critical reflection is an essential element in La Biennale.

In CRAFT, we embraced this perspective with an interdisciplinary and problem-based educational concept, training students to critically and creatively describe, exemplify, evaluate and communicate issues of cultural heritage.

We took point of departure in the cross-examinations of the cultural heritage of the chair and the traditions of sitting. For instance, investigating the comparative historical, cultural and metaphorical differences the chair embodies as a pleasurable, artistic-playful artefact and socio-functional crafted object.

The chosen chair for this specific assignment was the MONOBLOC. A mass-produced everyday plastic object known worldwide.

The five-day workshop and the Biennale Session did, through a series of analogue and digital exercises, discover, analyze, develop, and transform key features of the Monobloc. This, first of all, by situating the chair into a series of six particular, carefully chosen historic contexts within the city of Venice. Secondly, by distorting and deconstructing the different perceptions of the chair.

The students, in groups, established their individual critical frameworks and contextualized designs in relation to the sub-themes put forth by the partners of CRAFT. Each partner was thus responsible for introducing the students to their contextual framework. Nevertheless, throughout the workshop, all project partners circulated around the six groups to supervise and provide feedback.

The workshop resulted in a series of A3 posters and a collective artistic performance, which were presented at a Biennale Session held on Saturday 21. September 2019 in the Arsenale.

Tenna Dokter Olsen Tvedebrink, Workshop Leader



**May You
Live In
Interesting
Times**

Meetings on Art Programme

MAY / GIUGNO

Mon / Wed 8 - 10pm / Sat 12
14.30 Teatro alla Scala

DEFINING PERFORMANCE PROGRAMME

Innocent
Alia Méndez
Alexandros
Phoenyx Press and Eye Station
Zoe Williams

GIUGNO / JUNE

Mon / Fri 14 - 16pm / Tue
14.30 Teatro alla Scala

SETTEMBRE / SEPTEMBER

Mon / Fri 14 - 16pm / Sat 15
14.30 Teatro alla Scala

Rafiq Bageer
Sanna Sennoune
Alisa V.

OCTOBRE / OCTOBER

Tue 21
14.30 Teatro alla Scala

CHIUSURA

FELICITA' BEVILACQUA LA MALA

Paolo Bonaiuti
Alexandros
Amorfa Voller

(per il cambio del progetto speciale
della Biennale Arte 2019)
**As part of the Pavilion of Assigned Arts
Special Project**

NOVEMBRE / NOVEMBER

Mon / Fri 12 - 2pm / Sat 24
14.30 Teatro alla Scala

CLOSING PERFORMANCE PROGRAMME

Yvan Cavalié
Immerbach
New York School
Bob Zheny

14.30 - 16.30

Teatro alla Scala

In conversation with Ralph Rugoff
www.labiennale.org

Lara Favaretto - CLANGESTINE TALKS
Lara Favaretto will be presenting her work
in conversation with the curator of the
biennale pavilion, Giorgio de Giuseppe.
The discussion will be moderated by
Marta Marzotto. Tickets for the event are
available on the website of the biennale.
Approximate times for the event are
subject to change.
www.labiennale.org

La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

BIENNALE ARTE
2019

**May You
Live In
Interesting
Times**

11.05. — 24.11.2019

VENEZIA
GIARDINI/ARSENALE

orario / opening hours 10-19
www.labiennale.org

www.labiennale.org

La Biennale di Venezia

Twitter

Facebook

Instagram

YouTube

SoundCloud

LinkedIn

Google+

Skype

WhatsApp

WeChat

Messenger

swatch

La Biennale di Venezia

Twitter

Facebook

Instagram

YouTube

SoundCloud

LinkedIn

Google+

Skype

WhatsApp

WeChat

Messenger



Biennale
Sessions

Biennale Sessions





Biennale Sessions

Biennale Sessions



CRAFT
Cultural Heritage









GROUP 1 FULL/EMPTY

One of the most important consequences of globalization has been the rise of international tourism. Related hereto, Venice has been one of the most benefited cities by the massive arrival of visitors, but at the same time, it has become a besieged place by tourists and consumption.

One could even ask, if it is possible to have interesting and enriching experiences and a peaceful place to sit around Venice without the destructive voracious massive consumer culture?

Using the “Monobloc Chair” as a metaphor (the search for a personal place in the world), group 1 explored Venice as the city spoilt by the crowds and consumer behaviour. Also as a place that gets full or empty depending on the time of the day and the scheduled touristic routes.

Ana Maria Fernandez initially supervised group 1, and further introduced them to the sub-theme of full/empty, as well as the historic context of the Rialto Bridge on the first day of the workshop.

In the following 36 pages, a selected and curated series of posters made by group 1 explore human behaviour and mass consumption, but also scrutinise the symbolic value and use of the chair by playing with its socio-cultural heritage.

See for instance the poster '**Shopping**', which was mentioned by the teachers for the well-framed shot and the symbolic play on cheap goods all looking the same and producing a low-purity visual environment all over Venice.

In addition, pay attention to the different historic perspectives illustrated, which gentle position Monobloc in the cultural heritage of Venice. A great example is the poster '**Canaletto rush hour**', which is both graphically well done and with a very nice composition, but also use the Monobloc as a tool to experience 1700's main centre of Venetian everyday commercial life.

Finally, the poster '**Chairs have souls**' was emphasised by several teachers for reflecting the relationship between humans and chairs, pointing to the spiritual meaning of sitting and daring to ask the underlying question if chairs make us human?



Google

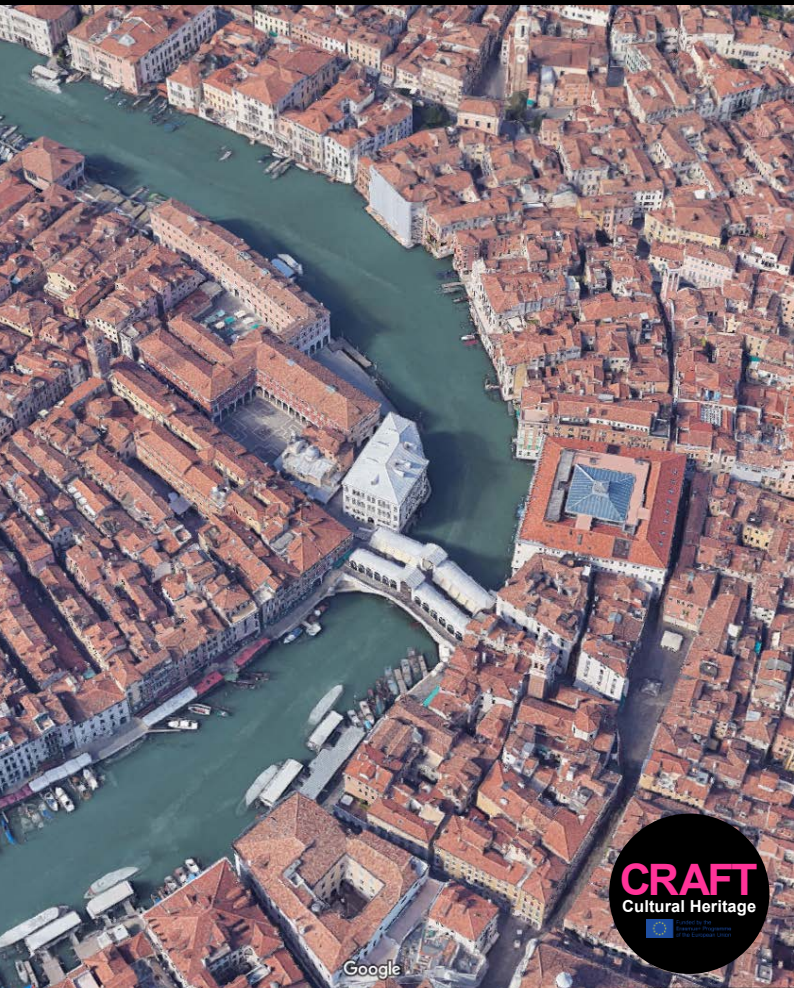
CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



INTERESTING TIMES ?



CRAFT
Cultural Heritage

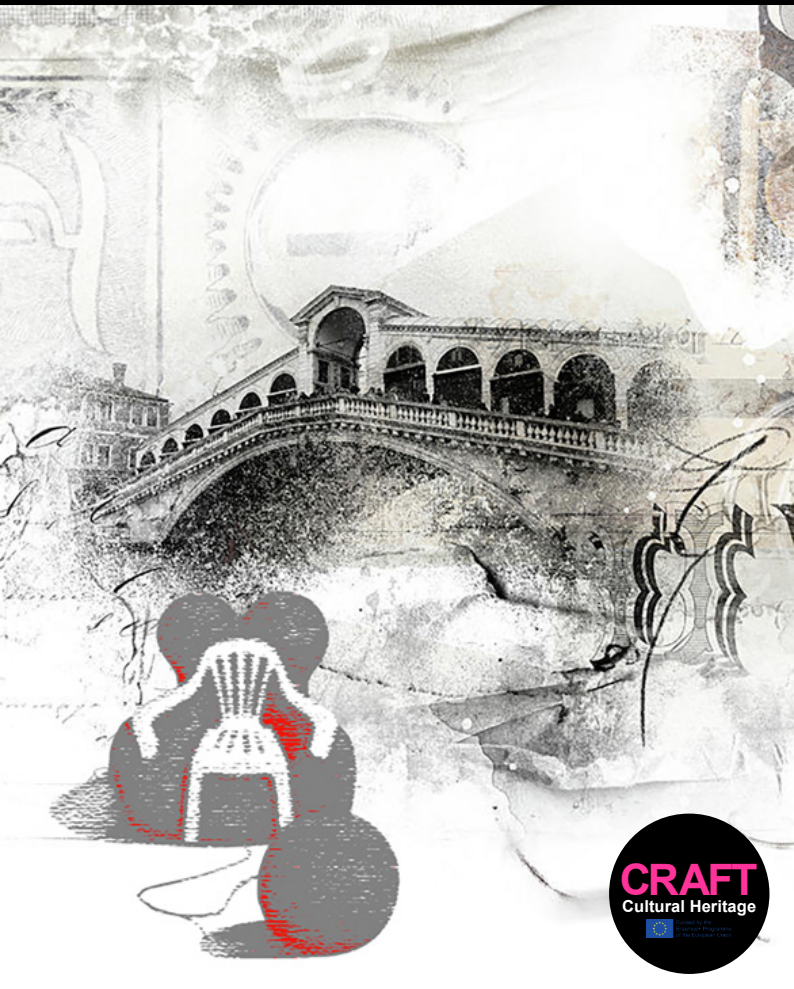






CRAFT
Cultural Heritage











EVANG



CRAFT
Cultural Heritage







CRAFT
Cultural Heritage



Erasmus+
European Programme
for Culture and Creativity





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



supported by the
European Union
through the
Creative Europe
Programme



/CROWDED BUT AT THE SAME TIME EMPTY/

The mass consumption, the new habit of finding interesting times while experiencing everything quickly is evident on the Rialto bridge. Crowded, but at the same time empty of context. How many people are really taking the time to look around other than their camera phone? A big conflict appears between the importance of the cultural monument that the Rialto represents and the new wave of “more and faster” tendency of experiencing things today.

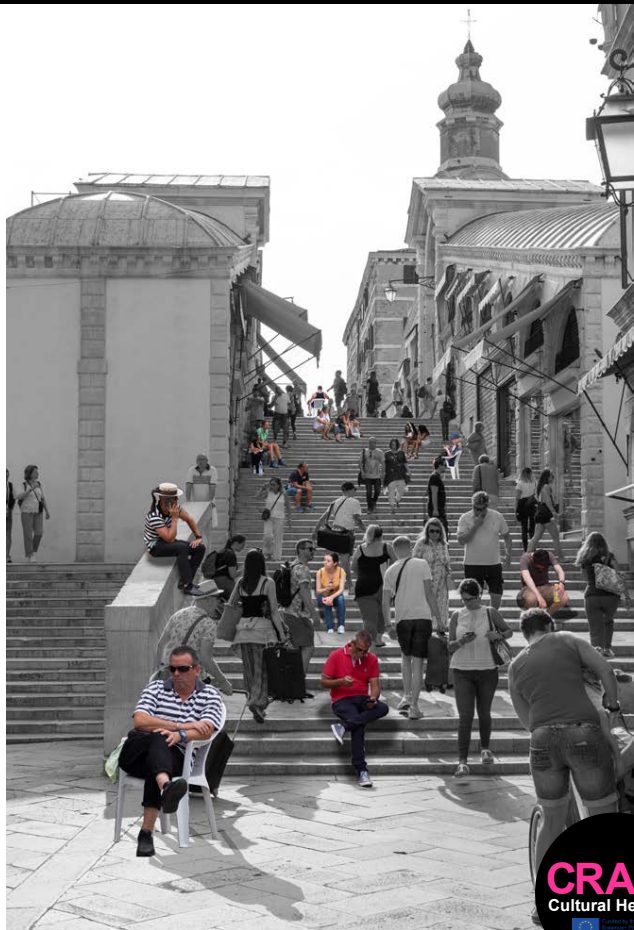
CRAFT
Cultural Heritage



Project of the
European Programme
of the Leonardo 2007

T  **KE**
S **E** **T**





CRAFT
Cultural Heritage



Project of the
European Programme
of the Leonardo 2007







CRAFT
Cultural Heritage









/ACTION/

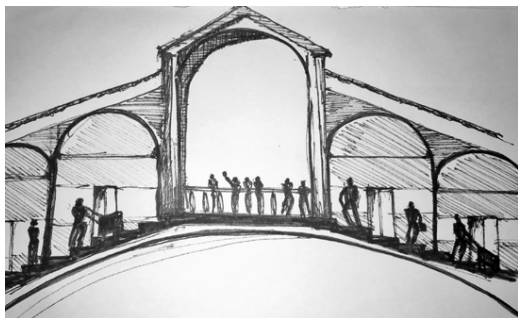
The Rialto bridge is full of people going up and down, passing through, taking photos, going into the shops, rushing, stepping onto each other, running, carrying stuff. It is a place full of motion, noise and people.





CRAFT
Cultural Heritage







Public design
Commercialization
Heritage **Tourism**
Mass consumption
Design **Boundaries**
Crowd
Pollution
Movement **Scale**
Pace Perspective Passage Capitalism
Acceleration
Public space **Commercial**
Viewpoint Rest area
Empty spaces
Comfort Exhaustion
Change
Noise **Circulation**
Multifunctional Transition
Coexistence **Monument**
Traffic
Motion Social mixture









CRAFT
Cultural Heritage









GROUP 2 MYSTERY

Since the most distant civilizations and cultures, the labyrinth has been a fascinating issue exciting the artistic and literary imagination.

The labyrinth, sometimes bonded with myths and rituals, is a metaphor for space with its multiple choice of hypothetical directions and perplexing paths, but in effect, it also involves a sinuous relation with time. Namely when pointing out, in the limit, to the eternal return as a challenge for the logic of life.

Anyhow, from the polyvalent meaning intrinsic to the image of a labyrinth, it is to agree that a maze of hedges is always a puzzle connected with feelings about secrets, enigmas, mysteries, surprises, and bewilderment.

How can the Monobloc chair respond to the spirit of Borges Labyrinth knowing that it was inspired in The Garden of Forking Paths, a celebrated short story of the Argentine writer who loved Venice?

