WEAVING SPACES IN NORDIC CITIES

ROSA TOLNOV CLAUSEN

UNIVERSITY OF
GOTHENBURG

WEAVING SPACES IN NORDIC CITIES

ROSA TOLNOV CLAUSEN

IMPRINT

Thesis for the degree of Doctor of Philosophy in Crafts at HDK-Valand — Academy of Art and Design, the Artistic Faculty, University of Gothenburg, Sweden

ArtMonitor doctoral dissertations and licentiate theses no. 108

ArtMonitor is a publication series from the Artistic Faculty, University of Gothenburg

www.konst.gu.se/artmonitor

PROOFREADING
Justina Bartoli

TRANSLATION TO SWEDISH
Emelie Röndahl

GRAPHIC DESIGN
KOBRA agency / Jaakko Suomalainen

PHOTOGRAPHY
Johannes Romppanen, Jukka Kiistala, Martin Born, Merja Hannele Ulvinen, Rosa Tolnov Clausen and Kohei Usuda

PRINTING
Stema Specialtryck AB, Borås

ISBN: 978-91-8115-204-3 (PDF)
ISBN: 978-91-8115-205-0 (Print)

Printed in Sweden

CONTENTS

PRELUDE II

CHAPTER 1
INTRODUCTION 31

CHAPTER 2
METHODOLOGY AND METHODS 43

CHAPTER 3
CONTEXT 81

CHAPTER 4
ANALYSIS AND EVALUATION OF THE WEAVING KIOSK PROJECT 151

CHAPTER 5
CONCLUSION 235

ABSTRACT 6

ACKNOWLEDGEMENTS 8

SVENSK ABSTRAKT 246

SVENSK SAMMANFATTNING 248
TABLES AND FIGURES 254
BIBLIOGRAPHY 260

ABSTRACT

TITLE **WEAVING SPACES IN NORDIC CITIES**

LANGUAGE English with a Swedish summary

KEYWORDS free time, leisure, hobby, craft, craft spaces, urban, organization

ISBN 978-91-8115-204-3 (PDF)
978-91-8115-205-0 (Print)

THIS THESIS EXPLORES how free time hand-weaving spaces are organized in urban settings in Sweden, Finland, and Denmark. It departs from, and builds on, the author's artistic practice of creating public spaces for hand-weaving through the Weaving Kiosk project. The study consists of three parts. The first part establishes the research methodology and defines the concrete methods used for inquiry, documentation and analysis. Building on the existing methods of Donna Haraway's "visiting" (2016), Vikki Bell's "photo-elicitation" (2012), and Mona Livholts's "memory work" (2020), the approaches of "having visits," photo-elicitation, and written memory work are developed.

The second part of the thesis discusses four aspects of the study's context. The first establishes the meaning of "free time" for the context of this thesis, and examines different conceptions of free time craft. The popular conception of free time craft activities as being of socially marginal significance is discussed, and problematized in view to recent scholarship that demonstrates both individual and societal benefits arise from free time craft practices. Secondly, the current situation of hand-weaving in Nordic urban centers is addressed. Findings here indicate that textile craft has been enjoying an increase in popularity, and that craft-related offerings are increasingly varied, appearing in unconventional shapes and adapting to contemporary urban lifestyles. A third contextual aspect is given by the historical development of small, mobile looms which paralleled the processes of industrialization and urbanization in Northern Europe. Their evolution shows that the field of free time hand-weaving has been developing continuously in response to evolving social arrangements since the late 19th century. Lastly, prevalent contemporary organizational models for weaving spaces in Sweden, Denmark and Finland are presented. These models reveal the variety of contemporary offerings and offer examples of relevant support structures for hand-weaving currently available in the three countries.

The third part of this study analyzes the practical aspects of the Weaving Kiosk project (February 2017 – present). The eleven iterations of this itinerant hand-weaving workshop are discussed from three perspectives: Space, Craft, and People. The section Space considers the practical development of the Weaving Kiosk in regard to spatial design, choices of location, contextual settings, and accessibility. The practice-led inquiry of the Kiosk is evaluated with consideration of the project's ambition to create a mobile, urban and technically accessible weaving space. The section Craft describes the main findings from the development and realization of the eleven Weaving Kiosks that relate to the material and technical dimensions of the weaving and sewing processes involved. It shows how material choices have been significant factors for making the experience of the hand-weaving process an accessible and satisfactory introduction. Lastly, the section People reviews observations regarding the Weaving Kiosks' participant demography and evaluates how these weaving spaces were interpreted differently by young urban adults.

I would like to thank everybody who have supported me during my doctoral studies, in particular the following people and organisations:

Firstly, I would like to thank my main supervisor Jessica Hemmings and my secondary supervisors Åsa Ståhl and Onkar Kular for all the constructive feedback and their support and patience throughout this project.

I would also like to thank Erling Björgvinsson, Kat Jungnickel, Mycket (Katarina Bonnevier, Thérèse Kristiansson and Mariana Alves Silva) and Mel Jordan, who were discussants in my doctoral seminars. They gave me many useful insights that have helped me identify and explore potentials, strengths and weaknesses in the study. Their advice has played a big part in developing my thesis.

Throughout these years, it has been a great pleasure to collaborate with Merja Hannele Ulvinen in the Weaving Kiosk, with Outi Martikainen on the Life Among Looms book, with Daniele Burlando on Bräv, Stine Linnemann on the Fabric of Society podcast and with Johannes Romppanen in many occasions.

A special thanks goes to Martin Born who has engaged with and supported this project and my practice in so many ways.

I would like to thank all the weaving spaces I have visited for their hospitality and the insights they have shared: Vesterhavsvæverne, Vævestuen Vesterdal, Bunker-Væverne, Limhamns Vävstuga, Vävstugan Inslaget, Göteborgs Hemslöjdsförening, vävstugan, Göteborgs Nya Hemslöjdsförening, Vävstugan Reftele, Bredaryds vävstuga, Brogatans Vävstuga, Ulla-Britts Vävstuga, SVs vävstuga, Nya vävstugan, Visingsös vävstuga, Rosenlundsgatans väventusiaster, Vävstuga Immanuelkyrkan, NJA/SSAB Vävstuga, Seskarö Konst och Hantverksförening, Tornion Käsityötupa, Taito Pohjois-Pohjanmaa, Taitokeskus Joutsa, Espoon työväenopisto, Hilmala, Kaorin Kangaspuut, Kutomo.