Fátima Pombo initially supervised Group 2, and further introduced them to the sub-theme of mystery, as well as the historic context of the Borges Labyrinth in San Giorgio Maggiore Island on the first day of the workshop.

In the following 36 pages, a selected and curated series of posters made by group 2 explore the mysteries of the labyrinth, playing with patterns, shapes and the comprehension of eternity. An example emphasised by the teachers is the poster '**Puzzled**', which play on the fragmentation of the single-piece structure, deconstruction and puzzling in a contemporary context.

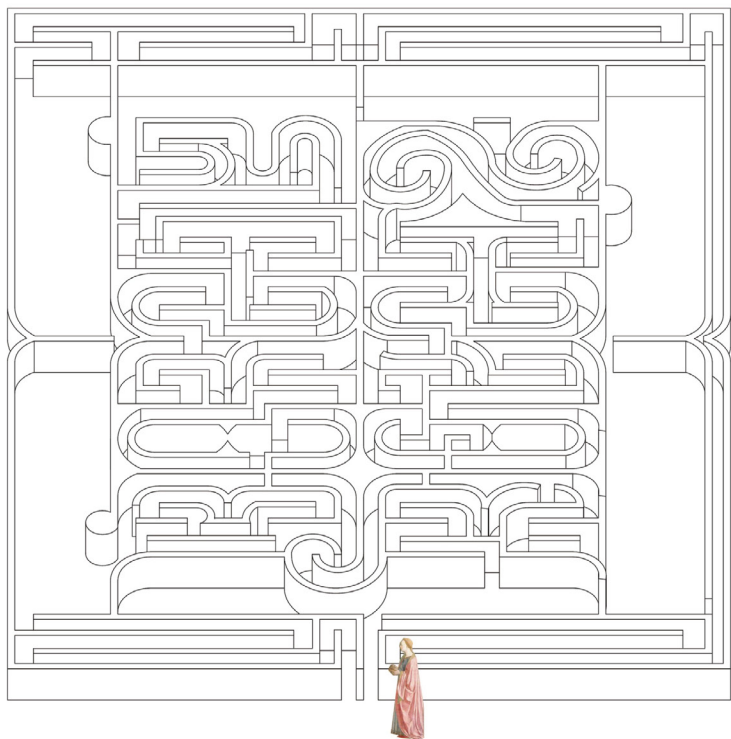
Further, pay attention to how the group play with historic and literary references, but also symbolism to add new layers to the existing labyrinth. For instance, the poster '**Indiana Jones**' which was highlighted by the teachers, because it is a poster that honour the mystery and adventures of Borge's labyrinths design with the story of Indiana Jones and the brilliant clue that the mysteries of a maze can only be revealed by a hero.

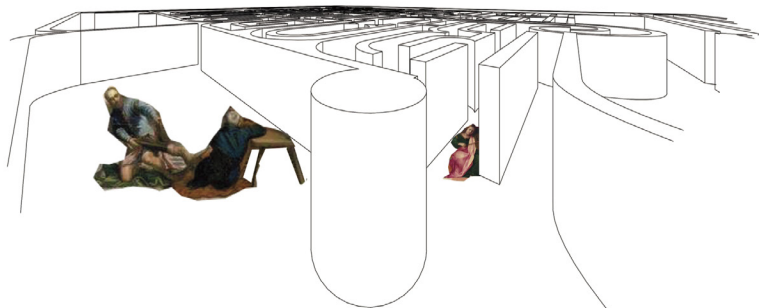
Finally, the poster '**Solved**' was mentioned for the great inspiration it provides and the critical reflection on the process/lifespan of the chair.



CRAFT
Cultural Heritage



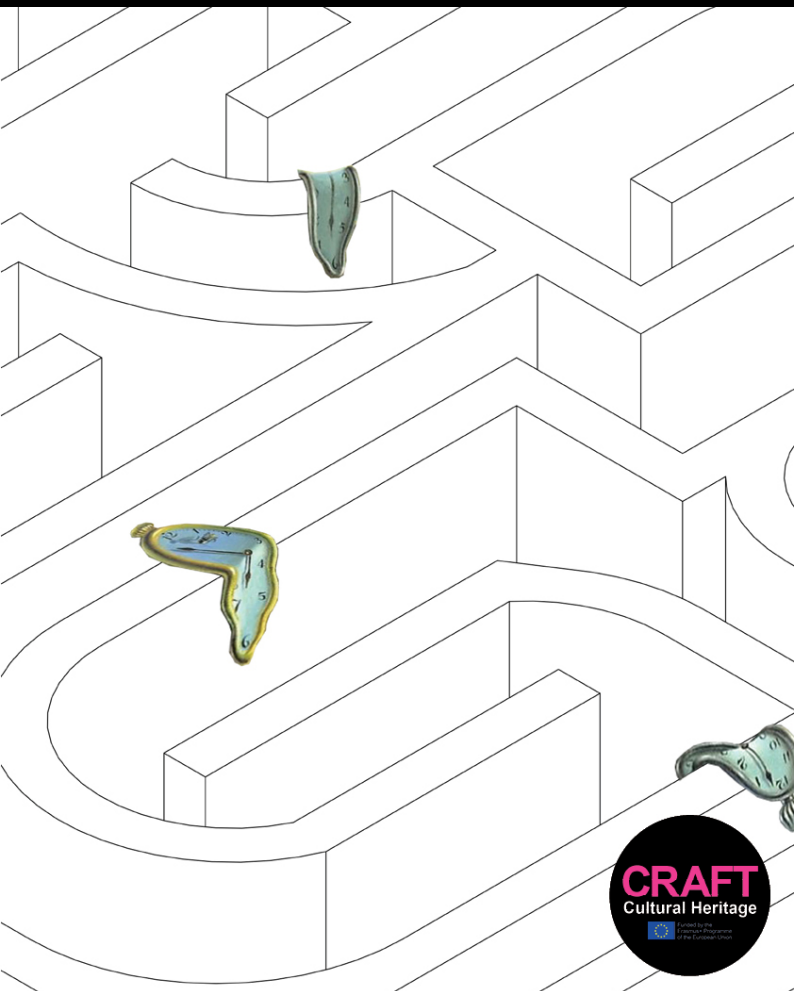


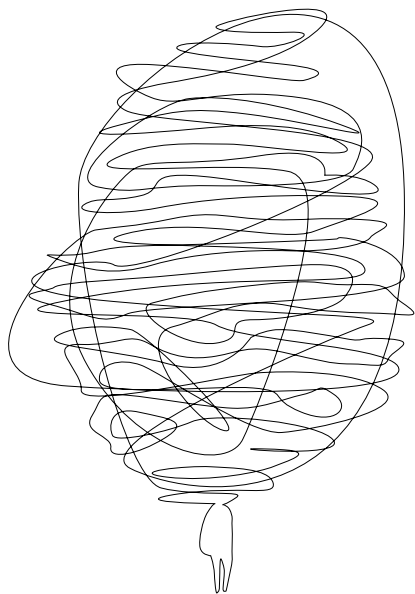


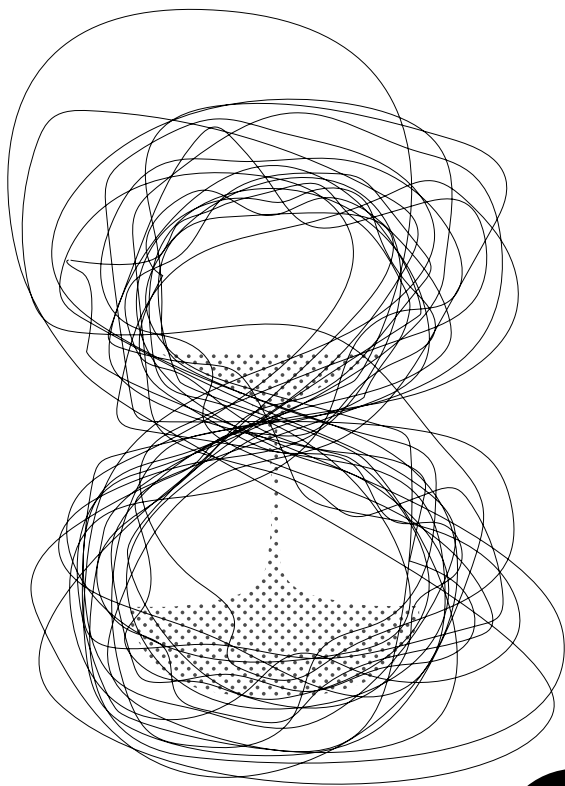


"THE GARDEN OF FORKING PATHS IS AN INCOMPLETE, BUT NOT FALSE, IMAGE OF THE UNIVERSE"
- The Garden of Forking Paths, Jorge Luis Borges, 1941

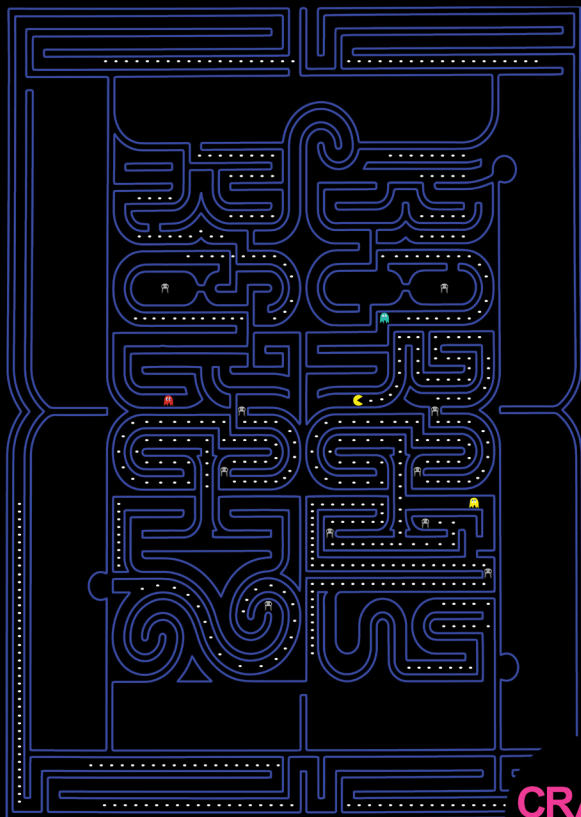








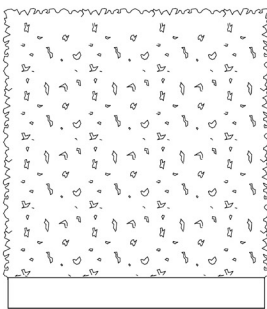
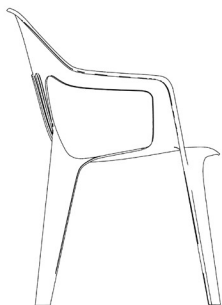
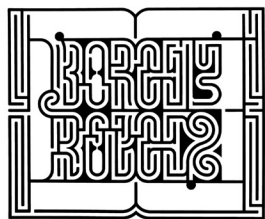
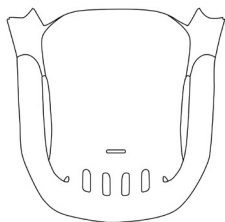
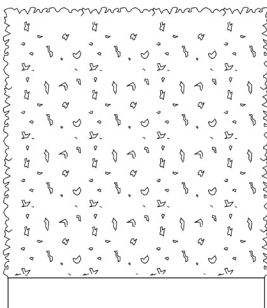
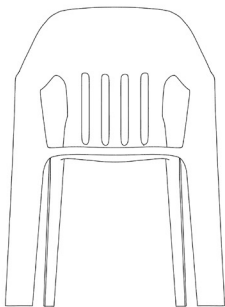


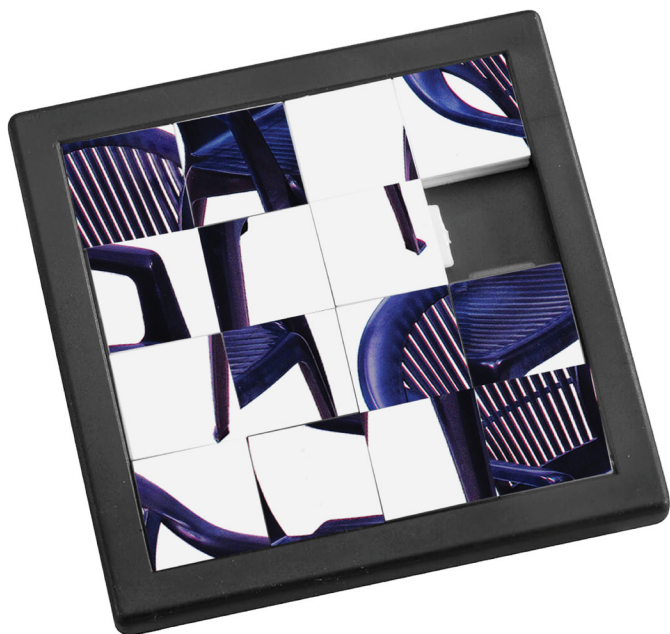


CRAFT
Cultural Heritage



Co-funded by the
European Programme
of Cultural Heritage





Solve the riddle

Smooth plastic hands,
curvy stright legs.
I am white as it comes,
try and color me up.
Just take me out from the stack,
sit on me and lean your back.





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage







CRAFT
Cultural Heritage



Funded by the
European Programme
of the Creative Industries





CRAFT
Cultural Heritage



Financed by the
European Programme
of the European Union



CRAFT
Cultural Heritage



Supported by the
European Programme
of the European Union





CRAFT
Cultural Heritage



Co-funded by the
European Programme
of the Creative Cities



CRAFT
Cultural Heritage



Funded by the
European Programme
of the European Union





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



Supported by the
European Programme
of Cultural Heritage



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage









CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



supported by the
European Union
through the
Creative Europe
Programme
and the Creative Europe
Culture Sub-programme



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



GROUP 3 TIME

The Venice Art Biennale itself is the point in Venice where the past meets the future: Venice, a city with a rich artistic past and heritage, is with its Biennale also one of the most important exhibition grounds of contemporary art.

If contemporary art offers a reflection of the contemporary world, in what kind of a world, are we living (is it interesting?), what appears to be our future? What happens when we slow down, when we sit down? What can we notice that otherwise we would not?

Can we find another, a different point of view (at the artworks, at the space, at the visitors)?

Rebeka Vidrih & Martina Malešič initially supervised the students of group 3, and further introduced them to the

sub-theme 'time' and the historic context of the Arsenale Biennale Exhibition on the first day of the workshop.