Thanks to my friend and PhD colleague Emelie Röndahl for great weaving collaborations, support and much fun in the past seven years; to my PhD colleagues Maryam Fanni, Gustav Thane and Birgitta Nordström for our collaborations and conversations; to Katarina Andersson, for all her input and support; and to Mick Wilson and Anna Frisk for their support.

Many thanks to Ingrid Nordahl, Jukka Kiistala, Inari Nikkanen, Kate Daughill, Levon Kaffafian, Emily Straugaitis, Camilla Dissing, Kaija Mälkki, Raija Hentman, Eliza Kraateri, Helena Hämäläinen, Leena Svinhufvud, Jaakko Suomalainen, Reeta-Leena Laine, Wava Stürmer, Merete Stavnsbjeg, Anders Hasseriis, Hanne Forsingdal, Tove Albertsen, Mia Marquard, Ritva Kurittu-Kalaja, Anu Jokela, Merja Saviranta, Mervi Nuutinen, Susanne Lervad, Kathrine Brandstrup, Flemming Lundholm, Christina Zetterlund, Anne Louise Bang, Laura Tolnov Clausen, Ben Lingel, Aoi Yoshizawa, Arsen Sarkisiants, Travis Meinolf, Nina Leppänen, Carina Randløv, The Danish Arts Foundation, The Nordic Culture Fund, Grosserer L.F. Foghts Foundation, KONE Foundation, Arts Promotion Centre Finland, Nationalbankens Jubilæumsfond af 1968, Helge Ax:son Johnsons stiftelse, Ellen og Knud Dalhoff Larsens Fond, Martha og Paul Kerrn-Jespersens Fond, Collaboratorio, A: Space, Museum of Impossible Forms, Nordic Culture Point, Nordic Culture House, Google Span, Kalleria, Hangzhou Triennial of Fiber Art, Handarbetets Vänner, 3 days of Design, Aine Museum and Silvia Colombo for having been valuable partakers in my work life in the last years.

Thank you to KOBRA Agency/Jaakko Suomalainen for the graphic design of this book.

I would like to thank my parents Nina Tolnov and Kim Clausen for their love, support, ideas and feedback.

Finally, I would like to thank Martin and Teis for everyday love and fun.

Prelude: Weaving Spaces in Nordic Cities 13
Inspired by Saori 16
Idea 16
Weaving Kiosk 17

WEAVING

"The average weaver is a retired woman who dreamt of taking up weaving as soon as she retired. Many wove when they were younger, but then "life" got in the way, with family, children, and work. As soon as they had retired, they saw the chance and freedom to starting to weave again. Other pensioners found their way to the weaving workshop because they wanted to do a creative activity and socialize with others at the same time. Younger people are also interested in weaving, but family and work and the lack of time mean that for many it's hard to find a free moment to spend at the loom."[1]
Lotta Granbom

KIOSK

"I looked at my desk and at the little cigars I liked to smoke … and I thought about the man who sold them to me in Brooklyn, and how I did not really know him, he was not a friend, but I saw him several times a week. We always had an interesting chat, and I thought, well, this is what makes living in a city bearable: these relationships you have with strangers who nevertheless become part of your daily orbit, and without those human contacts, it would be a very bleak and lonely place to be, New York."[2]
Paul Auster

[1] Characterization of weavers in Sweden based on 50 visits to weaving circles conducted by Swedish social anthropologist Lena Granbom in 2023. From exhibition text in the exhibition Vävland, Virserum Konsthall, February 24 – December 2, 2024. "VÄV," Virserum Konsthall, accessed February 27, 2025, https://www.virserumskonsthall.com/vav/; "Tidigare utställningar," Virserum Konsthall, Accessed January 21, 2025, https://www.virserumskonsthall.com/utstallningar_/tidigare-utstallningar/.

Author's translation. The original Swedish text reads: "Den genomsnittliga väverskan är en pensionerad kvinna, med drömmar om att börja väva så fort hun går i pension. Mångå har vävt som unga men så kom "livet" emellan med familj, barn och arbete. Så fort de pensionerade sig såg de chansen till frihet att åter börja väva. Andra pensionärer hade sökt sig till vävstugan då de villa ha en kreativ aktivitet parallellt med att umgås. Även yngre år intresserade av vävning, men familje- och arbetsliv med brist på tid gör at det er svårt for många att hitta en ledig stund vid vävstolen."

[2] British Film Institute. "Paul Auster on Smoke." BFIEvents. January 23, 2013. YouTube video, 6:42. https://youtu.be/5q-N1tEHi4s?t=402

PRELUDE

PRELUDE
WEAVING SPACES IN NORDIC CITIES

THIS TEXTUAL AND VISUAL prelude aims to provide insight into the Weaving Kiosk project, which predates this PhD research: it commenced in February 2017 and followed me into the PhD studies the following year, in February 2018, and became the main case study for this thesis.

PRELUDE

Figure P.1 Arriving at the Weaving Kiosk at Kalleria, Helsinki (Sep. 2018). Photo Johannes Romppanen.

Figure P.2 Looking in at the Weaving Kiosk at Kalleria, Helsinki (Sep. 2018).
Photo Johannes Romppanen.

Figure P.3 Inside the Weaving Kiosk at Nordic Culture Point, Helsinki (April 2018). Photo Johannes Romppanen.

Figure P.4 Weaving Kiosk T-shirt prototype designed for the Weaving Kiosk at A:Space (Nov. 2017). Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo Jukka Kiistala.

INSPIRED BY SAORI

When I traveled to Japan in 2013, I made a visit to the weaving workshop Saori in Osaka. The experience had a lasting impression on me. I had long since grown used to hearing people assume that hand-weaving was a technically demanding, time- and space-consuming, and outdated way of making textiles. But these associations were suddenly disrupted.

At Saori, hand-weaving was accessible and "normal." There were twenty or thirty small, two-shaft looms set-up and ready in the workshop in Osaka. The walls were covered with hundreds of systematically and neatly arranged cones of yarn in all different colors and materials. When you arrive at Saori you are assigned a loom, you choose your weft yarns, you learn to make a bobbin, and you receive an introduction to the loom. You do not have to commit much more time than what the weaving process takes – starting on the looms requires little space, skill, or knowledge, and the production does not demand hours of preparation, unless you wanted to learn how to set up the loom as well.

At Saori, everybody can weave. There is no right or wrong approach to weaving. Everything is possible, and only individual taste and material set the limits.[3] When you are done weaving, you cut off the piece, finish it into a garment if you like, weigh it, and pay for using the loom and the yarn before you leave.

When I visited a young Japanese woman was already weaving in the space. She was perhaps a bit younger than I was, in her early twenties. After weaving for a while, she was done and cut her textile off the loom. She had woven more than one and a half meters and made a scarf. With the help of a staff member she tied the ends of the textile, then draped it around her neck. Different shades of blues and natural white in a simple checker pattern fit perfectly with her outfit of stone-washed jeans, a white simple T-shirt, and black shoes. The moment struck me. Here was a well-dressed young woman, weaving her own garment to go with her outfit. It was so natural and so obvious.

IDEA

Paul Auster, Wayne Wang, and Harvey Wang's movie *Smoke* takes place in and around a cornershop for tobacco and small convenience products that serves as an unintentional and informal connection point for a New York neighborhood.[4] In the movie, the kiosk is a place where individuals' paths cross, usually for shorter periods of time – for some, this happens every day; for others, only once in a while. It was from this sense of the kiosk as a flexible and informal meeting place that my idea of creating a kiosk for

[3] "What Is SAORI?," SAORI Global, accessed March 4, 2025, https://www.saoriglobal.com/about-saori.

[4] *Smoke*, directed by Wayne Wang (Miramax, NDF International, Euro Space, 1995).

hand-weaving emerged. I was interested in applying the immediacy and accessibility characteristic of the kiosk to the weaving space, and I wanted to try to create a similar kind of loose social interaction between people.

The development of the Weaving Kiosk was a response to my feeling that weaving workshops and hand-weaving literature imparted a rather narrow idea of what weaving is and how it can be executed. I had experienced the weaving workshop as a static and relatively densely arranged space, often in a rural or suburban setting, in which the maximum number of traditional floor looms had been set up.

It seemed to me that free time hand-weaving was usually practiced by a close-knit group of regular weavers, predominantly women aged 50 and up, who met on a weekly basis and wove primarily two-dimensional products, like rugs, tea towels, tablecloths, and table runners.

Inspired by my experience in Saori, I connected "weaving" and "kiosk" in the hope that it might upend some of the stereotypes often associated with weaving. When I conceived of the Weaving Kiosk in 2016, I wanted to explore whether a younger generation (18-45 year-olds) could be drawn to weaving if weaving workshops – and what was woven in them – were reinterpreted in purpose, form, and situation, and made available and accessible in the urban environment. Would it be possible to create new associations to hand-weaving? Would anybody be interested in investing the time and effort to make things by hand? Could such spaces preserve practical knowledge and usher hand-weaving into a new era? What would be the participants' motivations to weave – a product? The experience? The process? Community?

With the Weaving Kiosk, I intended to create a weaving workshop for a generation of people who, according to Granbom, are interested in weaving, but generally not present in Swedish weaving workshops because "family and work and the lack of time mean that for many it's hard to find a free moment to spend at the loom." As someone who belongs to that demographic, I certainly recognize being busy with education or work, creating family, traveling and living mainly in the city.

WEAVING KIOSK

The Weaving Kiosk is an ongoing series of temporary weaving workshops in changing locations, where readily prepared rigid heddle looms and all tools and materials needed for weaving are made available for use by the public, free of charge. Collections of weaving samples and readily designed product proposals[5] based on traditional northern European weaving techniques (especially plain weave, used in Swedish and Finnish rag rugs, and the weft-faced rib technique Ranuu from Finland) have been provided. Using these

[5] Developed together with Finnish fashion designer Merja Hannele Ulvinen, who has co-hosted many of the Kiosks with me.

as inspiration or production guidelines, visitors to each Weaving Kiosk can choose to recreate something from the samples or explore adapting them with their own choice of yarns and techniques. This way, the Kiosk seeks to support individuals to create products that align with their own tastes and needs.

The Weaving Kiosk aims to attract younger men and women between 18 and 45 to participate. No previous weaving knowledge is required. Although making products is a central component of the Weaving Kiosk concept, producing something has never been a requirement for weaving in the Kiosk. Visitors can also test out weaving for a while and leave, or simply sketch and explore freely without producing a product.

With a few exceptions, looms have been occupied without advance sign-up requirements on a first-come, first-served basis. The Weaving Kiosk project has been funded by grants,[6] so no entrance or material fees have been charged. This is an important as it takes away any economic threshold that might keep people from engaging.

There is always at least one facilitator present to introduce the weaving process and the Weaving Kiosk concept. The facilitator is different from the teacher, however. She may give tips and act as a sounding board, but she does not have one "correct answer."

Initially, the Weaving Kiosk was planned to take place in different locations and various types of spaces, with one one-month long iteration in Stockholm; a three-day iteration in Copenhagen; a four-day iteration in Reykjavik, and a year-long iteration in a space in Helsinki. Due to insufficient funding however, the Weaving Kiosk in Helsinki instead took place as five pop-ups in five different locations over the course of a year.

Thus, in 2017 and 2018, eight Weaving Kiosks took place in Stockholm, Copenhagen, Helsinki, and Reykjavik. Four Kiosks that I had planned prior to my PhD studies took place before my PhD project began on February 1, 2018, and four were integrated into the PhD research.

An additional three Weaving Kiosks took place between 2018 and 2022 on invitations of various organizations. These iterations were in Helsinki (Nov. 2018), Hangzhou (Jan. 2020), and Haparanda-Tornio (Dec. 2022). I approached these "extracurricular" Kiosks as opportunities to vary and thus challenge the original concept and to shed light on the limitations and undiscovered potentials of the Kiosk.