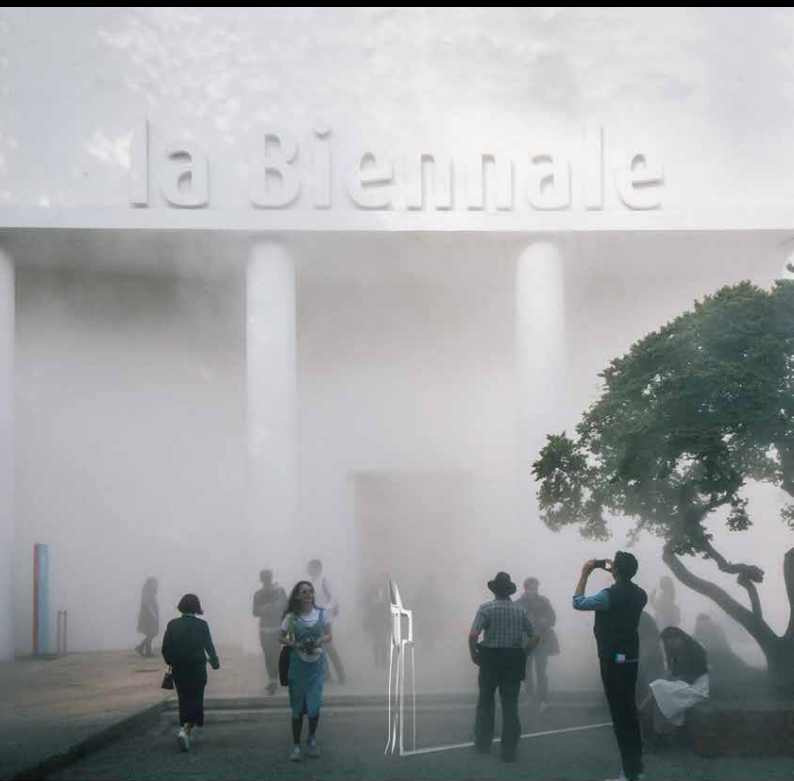
In the following 36 pages, a selected and curated series of posters made by group 3 critically explore the complexity of contemporary art through the lens of the Monobloc chair.

Pay special attention to the poster '**We are Monobloc**', which was outlined by the teachers for its clear contextualisation and for playing with the forms and relationships of humans and chairs. The poster opens the question of the chair as an individual personal space and reflects the strong presence of humankind figures at the Art Exhibition in the Arsenale. How humans and chairs are similar in position to the context, yet strange in the same time.

In line with this, a series of posters like '**Movie Theatre**' unfold perhaps the more dark and uncanny sides of La Biennale, by twisting and diverting the place and the interrelationship between the exclusive, very expensive art objects and the observing humans. A provocative approach playing with the question of promotion of art per sé. Also, a critical comment referring to death by mindless contemporary mass-consumption and the horrors of mass-production.

Another poster mentioned was '**Threat**', which presents a very intense image to express the inevitable condition of life; you will be dust to dust, ashes to ashes. Hence, the poster intimidates the end, framing the white plastic Monobloc chair as possible cause.





L'IMPORTANT C'EST PAS LA CHUTE...



Asbjørn Christian Carstens, César Ripoll Dono, Mikolaj Białasik, Leonard Jaboulay, Elmedinè Morina



CRAFT
Cultural Heritage



BIENNALE MOSTRO



CRAFT
Cultural Heritage



Erasmus+
Cultural Programme
2014-2020



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



Erasmus+
European Union
Cultural Programme
of the European Union



THEY'RE COMMING

CRAFT
Cultural Heritage



DON'T LOOK NOW



CRAFT
Cultural Heritage



Powered by the
Creative Programme
of the European Union



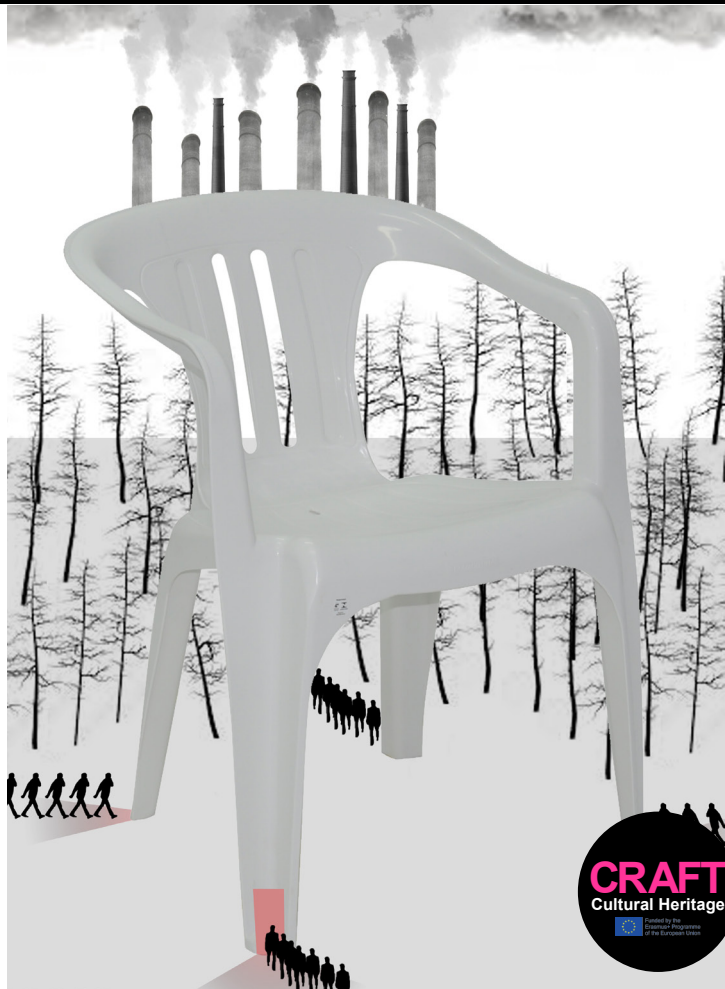
CRAFT
Cultural Heritage



Supported by the
European Programme
of Cultural Heritage









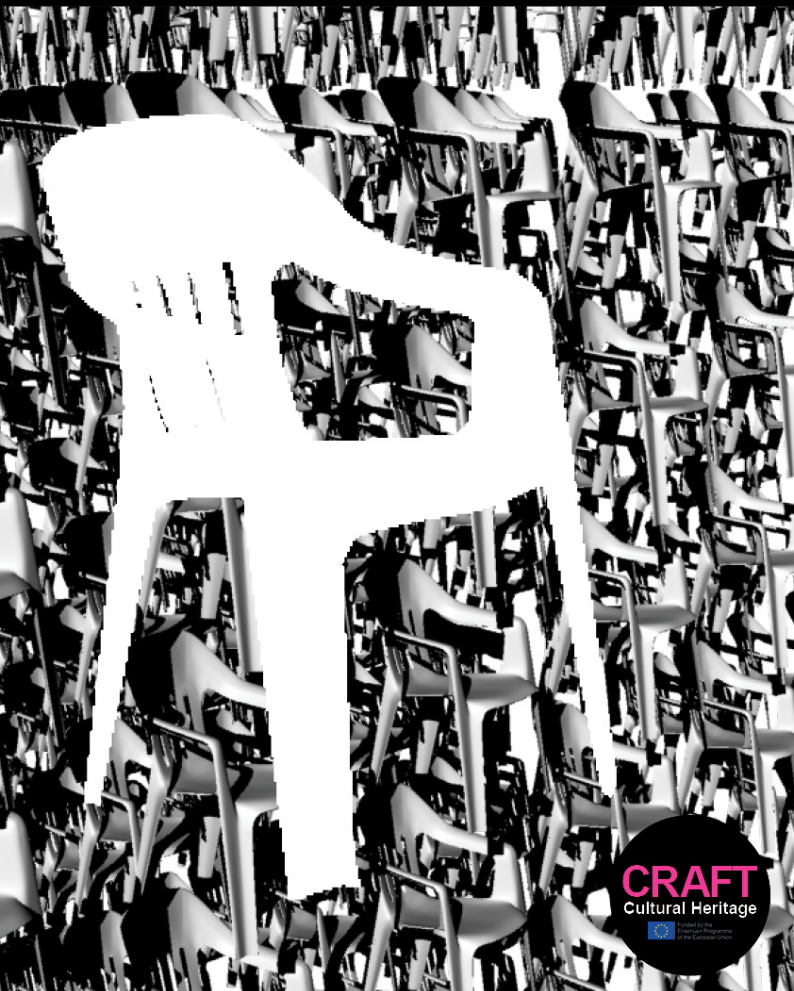
**GOD SAVE THE
COMMON**

CRAFT
Cultural Heritage



Supported by the
European Programme
of the Creative Cities

SO MANY THAT WE DON'T SEE IT



CRAFT
Cultural Heritage



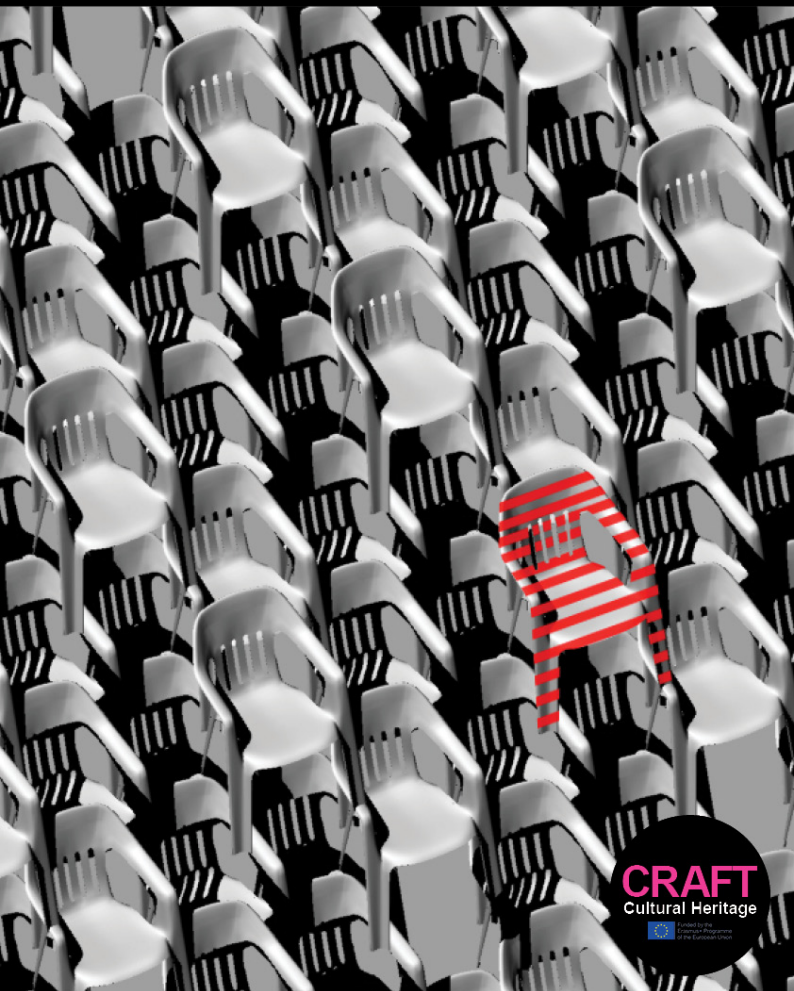
Created by the
Creative Programme
of the European Union

SAME SAME

SAME SAME

DIFFERENT

WHERE IS WALLY ?

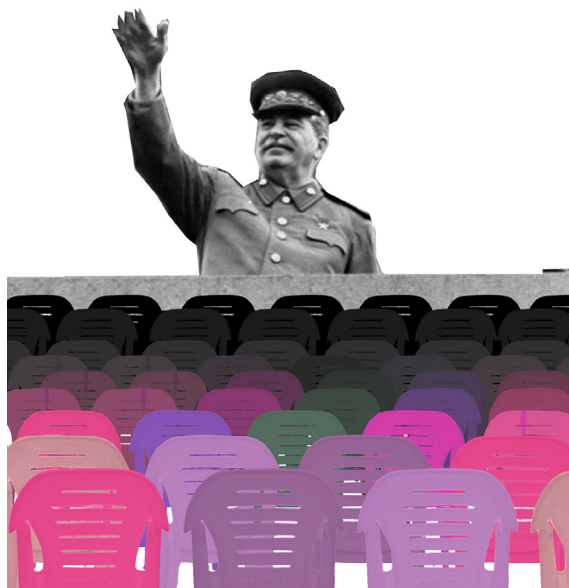


CRAFT
Cultural Heritage



Financed by the
European Programme
of the European Union



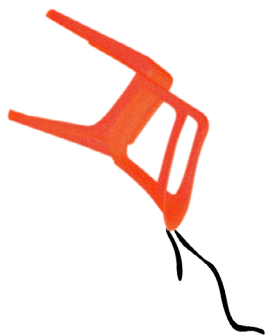


YOU WILL BE DUST TO DUST
ASHES TO ASHES



CRAFT
Cultural Heritage









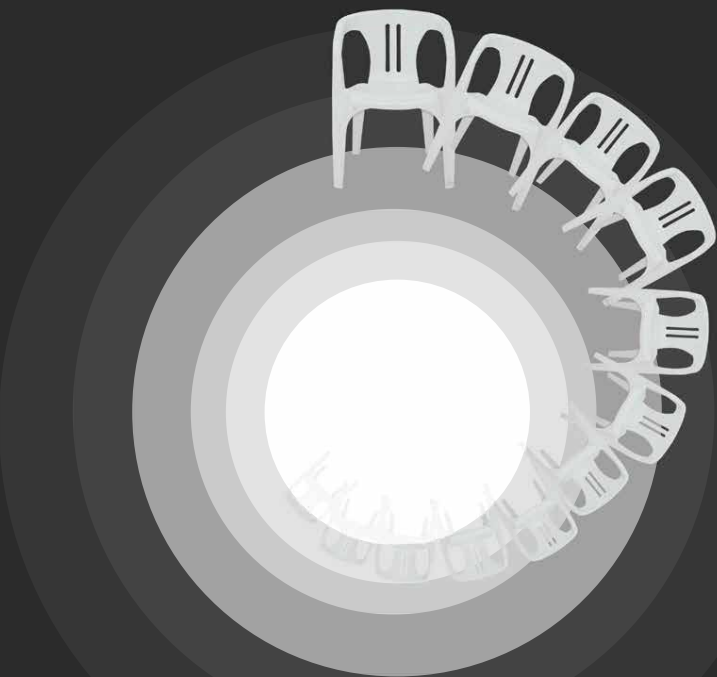
PARTING THE WATERS



CRAFT
Cultural Heritage

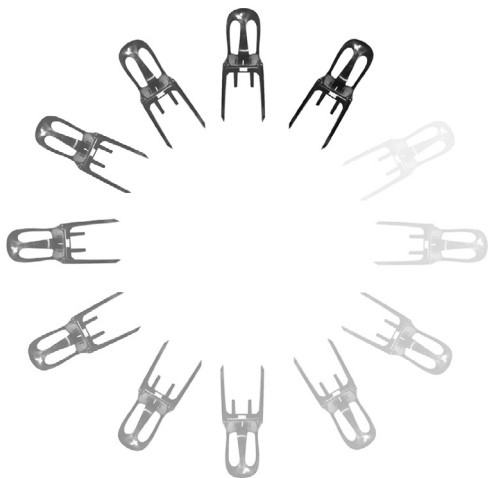


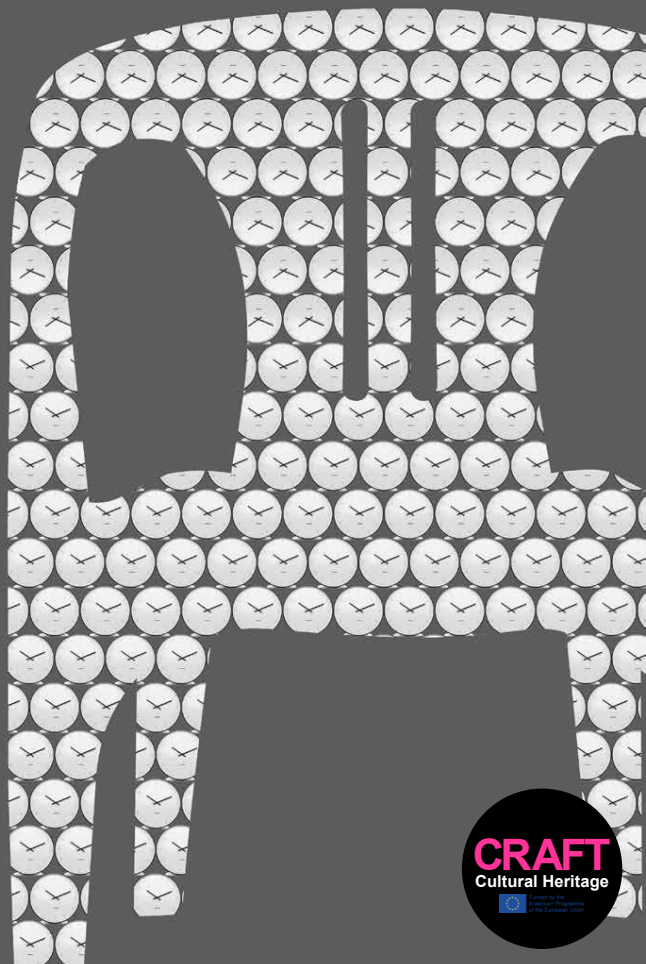
Powered by the
Creative Programme
of the European Union