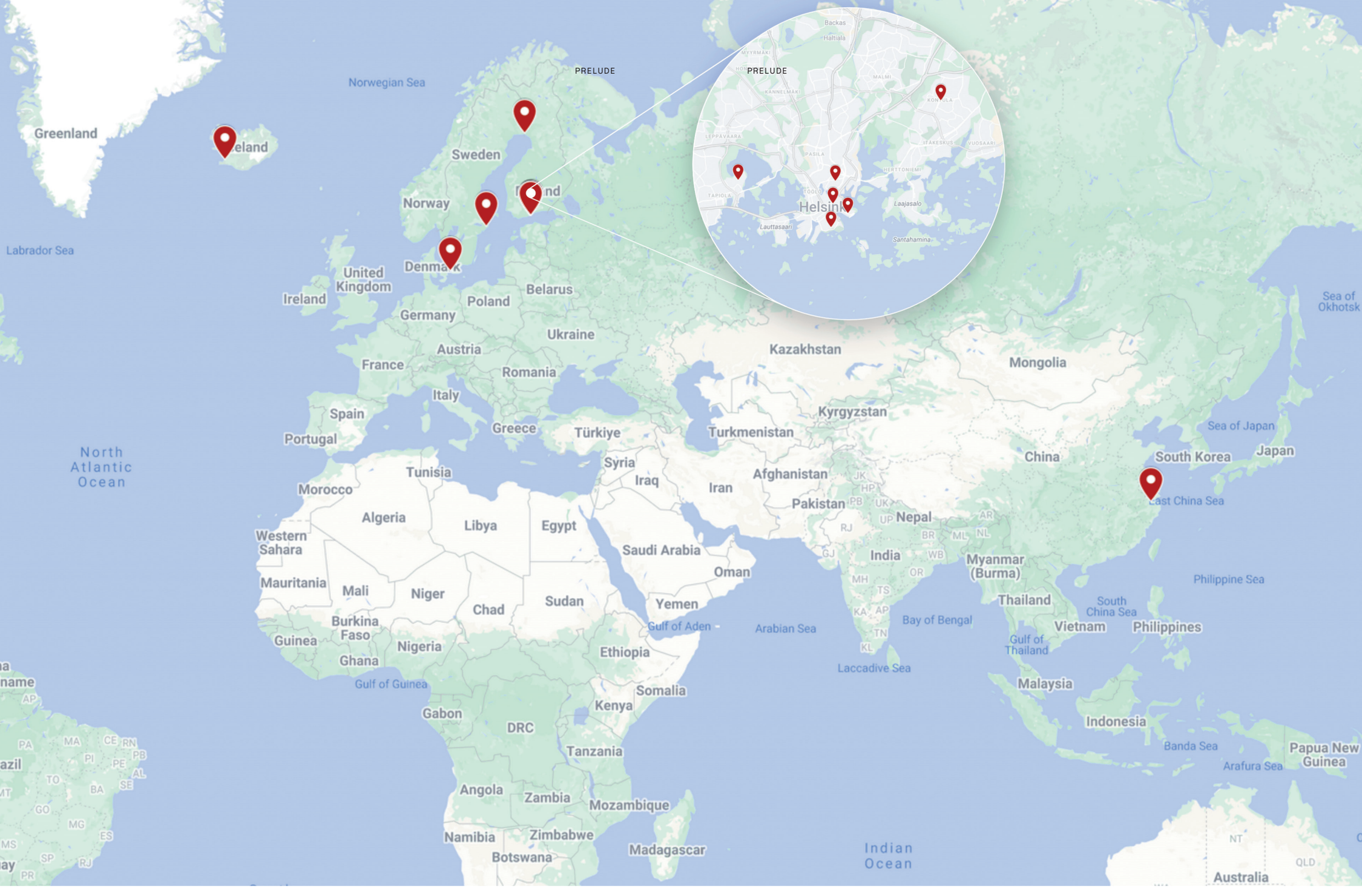
For a visual illustration of all Kiosks see TABLE P.I.

[6] Nordic Culture Fund; The Danish Arts Foundation; Grosserer L.F. Foghts Fond

Table P.1 A visual illustration of all Kiosks.

	Handarbetets Vänner	Frederiksgade 1	Collaboratorio	A:Space	Museum of Impossible Forms	Nordic House	Nordic Library	Kalleria	Google SPAN	Zhejiang Art Museum	Rajalla På Gränsen
City	Stockholm	Copenhagen	Helsinki	Helsinki	Helsinki	Reykjavik	Helsinki	Helsinki	Helsinki	Hangzhuo	Tornio/Haparanda
Date	1.–25.2.2017	1.–3.6.2017	6.–16.9.2017	24.11.– 1.12.2017	2.2018 (4 weekends)	10.–13.3.2018	4.2018 (3 weekends)	7.–17.9.2018	1.11.2018	4.–12.1.2020	4.–11.12.2022
Workshop hours	Official 12–16:00	Thu–Fri 11–20:00	Official 11–20:00	Weekdays 15–19:00	Sat–Sun 11–18:00	Thu–Fri 11–18:00	Sat–Sun 11–15:00	Official 13–20:00	11–16:00	Workshop I: 10–12:00	13–19:00
	Effective 12–22:00	Sat 10–16:00	Effective 11–22:00	Sometimes 13–20:00		Sat 11–20:00		Effective 13–22:00		Workshop II: 14–16:00	
Situation	Ground floor	4th floor	Store front	Store front	1st floor	Ground floor	Store front	Store front	Ground floor	3rd floor	Store front
Relation	15 min from city center	City center	City center	Uni campus/suburb	Suburb	15 min from city center	City center	City center	City center	City center	City center
Type of space	Gallery	Office	Office	FabLab	Art space	Cultural center	Gallery/library	Gallery	Event space	Museum	Shopping mall
Host	HV textile school	Creative agencies	Architectural company	Aalto University	Museum of Impossible Forms	The Nordic House	The Nordic Culture Point	Kalleria	Google	Hangzhuo Triennial of Fiber Arts	Luleå Biennial
Area	100 m²	20 m²	30 m²	30 m² of 150 m²	20 m² of 100 m²	100 m²	35 m²	30 m²	50 m² of 150 m²	100 m²	60 m²
Looms	5	2	3	5	3	3	4	5	3	4	6
Type	Loom No. 11	Loom No. 11	Loom No. 11	4 × No. 11 + 1 × Gapless	Loom No. 11	Loom No. 11	Loom No. 11	4 × No. 11 + 1 × Gapless	Loom No. 11	Loom No. 11	Gapless 8-shaft
Product	Backpack, clutch	Belt	Gym bag	T-shirt application	Scarf	Jacket application	Key chain	All Kiosk products	-	-	Gym bag, T-shirt application
Technique	Plain weave	Plain weave	Plain weave	Plain + 8-shaft patterns	Plain weave	Plain weave	Plain weave	Plain + 8-shaft patterns	Plain weave	Plain weave	Twill variations
Work time	14–20 h (backpack), 5 h (clutch)	1.5–2 h	5 h	1–2 h	5 h	Variable	4 h	Variable	-	2 h	1–5 h
Weavers	100	50	50	25	35	100	16	50	15	64	40
Age	20–45	20–30	20–40	20–30	20–35	10–80	20–50	20–40	20–40	8–60	30–70
Gender	Men and women	Mostly women	Men and women	Mostly women	Mostly women	Men and women	Only women	Men and women	Men and women	Men and women	Men and women
Notes	Many designers	Many students	Many foreigners	Mostly students	Many returning participants	Young and elderly	Many returning participants	Many returning participants	Many foreigners	Only locals	Mostly elderly
Event	Stockholm Design Week *	3 Days of Design	Helsinki Design Week	-	-	Design March	-	Helsinki Design Week	Google Span Conference	Hangzhuo Triennial of Fiber Arts	Luleå Biennial
Other visitors	Elderly weavers Mothers with children 200 ~ 300 total	Designers and architects International total 200 ~ 300 total	Elderly weavers Passers-by Neighbours Design Week audience 200 ~ 300 total	Some Passers-by 30 ~ 50 total	Passers-by People from Kontula 50 ~ 75 total	Visitors of the Nordic House 200 ~ 300 total	Not many (difficult access) 10 ~ 15 total	Elderly weavers Passers-by Neighbours Design Week audience 200 ~ 300 total	Americans and Finns Heterogeneous crowd 200 ~ 300 total		About 75–100 passers-by

* No official participation



KIOSK ITERATIONS

Figure P.5 Map of the eleven Weaving Kiosks conducted between 2017 and 2022.

Figure P.6 Weaving Kiosk at Handarbetets Vänner, Stockholm (Feb. 2017). Photo Martin Born.

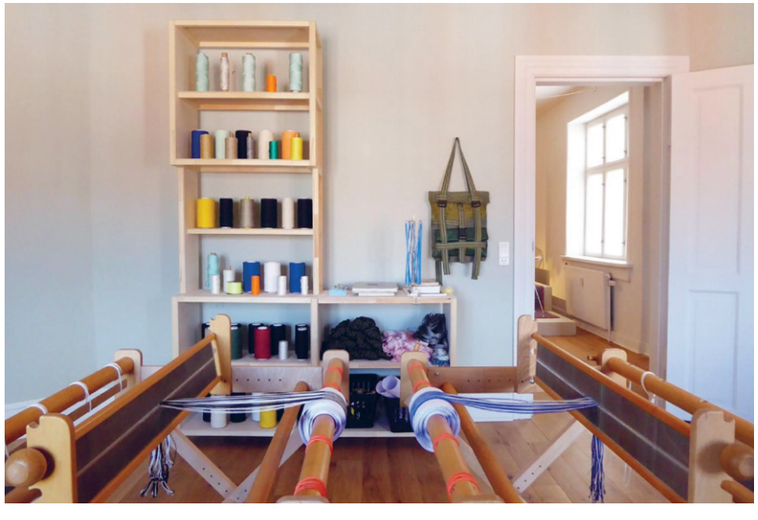


Figure P.7 Weaving Kiosk at Frederiksgade 1, Copenhagen (June 2017). Photo Rosa Tolnov Clausen.

Figure P.8 Merja Hannele Ulvinen at the sewing machine during the Weaving Kiosk at Collaboratorio, Helsinki (Sep. 2017). Photo Jukka Kiistala.

PRELUDE

Figure P.9 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photo Rosa Tolnov Clausen.

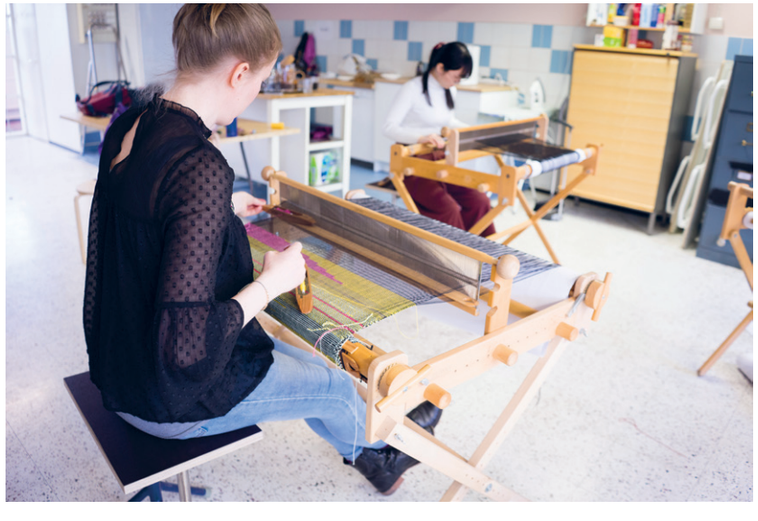


Figure P.10 Weaving Kiosk at Museum of Impossible Forms, Helsinki (Feb. 2018). Photo Rosa Tolnov Clausen.

Figure P.11 Merja Hannele Ulvinen introducing the Weaving Kiosk at The Nordic House, Reykjavik (March 2018). Photo Rosa Tolnov Clausen.

Figure P.12 Weaving Kiosk at the Nordic Culture Point in Helsinki (April 2018). Photo Johannes Romppanen.

PRELUDE

Figure P.13 Weaving Kiosk at Kalleria in Helsinki (Sep. 2018). Photo Johannes Romppanen.

Figure P.15 Weaving Kiosk as part of Hangzhou Triennial of Fiber Art, Hangzhou (Jan. 2020). Photo Rosa Tolnov Clausen.

Figure P.14 My friend Aoi Yoshizawa at the loom in the Weaving Kiosk as part of GoogleSpan, Helsinki (Nov. 2018).
Photo Johannes Romppanen.

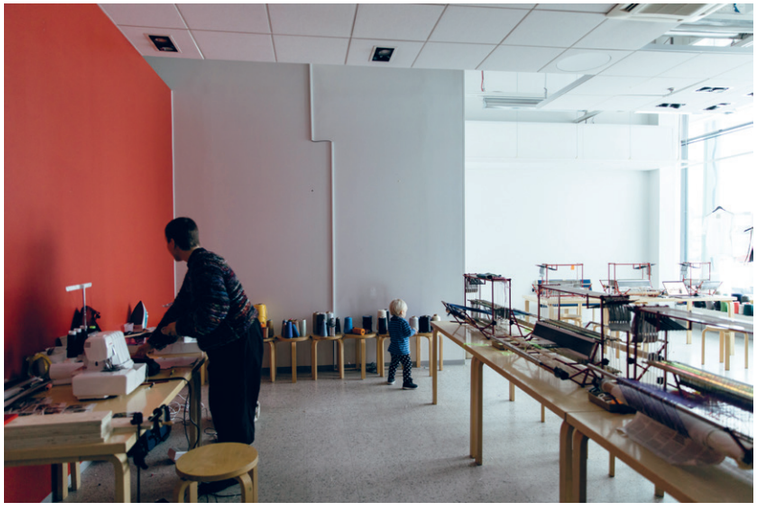


Figure P.16 Weaving Kiosk as part of Luleå Biennal, Tornio (Dec. 2022).
Photo Johannes Romppanen.