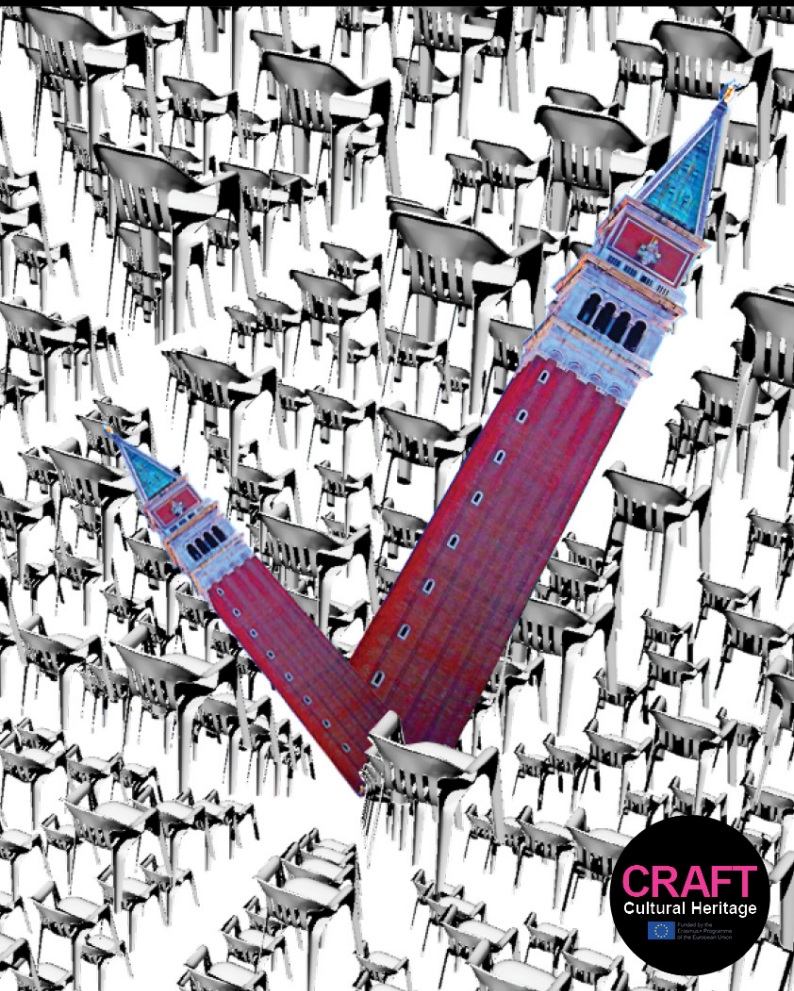


CRAFT
Cultural Heritage









CRAFT
Cultural Heritage



Created by the
European Programme
of Cultural Heritage



ISCARIOT

CRAFT
Cultural Heritage



Powered by the
Creative Programme
of the European Union

UBIQUITOUS = ANONYMOUS ?





CRAFT
Cultural Heritage



European Union
Cultural Programme
The Creative Cities

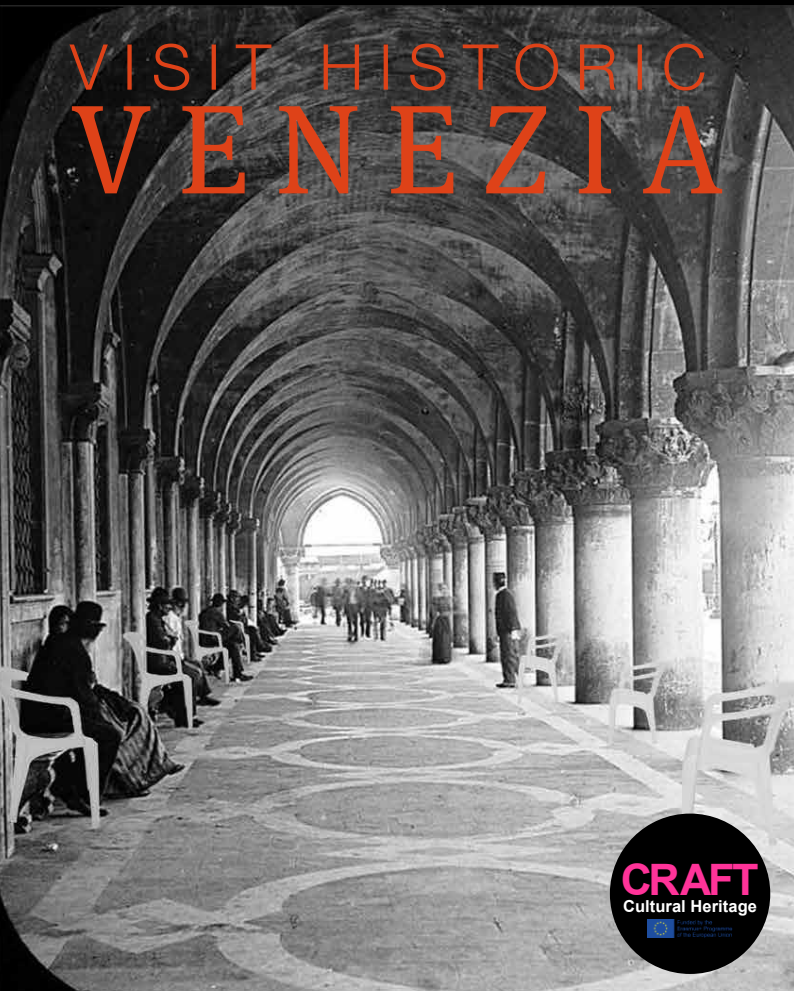
SOCIAL BARNACLE



CRAFT
Cultural Heritage



VISIT HISTORIC VENEZIA



CRAFT
Cultural Heritage





This
is
Monoblock.
It's
a little
worried
about
its
future.

THE MONOBLOCK



Moobloos

Sinking under a tide of pigeons, Venice acts to save its statues

By Elisabetta Pevsoud

VENICE: All it takes is a handful of birds to transform a beautiful square in Venice's historic St. Mark's Square into a human perch for a fluttering mass of pushy pigeons.

But a Venetian pigeon flyer may now be for the birds: A municipal ordinance banning people from feeding them in the square went into effect May 1.

Especially ruffled are the 19 owners of birds sold birdseed in the square, who are out of a job. "It's a tradition," said one vendor who, like most others, declined to give his name. "It's like removing Kahlua or the Bridge of Sighs."

When Venetian officials first voted to outlaw pigeon feeding 11 years ago, the area of St. Mark's was exempted because of the iconic status of the birds and their feeders. But it ultimately became clear that for any real reduction in the bird population, an important food supply — St. Mark's official birdseed hawkers — had to be cut off.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.

The vendors fear the city's decision will put an end to a century-old tradition.

"Children are crying because they can't feed the birds," said another ruddy-faced vendor. Actually, children last Sunday seemed pretty content, having substituted potato chips and bread sticks for the now verboten birdseed. The pigeons did not seem to mind the change in diet either.



Pigeon feed sellers protesting in St. Mark's Square after Venice's mayor moved to ban their trade. Air pollution problems have increased, so has damage to statues and fountains.

Since the edict went into effect, the local police have been discreetly dispersing tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

Like other metropolises with a significant pigeon population, including New York and London, Venice has long been concerned with the potential hazards the birds pose to human health, not to mention the damage caused by their guano and taste for marble. Previous efforts to control their numbers — nets, spikes and local police have been discreetly discouraging tourists from feeding the pigeons without handing out fines — for the moment.

electronic contraptions to deter perching — have been mostly unsuccessful.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

What has made the situation particularly drastic in Venice is the spiraling number of tourists — about 20 million a year by official estimates — which has triggered a whole new law of nature: More tourists equals more birdseed sold and more garbage produced. That equals more pigeons and more damage to the historic buildings in the square, including the delicate mosaics on the facade of St. Mark's Basilica.

Sergio Lafisca, the Venice health expert responsible for the Department of Prevention, estimates that there are now about 130,000 pigeons in Venice's historic center, about 40 times the number that he said initially caused concern as the optimal concentration per square kilometer. "Even locusts are rare on their own, but then read what the Bible says about invasions," he said.

Tests on the birds have also determined that many carry one pathogen or another. "It's easy to imagine why we're concerned," he said.

The monuments on the square are bearing the brunt of the invasion. Pigeons usually do not sleep where they rest, but the certainty of a 24/7 feeding frenzy has induced many to make St. Mark's their year-round home, setting up nests among elegant cornices or in other fragile spots. As a result, the statues on the facades are now clobbered with dozens of fine scratch marks from where the pigeons try to grip onto the statues to roost.

And pigeons, like chickens, seek calcium carbonate for their eggs.

"They peck at the most exposed parts of the marble," as well as the stucco that restorers use in their work, said Renata Codello, the state art official charged with preserving the square. She flipped through a series of photographs of pockmarked stannary.

"I have nothing against pigeons," Codello insisted, though she said the grip onto the statues to roost.

And pigeons, like chickens, seek calcium carbonate for their eggs.

"They peck at the most exposed parts of the marble," as well as the stucco that restorers use in their work, said Renata Codello, the state art official charged with preserving the square. She flipped through a series of photographs of pockmarked stannary.

"I have nothing against pigeons," Codello insisted, though she said the grip onto the statues to roost.

And pigeons, like chickens, seek calcium carbonate for their eggs.

"They peck at the most exposed parts of the marble," as well as the stucco that restorers use in their work, said Renata Codello, the state art official charged with preserving the square. She flipped through a series of photographs of pockmarked stannary.

"I have nothing against pigeons," Codello insisted, though she said the grip onto the statues to roost.

And pigeons, like chickens, seek calcium carbonate for their eggs.

"They peck at the most exposed parts of the marble," as well as the stucco that restorers use in their work, said Renata Codello, the state art official charged with preserving the square. She flipped through a series of photographs of pockmarked stannary.

"I have nothing against pigeons," Codello insisted, though she said the grip onto the statues to roost.

And pigeons, like chickens, seek calcium carbonate for their eggs.

"They peck at the most exposed parts of the marble," as well as the stucco that restorers use in their work, said Renata Codello, the state art official charged with preserving the square. She flipped through a series of photographs of pockmarked stannary.

"I have nothing against pigeons," Codello insisted, though she said the grip onto the statues to roost.

And pigeons, like chickens, seek calcium carbonate for their eggs.

"They peck at the most exposed parts of the marble," as well as the stucco that restorers use in their work, said Renata Codello, the state art official charged with preserving the square. She flipped through a series of photographs of pockmarked stannary.

birds cause "immense damage." This costs taxpayers from €16 to €23 a pigeon a year in cleaning costs, according to a report by the local council given to a research institute in Novemisa.

But officials are not sure the square really would be kept the pigeon population down in Venice. "Until the 1900s they used to eat their own," he said they're very tasty, Lafisca said. But he would not advocate eating pigeon meat today because the birds are too sickly and small. Nor would he allow his son to pose for photos with pigeons on his head.

City officials are now negotiating with the vendors to give them alternative jobs or a cash buyout.

The vendors, for their part, want City Hall to back down and are circulating a petition among tourists that they say already has hundreds of signatures. Venetians are less likely to sign — the locals tend to see pigeons much as Woody Allen once described them — as "rats with wings."

"Some vendors, the writing is on the wall."

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

For some vendors, the writing is on the wall.

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

For some vendors, the writing is on the wall.

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

For some vendors, the writing is on the wall.

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

For some vendors, the writing is on the wall.

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

For some vendors, the writing is on the wall.

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

For some vendors, the writing is on the wall.

"'m afraid it's over," said Rosanna Ribul, a vendor whose grandfather was given one of the first licenses in the square 90 years ago. She spoke of dozens of people who regularly sought her out bearing photographs taken long ago when they were children, or on their honeymoon, and she'd sold them birdseed. "They ask me, do you remember? But I never do."

International Herald Tribune
Friday, May 9, 2008

TIME

THE
100
 MOST
 INFLUENTIAL
 CHAIRS

THE PIONEERS

MONOBLOCK CHAIR

LOUNGE CHAIR
 By CHARLES & RAY EAMES

EGG CHAIR
 By ARNE JACOBSEN

THE STANDARD CHAIR
 By JEAN PROUVÉ

GHOST CHAIRS
 By PHILIPPE STARCK

WISBONE CHAIR
 By HANS. J. WEGNER



CRAFT
 Cultural Heritage



THE MONOBLOCK RETURNS



LECTURE

The Monobloc Chair: Democratising the Practice of Sitting

Existing scholarship argues that chairs have been introduced first into sedentary human cultures as thrones.

The exalted position of individuals over their communal fellows emphasised rulers' transcendence, their power, and, through that power, their difference from the community. The notion of exaltation carried over into the Middle Ages. Kings and higher clergymen were allowed to sit individually, whereas their subjects or parishioners had to remain standing or kneeling. Later, benches were introduced as means of collective sitting.

Only after the French Revolution did the chair lose its signification of transcendental power. Like other former royal and clerical privileges, sitting became bourgeois. The Industrial Revolution introduced the means to manufacture chairs on a larger scale and, thus, robbed the chair of any persisting notion of elitism. However, through mass

production and mass dissemination, the chair acquired another meaning. In schools and at family dinner tables, it became a means of discipline.

The Enlightenment put the thinking subject into focus and stressed the mind's predomination over the body. Disciplining one's body by sitting still was the ultimate embodiment of Descartes' famous saying: *Cogito ergo sum*. In the 20th century, these altered meanings culminated in the success of the Viennese coffee house chair, which perfectly expressed the Enlightenment notion of cognitive ability through discipline.

In the second half of the 20th century, the Monobloc chair superseded the coffee house chair in popularity. It is found on all five continents and, seemingly, ubiquitous.

Its usually white monochromatic design, the single-piece manufacturing technique, and the smooth plastic surface facilitate the Monobloc's perception as a context-free object. It is, so to speak, a 'white canvas' onto which any meaning can be 'painted'. As meaning is constructed differently in different situations by different people at different times, the Monobloc's idiosyncrasies make it the perfect vessel for meaning. As the chair itself does not dictate any meanings, they can be constructed freely.

Through this libertarian process of meaning-making, the Monobloc can be regarded as the most democratic chair. Even though the diachronic notions of chairs as transcendental signifiers of power, or as a bourgeois means of discipline, are always present, the Monobloc's make-up emphasises the readers' liberty to choose or ignore them. In

the struggle over meaning, which is at the heart of human culture, the Monobloc chair is embedded in a complicated web of human meanings which are constantly negotiated in different contexts at different times.