Chapter 1: Introduction 31
1.1. Background and Motivation 31
1.2. PhD Framework 33
1.2.1. Knowledge Gap 33
1.2.2. Approach 34
1.3. Focus, Geography, Aim, and Audience 36
1.3.1 Focus 36
1.3.2 Geography 36
1.3.3 Aim, Research Question and Audience 37
1.3. Structure 38

CHAPTER 1 INTRODUCTION

1.1 BACKGROUND AND MOTIVATION

My creative practice oscillates between the fields of craft and design. I create physical spaces around the practice of hand-weaving, using the craft as a catalyst for physical, social and creative interaction, and as a pause from the contemporary urban everyday.

I became interested in what – beyond textiles – is produced in the hand-weaving workshop during my MA project in textile design at Kolding School of Design in 2013 and in the two and a half years of employment that followed. My MA project, a collaboration with blind and visually impaired weavers at the Danish craft production company *Blindes Arbejde*,[1] focused on how to design tools that would enable the weavers, both practically and psychologically – in terms of motivation and confidence – to make their own design choices based on the sense of touch and systematic thinking.

During my time working with the weavers in their workshops in Aarhus and Copenhagen, I observed that the workshop and the weaving process appeared to have value for the weavers that was more than the textiles they produced at the loom.

Social interactions with other weavers impacted their well-being. The workshop was a place to go where one was accepted and welcomed, and where good and bad could be shared. Weaving seemed to have positive physical effects as the body was activated through the pedaling, tie-up, throwing the shuttle, and beating. The weaver's cognitive skills were engaged as they calculated warps, threaded, continuously took measurements, and coordinated hand and foot movements using the shuttle and pedal.

The production had an empowering effect. I remember that all the weavers in the workshop cheered when one of the sticks separating the warp on the warp beam could be heard falling to the ground as the warp was fed toward the loom: this sound represented progress and achievement.

In the years that followed, I started focusing my artistic practice on exploring whether I could create weaving spaces that generated comparable experiences. I created the workshop "Everything I Know about Kasuri" in 2013 as the culmination of a three-month stay in Japan, two months

[1] Author's translation: Work of the Blind.

of which I had spent studying the weaving technique Kasuri, also known internationally as Ikat. By creating a public workshop that revolved around everything I knew about Kasuri, rather than all that might be knowable, I wanted to use the weaving technique and workshop as a moment and catalyst for actively exploring cultural exchanges of and around knowledge.

In 2014, I created the project "Can a Room be a Loom?" for the furniture fair *Fuori Salone* in Milan, transforming a shipping container into a large upright loom. People could step into it, weave a while, and then continue on their path. I was interested in whether the weaving workshop and process could serve as a moment of respite during a busy and (over-) stimulating event.

There was every indication that people of all ages, nationalities and genders were interested. At the same time, the projects were only short events, and they had a low threshold in terms of time investment and skill level, and they were focused on process rather than product, making it hard to assess the interest.

With the Weaving Kiosk, inspired by my visit to Saori recounted in the prelude to this thesis, I wanted to challenge existing ideas about hand-weaving: where it can take place, and how it can be done. I wanted to explore whether I could make hand-weaving accessible to and attractive for a younger group of practitioners in Nordic cities – where, as I was discovering, hand-weaving is present, but barely visible.

Beginning my PhD studies, I was interested in gaining better understanding of my artistic practice of creating participatory hand-weaving workshops as a tool for generating knowledge. I saw that my practice was regarded as relevant in professional art, craft, and design contexts, and that it sparked an interest in non-specialists. However, I felt that the knowledge generated through my practice, including the knowledge generated with the Weaving Kiosk, which had already begun at that point, had largely run between my fingers because I was unable to capture, describe, communicate and contextualize what I was doing and the value that I, and perhaps others, knew that it had.

1.2 PHD FRAMEWORK

1.2.1 KNOWLEDGE GAP

The context of this study is the realm of urban, free time hand-weaving practices in Sweden, Finland, and Denmark. Material on established and renowned Nordic weaving artists from all three countries can be found in libraries, bookshops and online,[2] as can material on the history of historical craft-related organizations.[3] Without arguing that the field of textile Nordic craft would be sufficiently researched, there seems to be a particular gap when it comes to knowledge about free time textile craft, including hand-weaving. Perhaps this is, as several scholars have already pointed out,[4] because contemporary Western society tends to place more importance on what we do in our professional lives than what we do in our free time when it comes to identity and value creation.

In recent years though, focus on this area has increased. Scholarly production has mainly focused on different implications of the effects on the free time textile craft practitioner on the level of the individual, for example, in regard to identity creation, health, well-being, community and social skills.[5] One might imagine, however, that there are societal implications to the accumulation of positive effects on individuals as well. The research of sociologist Lise Kjølsrød's[6] is the only work that I encountered in this research to argue that positive impacts of free time activities[7] affect surrounding society and democracy via the individual.

Before social anthropologist Lotta Granbom's 2023 anthropological fieldwork,[8] free time hand-weaving had not been researched specifically in any of the three respective countries in focus in this study or from a broader Nordic perspective. This is remarkable, as this field is part of thousands of Nordic residents' daily lives to this day, and I assert in this thesis that it may have a significant societal impact.

While I believe that much more research can and should be conducted regarding both the individual and the societal implications of free time (craft) activities, a particularly under-researched area in this context is the material, spatial and organizational structures that allow free time (textile) crafts to happen at all. Historian Louise Waldén's 1994 study of the Swedish organizational model of the textile study circle,[9] and historian Stephen Knott's research on the historical development of tools and supplies for amateur crafts such as painting and woodworking,[10] are the two only examples found in this research that examine an infrastructural perspective of free time craft.

[2] Marit Paasche, *Hannah Ryggen: Threads of Defiance* (London: Thames & Hudson, 2019); Thomas Mogensen, *Lis Ahlmann – Tekstiler* (Christian Ejlers, 1974); Tyra Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad.* (Stockholm: Bonnier, 1968); Päikki Priha and Leena Svinhufvud, *Tekstiilitaiteilija Greta Skogster-Lehtinen, ed. Nina Skogster* (Maahenki, 2019); Gitte-Annette Knudsen, *The World of Vibeke Klint* (Haslund Publishing, 2021); Inge Alifrangis, *Vibeke Klint – The Weaver* (Copenhagen: Rhodos, 1997).