In these struggles, its peculiar design enables the readers to construct their own meaning, thus transferring power to the reader. A Monobloc can mean many different things, which renders it utterly democratic.

Scholars such as John Fiske and Miguel de Certeau have identified this process of 'making do', the transference of power to the people, as peculiarities of popular culture. Making meaning, thus, serves as an act of democratic resistance to oppressive economic, social, or political systems. The construction of the Monobloc's meanings thus takes place within these diachronic and synchronic socioeconomic and political contexts which evolve around questions of power, hegemonic control through discipline, and empowerment through resistance.

Carsten Kullmann, University of Magdeburg, Germany





GROUP 4 SCALE

What happens when we disturb the traditional sense of scale between objects and cities? Between design and architecture? Or between the historic Venice and the icon of consumerism?

Can the skills of photography, sketching, designing, modelling, manipulating and collaging be used to create a 'poster dialogue' playing with the sense of scale?

What happens when elements of the city of Venice, the iconic Monobloc chair, and a creative play of scale is deliberately forced together?

Hans Thyge Raunkjær initially supervised the students of group 4, and further introduced them to the sub-theme 'playing with scale' and the historic context of the City of

Venice on the first day of the workshop. They started by visiting the Caffé Florian and entering the Campanile Tower. In the following 36 pages, a selected and curated series of posters made by group 4 play with the sense of scale and how we perceive the city of Venice.

Pay special attention to the strong expression in for instance '**Venice Mascara**', '**Look around**' or '**Souvenirs**' which position the Monobloc chair in enriching situations from small souvenirs like key-holders and masks, to ornaments on iconic building facades, or even grand monuments shining in the night sky.

Another poster mentioned by the teachers, was the '**Industry vs. Industry**', which in a clear and easy readable way play with the scale, form and impact of the monobloc chairs compared to the industrial background and scenery of Venice. It warns about the grand pollution deriving not only from the city itself, but also from the mass productions of plastic (chairs).

Finally, the eye-catching poster '**Is production culture**' is another great example, which in a brilliant way question the thin line between culture and production. The poster in a very creative way use of the pure form of the monobloc as a new lace-like decoration. This reminds us of old facade decoration on the Venetian monuments as well as plays with the idea of contemporary visual culture – more and more led and oriented by an aesthetic connection to specific consumption products.



saint Marks chair



CRAFT
Cultural Heritage



Powered by the
European Programme
of the European Union

ARCHITECTURE 101

VENETIAN ORNAMENTS



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



Powered by the
European Programme
of the European Union



CRAFT
Cultural Heritage



Powered by the
European Union
Programme of
the European Union



CRAFT
Cultural Heritage

Powered by the
Creative Programme
of the European Union



IS IT TRADITIONAL?

CRAFT
Cultural Heritage



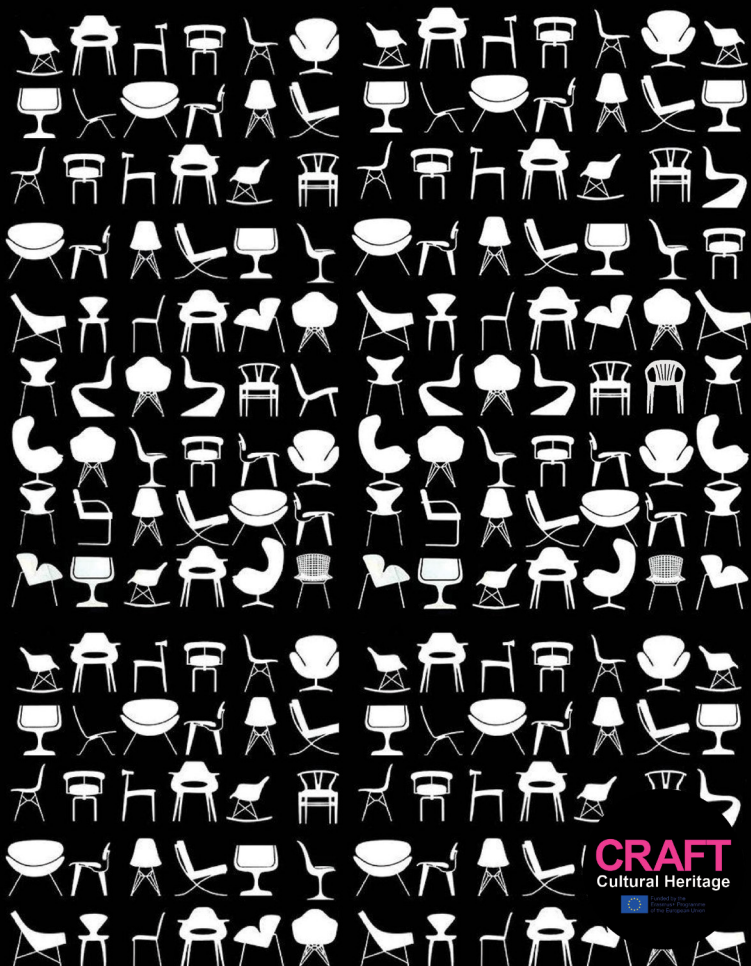




CRAFT
Cultural Heritage



CAN YOU FIND ME?

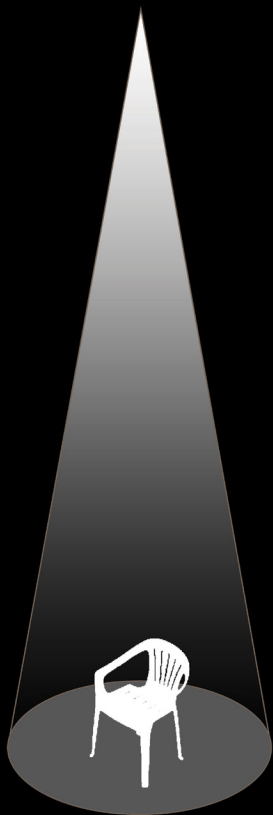


CRAFT
Cultural Heritage



Created by the
European Programme
of the European Union

**DON'T
LOOK
AT THIS
CHAIR**

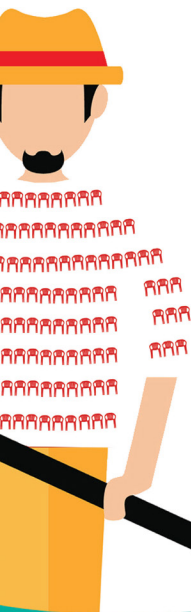


CRAFT
Cultural Heritage





MASS PRODUCTION IN CULTURAL HERITAGE ?



CRAFT
Cultural Heritage



INDUSTRY vs *INDUSTRY*



WHAT SCALE OF PRODUCTION IS CULTURE?

CRAFT
Cultural Heritage



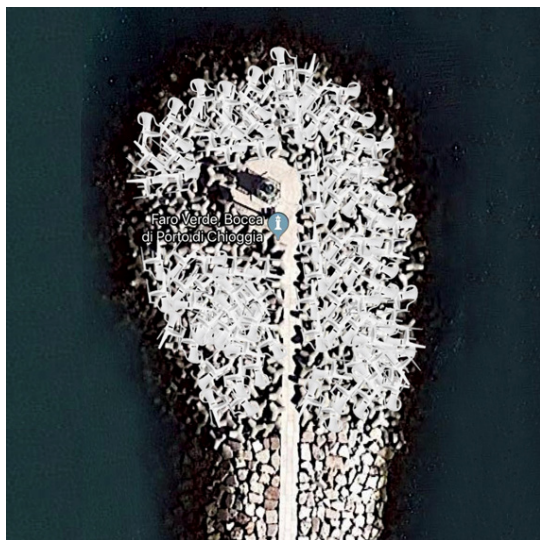
Supported by the
European Programme
of the Creative Cities



im monoblocin'it

CRAFT
Cultural Heritage





VENICE - JUNGLE

CRAFT
Cultural Heritage



supported by the
European Programme
of the European Union

IS
PRODUCTION
CULTURE?

IS
PRODUCTION
CULTURE?

IS
PRODUCTION

CRAFT
Cultural Heritage



Supported by the
European Union
Erasmus+ Programme
5191-CA-1-2016-1-001-001



WICKER CHAIR FOR ALL

CRAFT
Cultural Heritage







CRAFT
Cultural Heritage

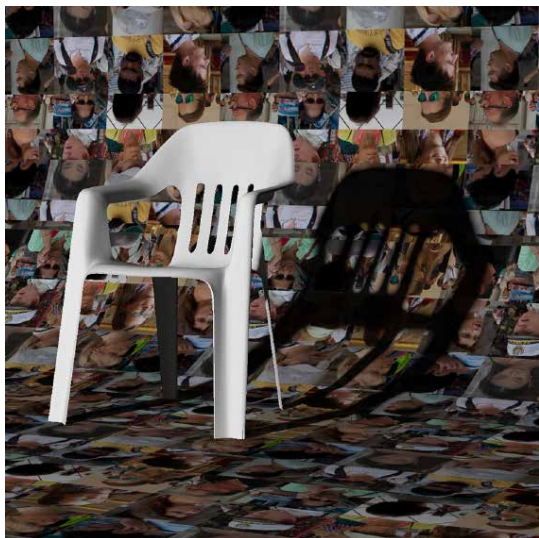


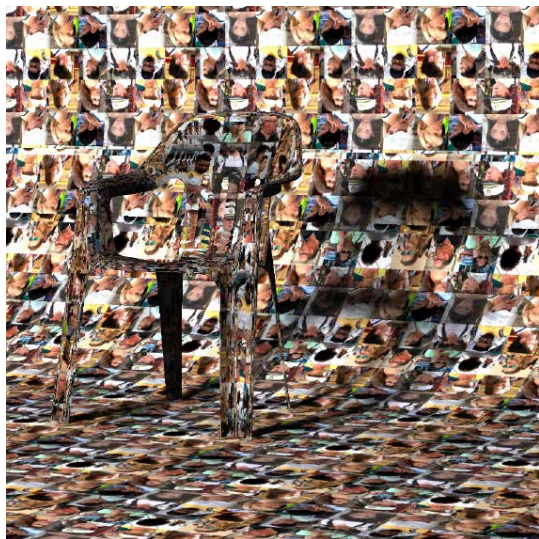
Project of the
European Programme
of the Leonardo da Vinci



CRAFT
Cultural Heritage











the VENICE chair!



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage







CRAFT
Cultural Heritage



Financed by the
European Union
Programme
of the European Union

TRY VENETIAN MONOWINE!



CRAFT
Cultural Heritage







New venecian special!

Mussels with monoblocks

pelnytalerz.blogspot.com

VENECIANS' EMIGRATION



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



GROUP 5 PLACE

The San Marco Square is the foremost physical manifestation of the victories and the defeats, the everyday life and the general history of the people of Venice. These narratives are all preserved in the stones; the buildings and the sculptures on the square. The Venetians have created this urban spatial wonder through centuries of mastering the art of assembling; the talent of re-framing artistic interpretations by introducing manipulated foreign objects into the existing compositions and organizing all into a new and unified assemblage.

Can this assignment be used to revitalize this talent? Can it be used to express the interesting times we are living in, by introducing the object and the narratives embedded in the Monobloc chair into the narratives preserved on the San Marco Square?

Elias Melvin Christiansen initially supervised the students of group 5, and further introduced them to the sub-theme 'place' and the historic context of Piazza San Marco on the first day of the workshop.

In the following 36 pages, a selected and curated series of posters made by group 5 explore the historic layers of the city of Venice and the iconic site of the San Marco square. With great visual and graphic skills, the group play with the collective memory and political power as part of the socio-cultural heritage.

Pay special attention to the poster '**Plague of the 21st century**', which illustrates a great attention to the historic (Venetian) context and a strong satirical play of words and metaphors referring to capitalism, mass production and the increasing mono-culture.

In line with this, the posters '**Holy Chair**' or for instance '**Seat of no power**' questions the political rules and human behaviour in the San Marco square. Who has which rights? Who decides what you can do where? Both posters reflect the political and socio-cultural positions in one of the most democratic early republics in Europe. As well as, represent the contrast between mass production and the loneliness of the power, the uniqueness of Venice and the cheapness of the millions of tourists passing by here.

In addition, '**The aftermath**' or '**Massive chair for massive tourism**' touch on this critical point of mass production and mass consumption threatening to destroy Venice. For instance by comparing the Monobloc to the huge cruise ships passing through Venice.



INVASION



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



supported by the
European Union
through the
Creative Europe
Programme

*Te fasso veder mi,
che ora che xè!*

*Ti faccio vedere io,
che ora è!*

*I will show you
what time is it!*



CRAFT
Cultural Heritage



Supported by the
European Programme
of the Creative Cities



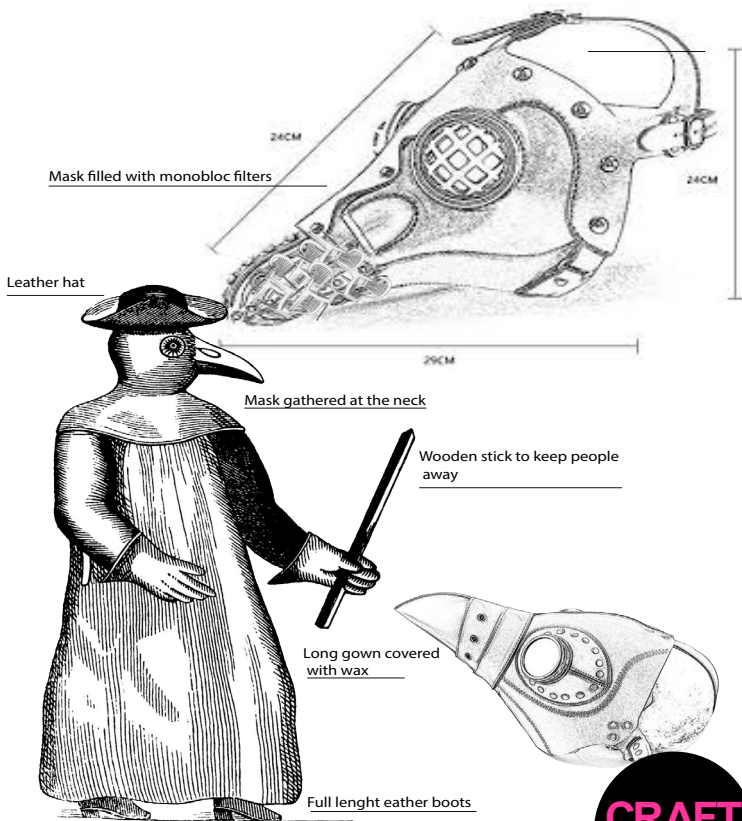
Plague of the

21st Century

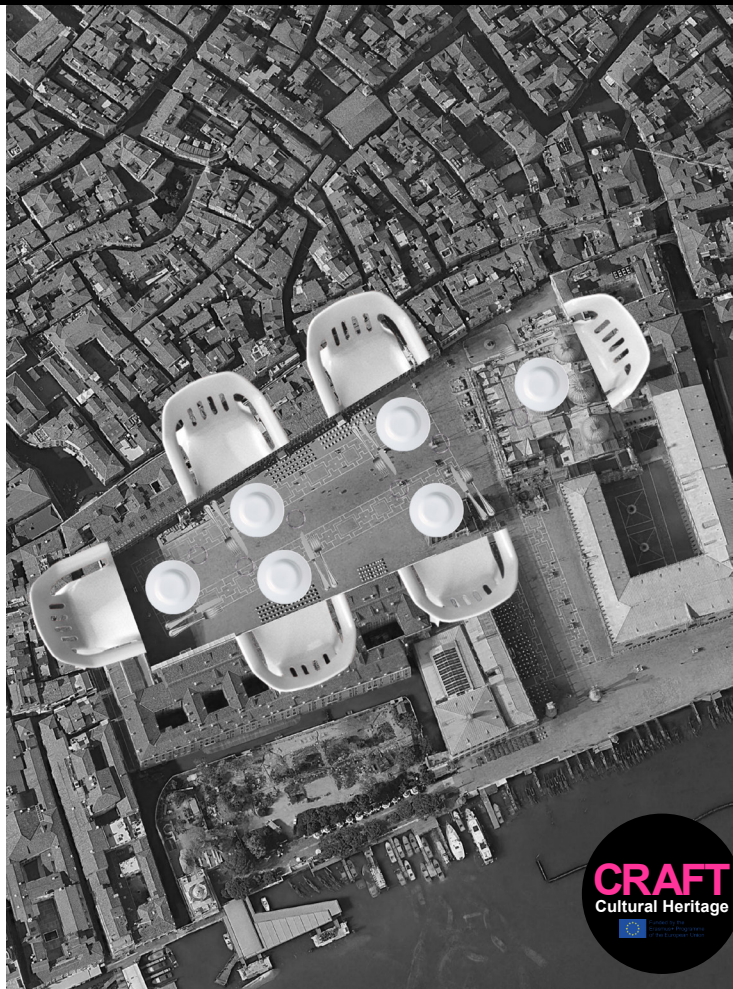


tu Creditis, ab omni fabel
quod scribitur von Gnar nimis
der fängt die Contagion
et aufert seinen Lohn Larven
Cadavera sucht er zu freyen
gleich wie der Corvus auf der Aigen.
Ah Credite, zehet nicht dars hin
dara Romæ regnat die Fictor.