[3] Eliza Kraatari, "Domestic Dexterity and Cultural Policy: The Idea of Cottage Industry and Historical Experience in Finland from the Great Famine to the Reconstruction Period" PhD dissertation, (University of Jyväskylä, 2016), https://jyx.jyu.fi/handle/123456789/48130; "Dansk Husflidstradition – Levende Kultur," accessed March 4, 2025, https://levendekultur.kb.dk/index.php/Dansk_husflidstradition; Anna-Maja Nylén, *Hemslöjd: Den svenska hemslöjden fram till 1800-talets slut*, 3. uppl. (Lund: [Solna]: H. Ohlsson; Seelig, 1972); Ingeborg Cock-Clausen, "The Weaving Workshop: 'Vævestuen,' The National Tradition as a Basis for Modern Weaving," *Scandinavian Journal of Design History* 6 (1996): 20–42.).

[4] Lise Kjølsrød, Leisure as Source of Knowledge, Social Resilience & Public Commitment: Specialized Play, Leisure Studies in a Global Era (London: Palgrave Macmillan, 2019), 13–15; Anne Kirketerp, Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk (Hjørring: Mailand, 2020), 2; Stephen D. Knott, Amateur Craft: History and Theory (London: Bloomsbury Academic, 2015), xi–xii.

As far as this study has led me, it appears that no research focused on the spatial, economic, and material composition of free time craft-making spaces has been conducted yet. Over the past 10 to 15 years, free time textile crafts have experienced a great resurrection.[11] This indicates that more people are interested in textile crafts, and thus potentially experience their positive effects. In this context, weaving stands out due to its technical framework which appears complex in comparison with techniques such as knitting or crocheting. In its traditional northern European configuration, using large, multi-shafted floor looms, hand-weaving is a particularly technical, spatially demanding, and knowledge-intensive craft. Casting an infrastructural and organizational perspective thus seems particularly relevant.

One might say that that's just tough luck for weaving; it takes up too much space and is too technically intricate. As the historical research on small and mobile looms conducted for this study and the Weaving Kiosk project that formed its basis show, however, there is great interest in hand-weaving, if only the possibility and conditions for hand-weaving are there.

In this spirit, this research project will show how the Weaving Kiosk writes itself into a contemporary and historical development of a field that is characterized by a great degree of women-driven inventiveness, effort and dedication to uphold and develop the craft with, and as part of, Nordic society.

1.2.2 APPROACH

This research project revolves around the study and exploration of artistic opportunities as part of an ongoing artistic practice. I created some of these opportunities myself, such as the first eight Weaving Kiosks, whilst others were initiated by invitations from other organizations and individuals during the seven-year PhD period, for example, the Kiosks as part of Google Span in Helsinki in 2018, the Change to Hangzhou Triennial of Fiber Arts in China in 2020, and the Luleå Biennial in 2022.

Using a project initiated before the PhD studies had commenced as the PhD's primary focus has had both benefits and challenges. Among the advantages is that the project question, idea, and development began before the PhD and were thus rooted outside academic conventions and ways of working, and in the economic and practical conditions of artistic practice. Therefore, it is a project and approach that I believe can and will live beyond this study period, and that can also be applied by practitioners other than myself.

Among the challenges to the research conditions is the fact that the research design, methodology and methods were articulated parallel to the practical iterations of the project and were thus influenced by practical

[5] Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*; Kirsty Robertson and Lisa Vinebaum, "Crafting Community," TEXTILE 14, no. 1 (January 2, 2016): 2–13, https://doi.org/10.1080/14759756.2016.1084794; Helen Keyes et al., "Creating Arts and Crafting Positively Predicts Subjective Wellbeing," Frontiers in Public Health 12 (August 16, 2024), https://doi.org/10.3389/fpubh.2024.1417997; Marie Koch, "'Jeg strikker, derfor er jeg!': læring og identitet i uformelle læringsrum" PhD dissertation, (Åbo, Åbo Akademis Förlag, 2012); Betsan Corkhill et al., "Knitting and Well-Being," TEXTILE 12, no. 1 (March 1, 2014): 34–57, https://doi.org/10.2752/175183514x13916051793433; Anna Kouhia, "Unraveling the Meanings of Textile Hobby Crafts" (PhD Dissertation, Helsinki, University of Helsinki, 2016).

[6] Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*.

[7] Kjølsrød's research revolves around the notion of Complex Leisure, i.e., leisure activities that are pursued with significant and continuous engagement.

[8] Vävland, Virserum Konsthall, February 24 – December 2, 2024.
"VÄV"; "Tidigare utställningar."

[9] Louise Waldén, Handen och anden: *De textila studiecirklarnas hemligheter* (Stockholm: Carlsson, 1994).

[10] Knott, *Amateur Craft*.

[11] Emma Shercliff and Amy Twigger Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," *Journal of Arts & Communities* 10, no. 1 (March 1, 2020): 5, https://doi.org/10.1386/jaac_00002_1.

[12] Kristina Lindström and Åsa Ståhl, "Un/Making the Plastic Straw: Designerly Inquiries into Disposability," *Design and Culture* 15, no. 3 (September 2, 2023): 394, https://doi.org/10.1080/17547075.2023.2187080.

[13] Julien Mchardy and Kat Jungnickel, "Machines for Enquiring," in *Transmissions: Critical Tactics for Making and Communicating Research* ed. Kat Jungnickel (Cambridge, Mass.: The MIT Press, 2020), 36–63.

experience ('research through design').[12] This has resulted in a somewhat motley approach and material collection; perhaps this would have been different if the research had been designed before the start of the practical project. At the same time, one might argue that it thus also responds to lived experience rather than being stuck in untested expectations or abstract projections.

Another challenge is that my expectations as a host and my obligations as a facilitator of weaving spaces have been shaped over time, meaning it may be harder for me to recognize what I would like to change, as the proverbial train is already moving and my focus is on facilitating the best possible Kiosk. In this regard, the three most recent Kiosks, which I conducted in 2018 and 2022, were invaluable for testing specific approaches to recording, and they were reshaped/adjusted within the PhD with research very much in mind.

Sociologists Kat Jungnickel and Julian McHardy note that there is an increasing interest and acknowledgement of thinking and analysis as material practice in research across fields. At the same time however, they point out that materiality often becomes the subject of study, rather than the means to study something.[13] This research project is unconditionally concerned with practice, from my own practice in the field of hand-weaving, through my research questions and to the ways I research practice.