Quo non deberet seho esse
regulades flecken
quia t... als wär er stam
und de... in consiliun
Wie man... Credit abnash
das ihn... en fwarant
Marfup... gt seine Hüll,
ke geholt feul







CRAFT
Cultural Heritage



supported by the
European Union
the European Union

DEMOCRACY **INSIDE** NOW **OUTSIDE** !

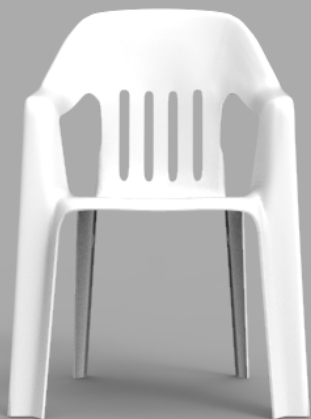


CRAFT
Cultural Heritage



supported by the
European Programme
for Cultural Heritage





THERE IS ALWAYS TIME FOR A CHAIR!



CRAFT
Cultural Heritage



"THE FUTURE IS NOW OLD MAN"

I WANT MY CHAIR!



CRAFT
Cultural Heritage



HOLY CHAIR!



CRAFT
Cultural Heritage



**BRICKS AND STONES
MAY BREAK LIKE BONES
BUT PLASTIC IS FOREVER !**





**CONQUERING
VENICE
IN 2019**

CRAFT
Cultural Heritage



NEW FROM CRAFT LUXURY DESIGNS

THE CARNIVAL CHAIR

IT WON'T SUPPORT YOUR WEIGHT

BUT IT WILL SURE AS HELL LET ALL YOUR
FRIENDS KNOW YOU WENT TO VENICE



CRAFT
Cultural Heritage



supported by the
European Union
through the
Creative Europe
Programme

Te fasso veder mi, che ora che xè! Ti faccio vedere io, che ora è!
EU MOSTRO - TE QUE HORAS SÃO
ora che xè! I will show you what time it is! I will show you what time it is!
POLAZAL TI BOM KOLIKO JE URA Ti faccio vedere io, che ora è!
Ti faccio vedere io, che ora è! I will show you what time it is!
Te fasso veder mi, che ora che xè! POLAZAL TI BOM
POLAZAL TI BOM KOLIKO JE URA I will show you what time it is!
I will show you what time it is! 你死定了! POLAZAL
POLAZAL TI BOM KOLIKO JE URA I will show you what time it is!
Ti faccio vedere io, che ora è! EU MOSTRO - TE QUE HORAS SÃO!
你死定了! EU MOSTRO - TE QUE HORAS SÃO !POLAZAL



BREAKING NEWS

VENICE IN TROUBLE

10:51 VENETIANS TIRED OF CHAIRS IN WATER



CRAFT
Cultural Heritage



ROW ! ROW! ROW!
YOUR MONOBLOC!



CRAFT
Cultural Heritage







ARE YOU ALSO A VICTIM?

You don't have to
fight your battle
alone. Get your
very own seat at
San Marco - now
for only 50€ per day!

TO LEARN MORE ABOUT THE
POWER OF SITTING VISIT
[WWW.CRAFT-
CULTURALHERITAGE.EU](http://WWW.CRAFT-CULTURALHERITAGE.EU)





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





SH(I)T DOWN!



**SHIT
DOWN**

IT'S OKAY TO ASK FOR A SEAT



You don't have to
fight your battle
alone. Get your
very own seat at
San Marco - now
for only 50€ per day!

TO LEARN MORE ABOUT THE
POWER OF SITTING VISIT
[WWW.CRAFT-
CULTURALHERITAGE.EU](http://WWW.CRAFT-CULTURALHERITAGE.EU)

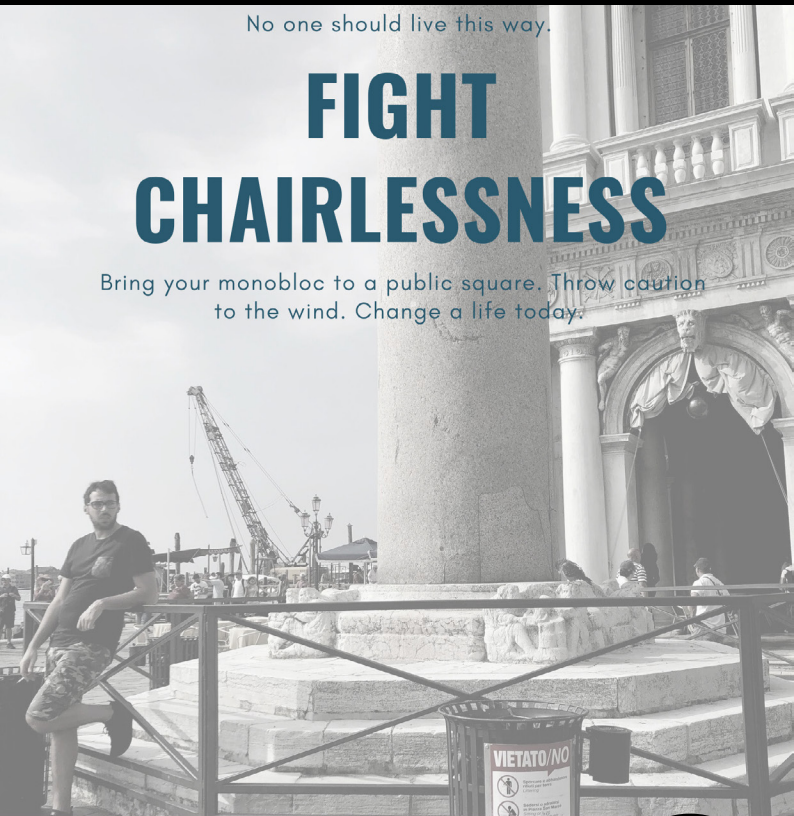
CRAFT
Cultural Heritage



No one should live this way.

FIGHT CHAIRLESSNESS

Bring your monobloc to a public square. Throw caution to the wind. Change a life today.



VISIT WWW.CRAFT-CULTURALHERITAGE.EU TO
ABOUT THE POWER OF CHAIRS



CRAFT
Cultural Heritage



YOU KNOW YOU WANT IT



**ONE MAN'S TRASH
IS ANOTHER MAN'S TREASURE**

CRAFT
Cultural Heritage





I LIKE
GOLD
CHAIRS
AND I
CANNOT
LIE



CRAFT
Cultural Heritage



IT'S RAINING CHAIRS! HALLELUJAH!





CRAFT
Cultural Heritage





SALVATION

CRAFT
Cultural Heritage



Supported by the
European Union
through the
Creative Europe Programme

GROUP 6

BODY

Can the appearance and the deep power of the body be transformed by the energy, rhythm, and shape of Santa Lucia Railway Station through the Monobloc Chair?

What does it mean to investigate the relationship between the Monobloc chair and the body, reflecting on the subject of Waiting?

Finally, how can the work with three different sections: investigation of the body, relationship with the chair and graphic reworking be used to move beyond traditional perceptions?

Daniela Rimei and Daniele Sepe from AMAT and the representatives from **7-8 CHILI** initially supervised the students of group 6, and further introduced them to the sub-

theme 'body' and the historic context of Santa Lucia (the railway station) on the first day of the workshop.

In the following 36 pages, a selected and curated series of posters made by group 6 challenge established collective social behaviours, rules and norms in public places.

For instance by using the emotions and meaning we assign to certain objects in specific situations to push (or perhaps even trigger) contemporary public phenomena like the fear of terror actions. Related to this, the teachers emphasised the groups' strong graphic skills, good humour, and elegant approach as seen with the posters '**Relationship**', '**Settle down**' or '**Part of us**'.

Pay special attention to the poster '**Fear them**', which was emphasised for its' thoughtful and daring approach illustrating a nice reflection between classical, modern painting in front of modern concerns and thought related to contemporary plastic littering debates and economic ecological considerations. The poster play with the scream and the fear of the modern world changing too fast.

Finally, the poster '**Static of submergement**' was mentioned because it illustrates how statics is always present in cultural discourse and communication processes. The poster ask if the Monobloc is an effect of static noise, or a victim of cultural misunderstanding by its lad reputation?



CRAFT
Cultural Heritage



JUST WAITING FOR THE TRAIN



CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



Financed by the
European Programme
of the European Union



**NO
MONOBLOC CHAIRS
ALLOWED**

CRAFT
Cultural Heritage



EVERY ONE
RUN!!!

IT'S GONNA

BLOW





HELLO WORLD





Donald J. Trump
@realDonaldTrump

Follow

**WTF IS GOING ON????
THESE CRAZY PEOPLE ARE BLOCKING
THE WAY...**

#theybuiltawall



RETWEETS
24,195

LIKES
79,977



3:14 AM - 11 Nov 2016

24K 80K







**MAKE
CHAIRS
GREAT
AGAIN**

MONOBLOC 2020





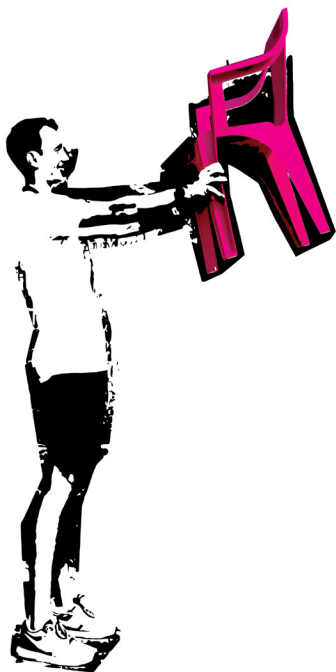
FEAR THEM



CRAFT
Cultural Heritage



supported by the
European Programme
of the Creative Cities





CRAFT
Cultural Heritage



Supported by the
European Programme
of the Creative Cities

ON DISPLAY NOW!

THE SCULPTURE OF CANOVA

PALAZZO CRAFT

SEP 16 - OCT 21, 2019



CRAFT
Cultural Heritage



VENICE

ITALY



**FLASH
SALE!!!**

50%

**DONT 'T LOSE
YOUR SEAT**

CRAFT
Cultural Heritage



Supported by the
European Programme
of the Creative Cities

DOESN'T MATTER, I'M ON HOLIDAY



CRAFT
Cultural Heritage



Co-funded by the
European Programme
of the European Union

YOU ARE USELESS



PSSST.. TOURISTS
IN THE END YOU ALL SEAT HERE

CRAFT
Cultural Heritage



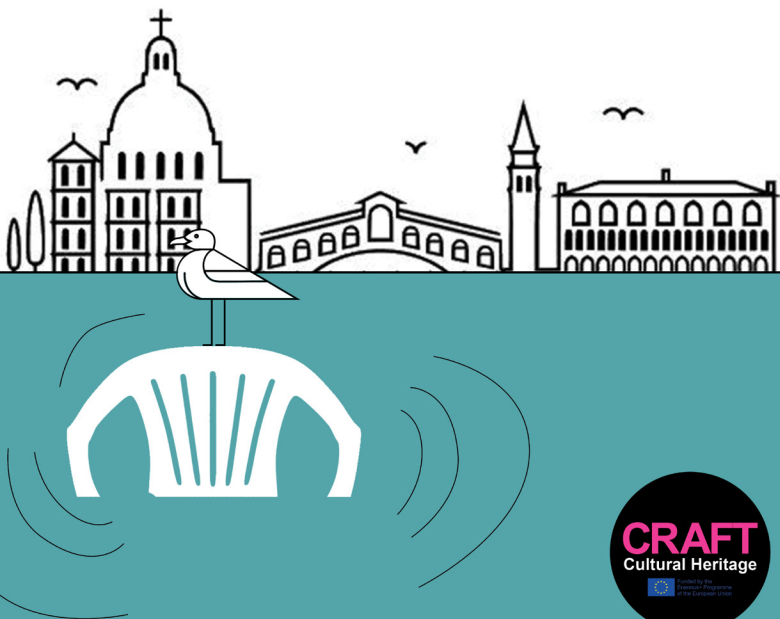
Supported by the
European Programme
of the Creative Cities

TRASH ART
ART TRASH
TRASH ART
ART TRASH
TRASH ART
TRASH ART
TRASH ART

CRAFT
Cultural Heritage



supported by the
European Programme
of Cultural Heritage



CRAFT
Cultural Heritage



Powered by the
European Programme
of the Creative Cities

ONE SIZE FITS ALL!



CRAFT
Cultural Heritage





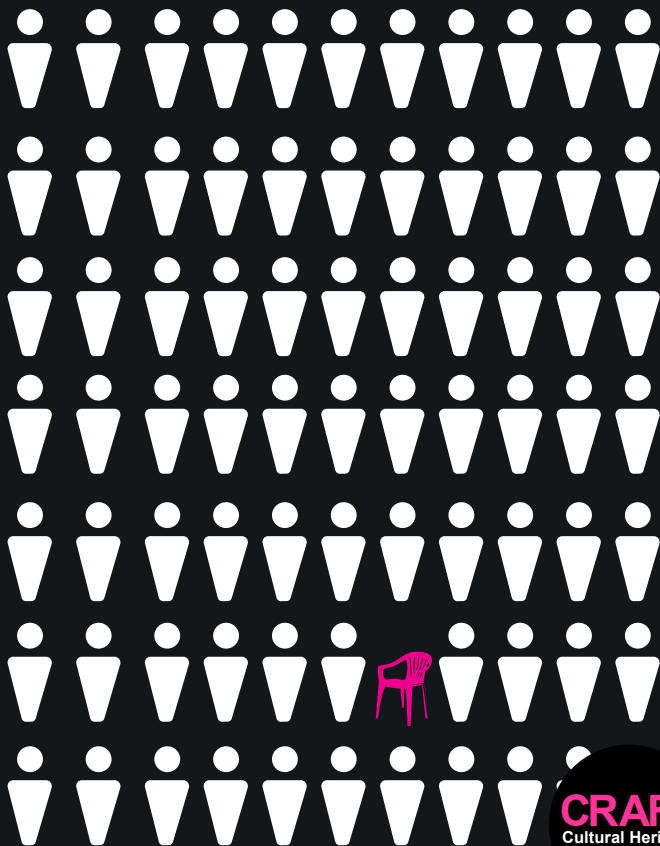
CRAFT
Cultural Heritage





CRAFT
Cultural Heritage





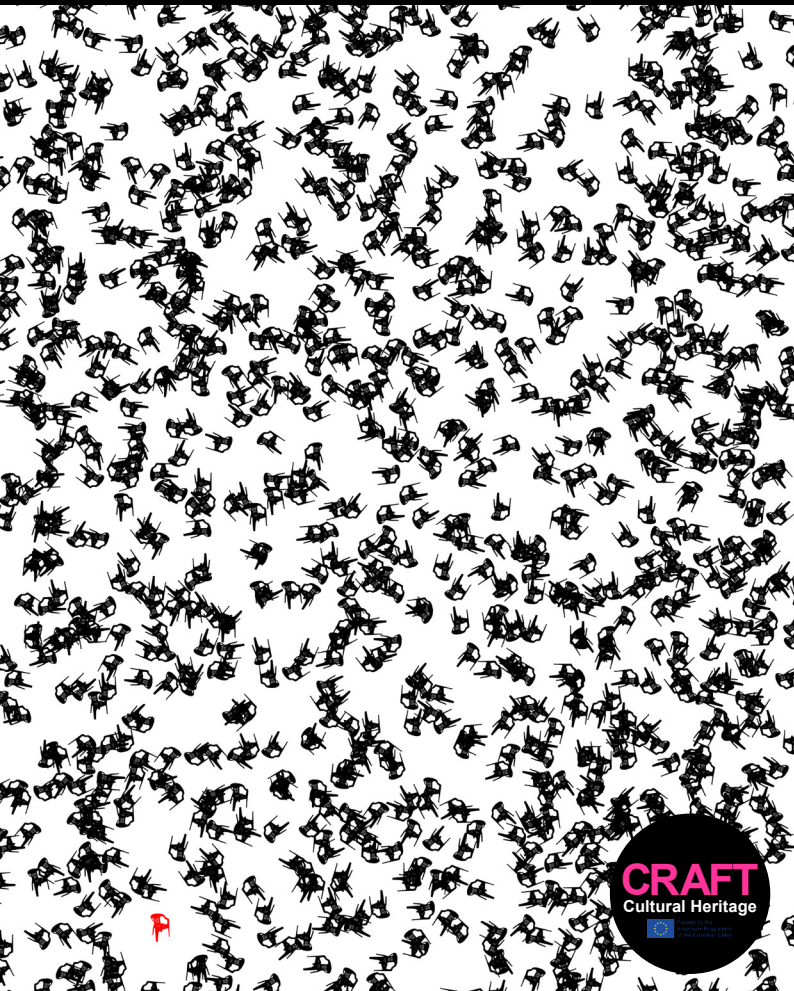
CRAFT
Cultural Heritage





CRAFT
Cultural Heritage



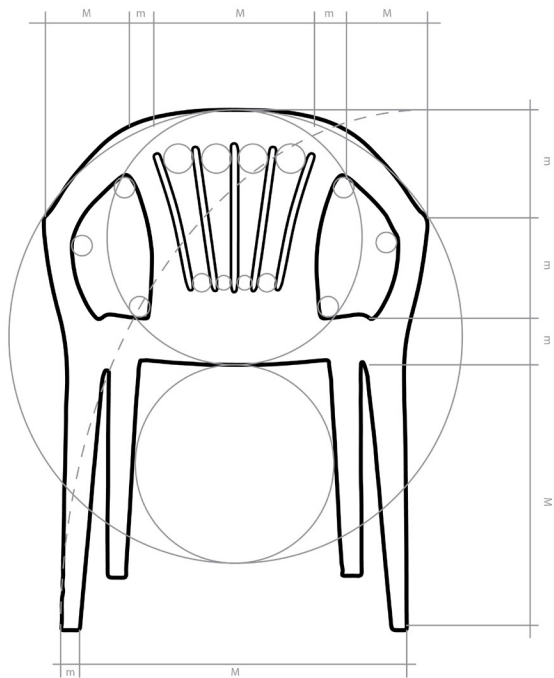


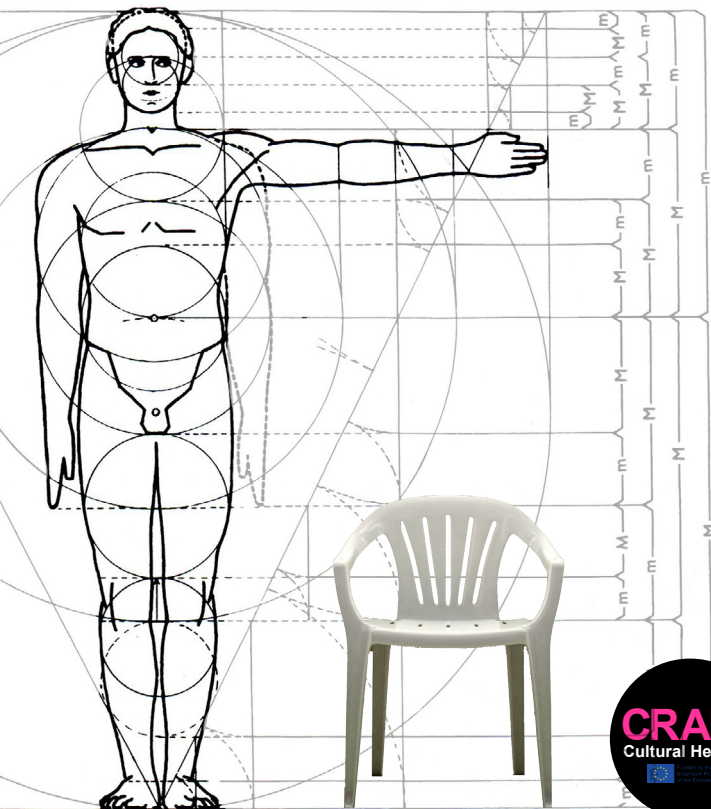
CRAFT
Cultural Heritage

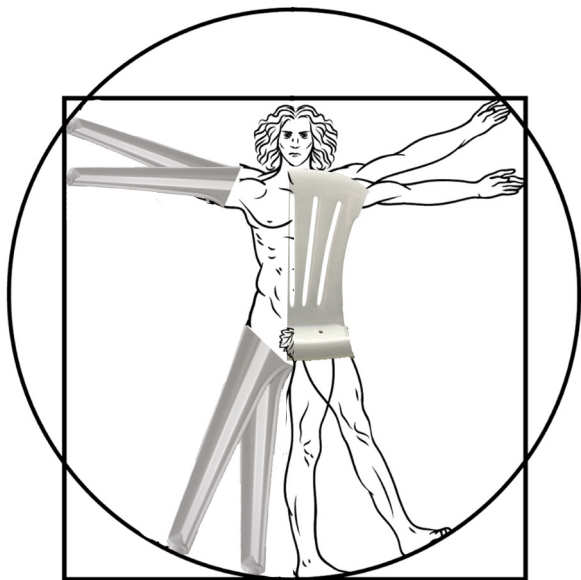


Erasmus+
European Union

CHAIR PROPORTIONS









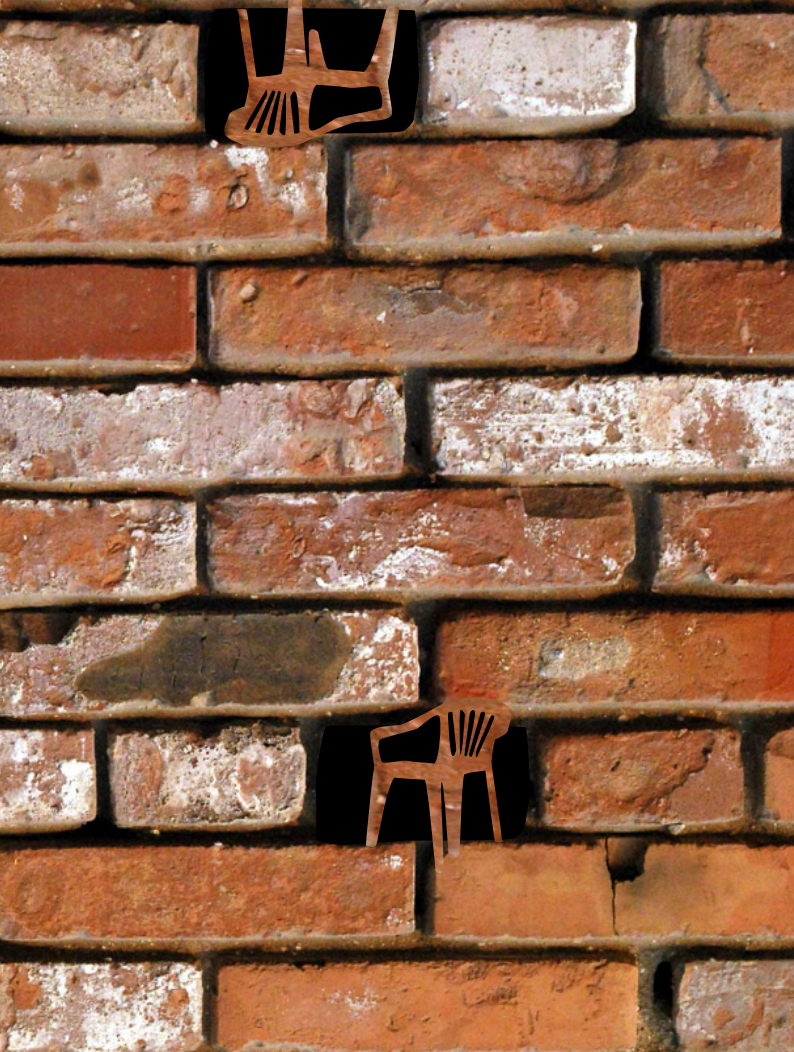
CRAFT
Cultural Heritage



Supported by the
European Programme
of the Creative Cities

VOGUE ITALIA





**MONO-
BLOC**



**BRICK-
WALL**

CRAFT
Cultural Heritage







CRAFT
Cultural Heritage



GROUP 7+

During the CRAFT workshop at the Art Biennale, the teachers, professors, experts and artists joined in a group, Group 7+. The ambition with this group was to get the professionals to test to work and learn on the same basis as given to the students through knowledge-sharing and interdisciplinary collaboration.

The idea behind was developed by the CRAFT partners with the aim of gaining practical experience with the workshop, to get in line with the students and understand their point of view from where they worked, while also allowing the professionals to engage with the students in a new and innovative way.

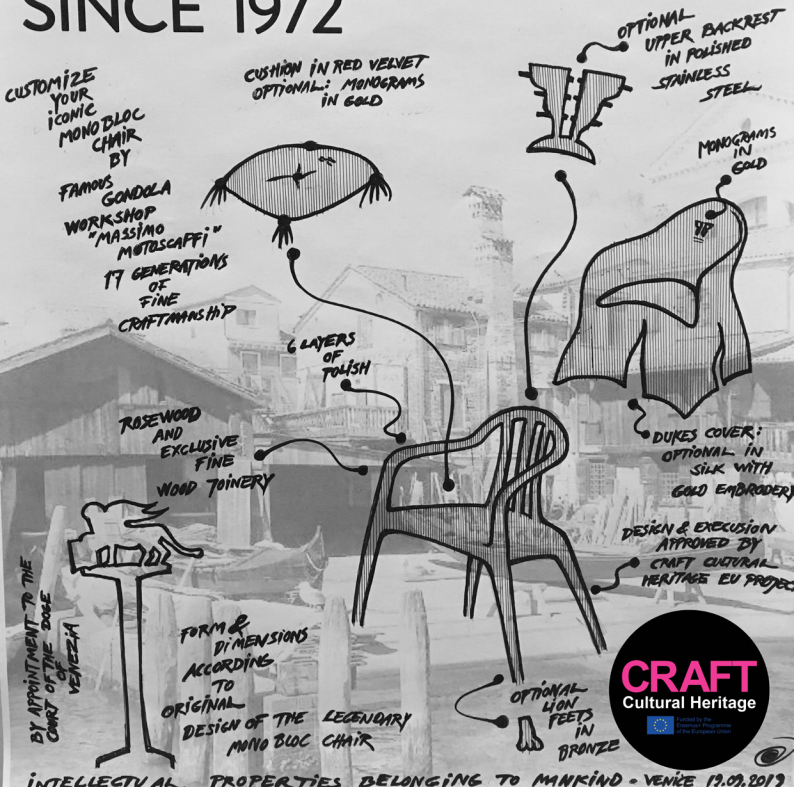
The professionals should, in the same way as the students, develop posters taking point of departure in the Monobloc chair and connect it into the context of Venice asking themselves:

How can The Monobloc be a medium for cultural heritage when placed in Venice?

The professionals worked during the workshop at tables, similar to the students and on the same premises. As such, Group 7+ shared both laughter and experiences with the many students – it is never too late to learn - and we all became a team – team CRAFT.

CRAFTED

SINCE 1972



INTELLECTUAL PROPERTIES BELONGING TO MANKIND - VENICE 17.07.2019

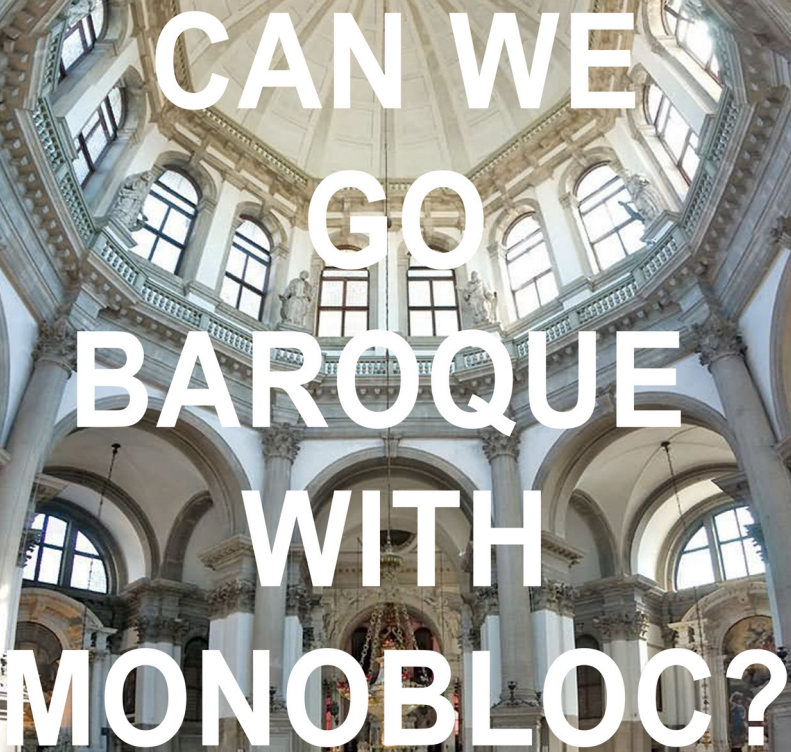


CAN ACADEMICS SIT ON MONO BLOCS?

CRAFT
Cultural Heritage



Supported by the
European Union
Erasmus+ Programme
of the European Union



CAN WE GO BAROQUE WITH MONOBLOC?

CRAFT
Cultural Heritage



Supported by the
European Union
through the
Creative Europe
Programme

PROBLEM BASED LEARNING

The trademark of Aalborg University (AAU) is the Problem-based learning (PBL) approach. The approach is highly recognised by universities, researchers and students in Denmark as well as internationally. It was one of the building stones from the beginning of the AAU history and AAU has proudly and competently developed and carried this into the new millennium.

One of the principles of the PBL model is that students work on a problem-oriented basis and complete projects of an advanced academic standard. This approach is characterized by combining a central engagement in local, regional, and national issues with an active commitment to international collaboration.

The Problem-based learning approach focuses on projects that through groupwork relates to real-life problems and secures the student projects to follow an ongoing cycle of development, implementation, execution and evaluation throughout the project period. The problem-based learning approach provides the students to collaborate with external partners and practitioners, giving the students unique possibilities to transform ideas and thought to action(s) in real life.

At the workshop and session at the Art Biennale 2019 the problem-based learning methodology allowed the students to follow the problem-based learning cycle, with the theme of The Monobloc and the Context of Venice constant in play in the development of new posters. A methodology securing flexible interaction between theory and practice. Further it provided the students with new collaborative and communicative competencies, learning skills and real-life experiences beneficial for future scientific and practical work.

University of Aalborg



Biennale Sessions

sions



EMOTIONS & MEMORY

Does chairs makes us human?

Perhaps! One thing is sure; a chair is never just an object for sitting.

The chair has throughout history signified extraordinary socio-cultural relations, invited for many different bodily encounters, defined habits, and reflected various perspectives on individual personal space.

Throughout the five-day workshop, the six groups creatively played with the scale, form and function of the Monobloc chair. They endeavored into a critical exploration of the chair and its' contemporary context. Used this lens to discuss and reflect on the historical Venetian context and current cultural discourses.

During the workshop, more than 500 A3 posters were produced.

Yet, in the end, only 36 posters were selected and curated from each group.

Let us be very clear. It was not an easy task to make the selection!

The workshop produced an overwhelming series of posters with many great visual presentations and graphic illustrations. Many posters displayed a brilliant use of wordplay, metaphors and analogies engaging in topics like human relationships, personal space, loneliness, climate and capitalism. They were emotionally effective and with a very creative use of the Monobloc chairs to raise critical, daring, provocative and even satirical comments on contemporary society and societal issues.

Hence, applying political and socio-cultural reflection on the interplay between historic sites, cultural heritage and today's increasing tourism contributing to the growing problems of plastic littering and mass-production all around us.

In the end, we are proud to see how, not only the entire workshop but also, each poster represents a continuous oscillation between analysis and design thinking and contribute to broaden our understanding of cultural heritage by challenging the borders of the experienced, the remembered and the imagined.

Thank you for the effort.



MONO-BLOCK BRICK-WALL











ARTISTIC PERFORMANCE

The Italian partner AMAT has the last ten years been increasing the support to creativity participating in regional, national and international projects aiming at offering opportunities of interdisciplinary approach to contemporary artists. The actions of AMAT have been enlarged: workshops led by artists dedicated to ordinary people/communities; platforms supporting youth creativity; international projects to experiment new approaches to the cultural development. During our workshop, AMAT and the rest of the CRAFT team collaborated with the artistic performance group 7-8 Chili in developing an artistic performance with the students in order to perform a part of the project at our Biennale Session.

The performance group 7-8 Chili participated actively in the network of professionals supervising the students with the

overall aim of developing more than 500 posters. On the fourth day of the workshop the 7-8 Chili trained, danced with, developed, guided and supervised the students into a performance that took point of departure in the Chair contributing with a new aspect of the multidisciplinary curriculum.

On the day of the Biennale Session, the public was invited in to experience the poster exhibition and here the students gave a performance under supervision from 7-8 Chili. The 45-minute performance took point of departure in the cultural heritage of the chair, more specifically the Monobloc as the main object, removing all barriers between humans, developing a new common language through the Monobloc chair.

Collaborating with an artistic performance group as 7-8 Chili brought new aspects and disciplines to the project. Their inputs, insights and practical exercises provided the students with the opportunities to get deeply focused in new possibilities and understandings. It also showed new nuances to their existing knowledge and understandings and provided everyone to experience the Monobloc through the eyes of an artistic performance group.



Nini Bagger

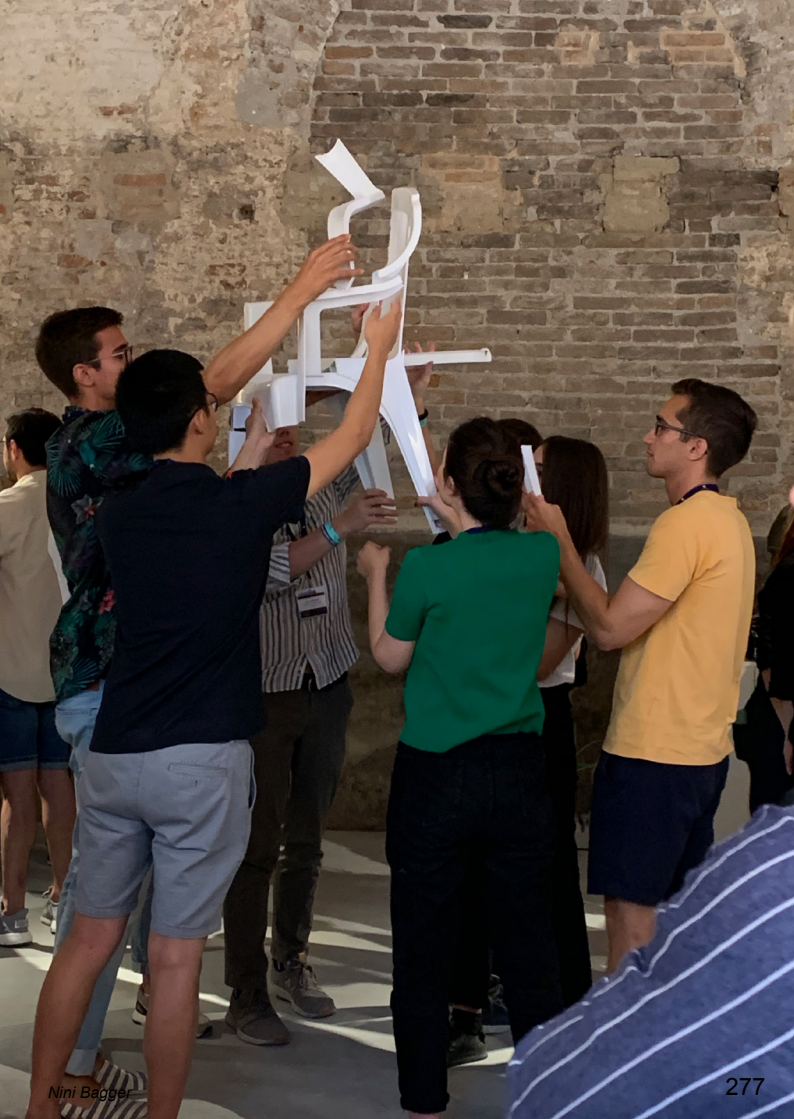
Biennale Sessions

Le Centre de Recherche de l'Université de Montréal











VENICE BIENNALE

La Biennale di Venezia operates across different fields like Art, Architecture, Dance, Music, Theater and Cinema.

Each year a new exhibition theme represents the development and movement in the contemporary field.

Each year, the spirit of exploration and critical reflection is present.

La Biennale is a platform for debate that influence both practice and theory. Related hereto, a special part of the exhibitions is the Biennale Sessions with a devotion to universities and schools presenting teaching and research to promote discussion and debate among young generations.

In 2019, at the 57th International Art Exhibition the overall theme was titled May You Live In Interesting Times curated by Ralph Rugoff. This exhibition, highlighted art that exists in between accepted categories and genres or art which questioned the rationales behind our categorical thinking.

CRAFT was represented with a Biennale Session where we performed our work on a 5-day long workshop. Our focus was both on Rugoff's theme and on Cultural Heritage.

Our programme exemplified this explorative and critical-reflective approach, testing aesthetic, behavioural and social conventions in a wide range of events, and we are aware that the aim of the European Year of Cultural Heritage (2018) was to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space.

SPECIAL THANKS TO

Multiline
Fælleskøkkenet I/S
Aalborg Universitet

Carsten Kullman, University of Magdeburg
Tobias Linden, University of Cologne
Francesca Zanotto, Politecnico di Milano
Davide Calvaresi, 7-8 CHILI
Stefania Crocetti, 7-8 CHILI
Valeria Colonnella, 7-8 CHILI
Anna Eva Utke Heilmann, Aalborg University
Elias Melvin Christensen, Aalborg University
Jeppe Heden Christensen, Aalborg University
Nini Camilla Bagger, Aalborg University
Peter Frigaard, Aalborg University

Tenna Doktor Olsen Tvedebrink, Aalborg University
Esben Clausen Nørgaard
Piero Schiavon
Renato & Laura

All CRAFT Team:

Anne Dall
Aske Eg Thorn
C+W Studio
Helle Sone Larsen
Morten Mogensen
Simon Ellehammer J.

All CRAFT Partners for their dedicated participation:

Ana María Fernández García
Anna Marie Fisker
Daniela Rimei
Daniele Sepe
Fátima Pombo
Hans Thyge Raunkjær
Martina Malešič
Rebeka Vidrih

All the students!

SPONSORS



FÆLLESKØKKENET



DEPARTMENT OF CIVIL ENGINEERING
AALBORG UNIVERSITY



Funded by the
Erasmus+ Programme
of the European Union

GROUPS

Group 1 – Full/Empty

Nikolaj Weberg Rahbek, *Aalborg University*

Noelia Fernandez Garcia, *University of Oviedo*

Christina Theofanidi, *Aristotle University of Thessaloniki*

Ramin Dorri, *Politecnico di Milano*

Katarina Richter, *University of Ljubljana*

Group 2 – Mystery

Even Årslund Anderssen, *Aalborg University*

Mercedes Menéndez Ganzáles, *University of Oviedo*

Devvrat Chowdhary, *Politecnico di Milano*

Agnes Schulz-Bongert, *Bauhaus University Weimar*

Ardian Murati, *Politecnico di Milano*



Group 3 – Time

Asbjørn Christian Carstens, *Aalborg University*

César Ripoll Dono, *University of Oviedo*

Mikolaj Bialasik, *Cracow University of Technology*

Leonard Jaboulay,

Ecole Nationale Supérieure d'Architecture de Marseille

Elmedinë Morina, *Politecnico di Milano*

Group 4 – Scale

Anna Konstantopoulou, *National Technical University of Athens*

Lele Ramphele, *Politecnico di Milano*

Radoslaw Mazgaj, *Cracow University of Technology*

Daniela Gomes, *University of Aveiro*

Katarina Bogataj, *University of Ljubljana*

Group 5 – Place

João Martins, *University of Aveiro*

Hana Ceferin, *University of Ljubljana*

Sara Tacchella, *Politecnico di Milano*

Zhi Min Goh, *Politecnico di Milano*

Group 6 – Body

Blaise Korpnik, *University of Ljubljana*

Guilherme Oliveira, *University of Aveiro*

Cort Widlowski, *Politecnico di Milano*

Moritz Goetze, *Bauhaus-University Weimar*



Editors:

Tenna Doktor Olsen Tvedebrink
Nini Bagger

Editorial Committee:

Anna Marie Fisker
Francesca Zanotto
Anna Eva Utke Heilmann

Layout by:

Jeppe Heden Christensen

Photos:

Anna Eva Heilmann
Cort Widlowski / C+W Studio
Jens Anker Tvedebrink
Nini Bagger

Publisher:

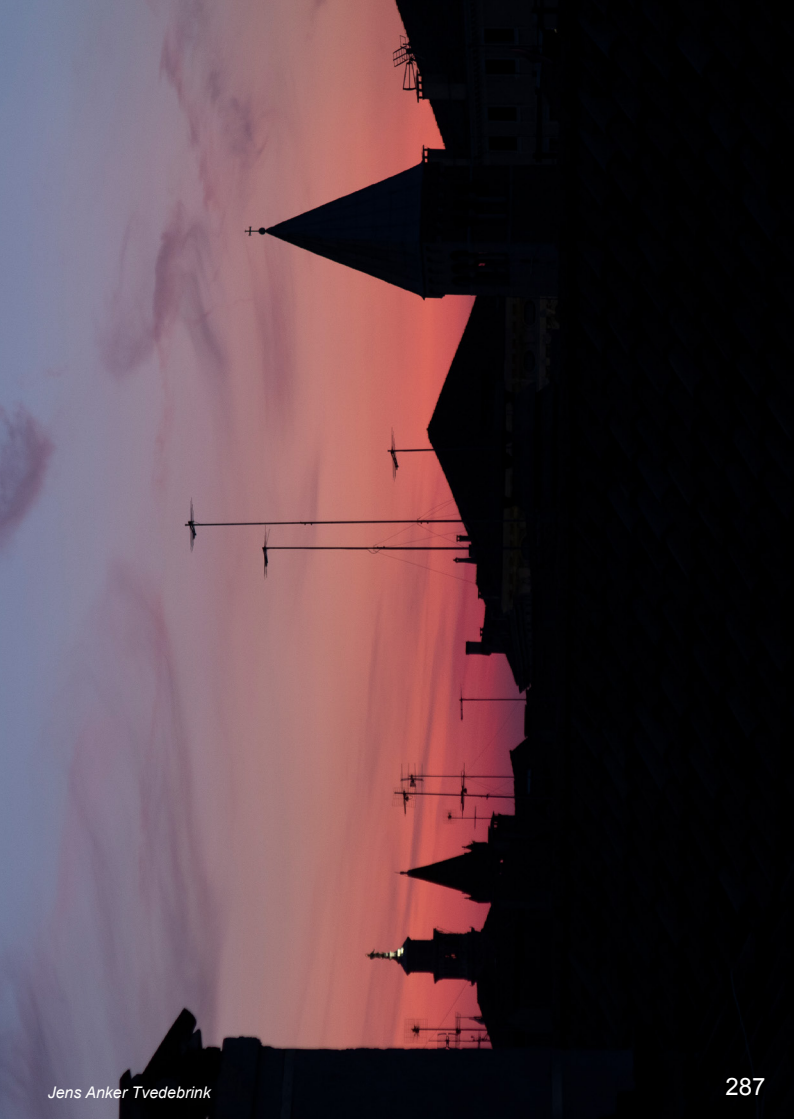
Published 2019 by Aalborg University, Department of Civil
Engineering, Thomas Manns Vej 23, DK-9220 Aalborg E.

ISBN 87-91606-41-1

Printed by

VESTER KOPI ApS,
Vesterbrogade 69, 1620 Copenhagen V, Denmark





CRAFT

Cultural Heritage

www.craft-culturalheritage.eu



Funded by the
Erasmus+ Programme
of the European Union