1.3 FOCUS, GEOGRAPHY, AIM, AND AUDIENCE

1.3.1 FOCUS

This research project has been a unique opportunity to examine the material and spatial conditions in which hand-weaving can and does take place, in contemporary urban Nordic environments. Along the way, and somewhat unexpectedly, the project has also opened up a historical perspective on the material and spatial conditions of free time hand-weaving in northern Europe since the end of the 19th century.

Urban space is considered a grossly financialized resource and a speculative asset in a market-driven society. This framework puts pressure on the possibility for a space-consuming craft to exist in the city. The Weaving Kiosk was designed to circumvent the traditionally conceived demands of weaving: practice, space, time, and technical capacity, to allow the craft to be performed in urban contexts and thus make it accessible to a new and younger demographic.

1.3.2 GEOGRAPHY

I decided to focus this study on Sweden, Finland, and Denmark. These are the countries in which I move due to my personal and professional relationships, and thus where I have established and maintain long-term engagements with people, local networks, spaces, and institutions in the hand-weaving field.

This geographical focus has made it possible for me to conduct the research in Danish (my native tongue) and English. Scandinavian (Danish/Swedish/Norwegian) is commonly understood in all three countries, and a high degree of English competence is by now standard across generations; this has helped me avoid too many linguistic misunderstandings. Furthermore, many aspects of society are organized similarly in these three cultural contexts.

While Norway and Iceland also have extensive hand-weaving traditions,[14] I decided to mark the limit of this study around the three countries where I have had and could have most first-hand experience so as to allow for sufficient depth of study. As a result, this research project has revealed developments regarding free time hand-weaving traditions in Sweden, Finland, and Denmark.

[14] See for example: Halldóra Bjarnadóttir, *Vefnaður á Íslenzkum Heimilum á 19.* Öld Og Fyrri 20. Aldar (Bókaútgáfa Menningarsjóðs og Þjóðvinafélagsins, 1966); Hildur Hákonardóttir, Elizabeth Johnston, and Marta Kløve Juuhl, *The Warp-Weighted Loom – Kljásteinavefstaðurinn : Kljásteinar Klingja – Oppstadveven: Klingande Steinar*, ed. Randi Andersen and Atle Ove Martinussen (Skjald Forlag, 2016); Beri Nordal, ed., *Ásgerður Búadóttir Sem Vefnum Gegnir* (Listasafn Íslands, 1994); Franz Petter Schmidt, "Franz Petter Schmidt," franzschmidt, accessed March 8, 2025, http://franzschmidt.no/.

1.3.3 AIM, RESEARCH QUESTION AND AUDIENCE

The aim of this thesis is three-fold. First, it aims to recognize, contextualize, substantiate, and argue my artistic practice as knowledge-generating. I aim for the thesis to be a methodological contribution to the field of artistic research.

Secondly, I aim for this thesis to contribute knowledge perspectives on a hitherto largely unwritten history of free time hand-weaving practice in the Nordic countries. My research shows that the free time hand-weaving tradition has developed without interruption since the end of the 19th century, in symbiosis with the evolving societal and economic conditions. By giving attention to this development and its societal entanglements, I aim to contribute to the substantiation of the sphere of free time hand-weaving in regard to it being acknowledged as a subject of scholarly attention.

Before starting the PhD studies, I considered the Weaving Kiosk to be much more in opposition to the field of free time hand-weaving and the existing spaces, or as a sharply distinct alternative to them. Having completed the research, I see how the project intertwines with historical developments as well as the "status quo." I now regard the Weaving Kiosk more as another further development in northern Europe's more than 100-year-long history of free time hand-weaving.

Thirdly, I aim for this thesis to provide practical insights that can inspire new approaches to the how and where of hand-weaving facilitation today by conveying the practical development and the insights that the project has generated thus far. At a time when the body of research on the positive effects of free time textile crafts is growing, it appeared relevant to supplement this research with my concrete, hands-on findings from the Weaving Kiosk. This project not only demonstrates that designing weaving spaces that harmonize with the conditions of life of a younger Nordic urban demographic is possible. Reviewing the process of the project's becoming can speak to (some of) the factors that play a role in the design of weaving spaces, and reviewing the ways in which each different iteration played out in real life reveals how differently participants interpreted the spaces created to satisfy a variety of needs. I believe that this part of the thesis may be relevant to contemporary crafts organizations and practitioners who aspire to attract a different demographic to "traditional" crafts, and/or to mobilize crafts in the context of societal challenges.

Reflecting these three points, this research has followed these research questions:

1. How do artistic practices of creating public weaving spaces generate knowledge?
2. In what ways can this thesis contribute to substantiating the field of free time weaving research by generating knowledge about historical and possible future forms of organizing free time weaving spaces?
3. What insights can be gathered from the practical ways in which the Weaving Kiosk has strived to make hand-weaving accessible and attractive in Nordic cities?

1.3 STRUCTURE

This thesis is divided into five chapters. After this introduction, *Chapter 2: Methodology and Methods* introduces the methodology and the concrete methods employed in this research project. In the first part of this chapter, I contextualize my creative practice and this research project in the field of participatory practices in textile craft, design and art, and in the context of related artistic and research practices. Building on the research of Amy Twigger Holroyd and Emma Shercliff, I demonstrate how participation and collaboration have become specific methods for inquiry in the field of textile making, while also simultaneously bringing into the present a characteristic of textile making that has always been fundamental: a collaborative practice. I will relate the Weaving Kiosk and this research project more closely to this history of cooperation.

The chapter introduces the shift in the design field from the development of products for use to the employment of design approaches and competences for the creative proposition of possible (alternate) futures. I argue that my practice is part of this shift and describe how I have positioned this research and the Weaving Kiosk project in connection to such future-minded practices that commit themselves to building *practical future propositions* and "thinking with things."[15] I introduce the position of the "insider researcher"[16] in connection with this.

I proceed by referencing Donna Haraway's theory of the visit.[17] Building on Haraway's conception, I establish the notion of "having visits" as a "response-able"[18] approach to, and a method for, creative inquiry. This allows me to recognize my practice of visiting weaving spaces as a method, which I introduce along with the documentary method of written memory work that I used in connection with my visits.

15 Mchardy and Jungnickel, "Machines for Enquiring," 37.

16 Paul Hodkinson, "'Insider Research' in the Study of Youth Cultures," *Journal of Youth Studies* 8, no. 2 (2005): 131–49, https://doi.org/10.1080/13676260500149238.

17 Donna Jeanne Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, Experimental Futures (Durham: Duke University Press, 2016), 126–33.

18 Haraway, *Staying with the Trouble*, 130.

19 Vikki Bell, *"Photo-Image," in Inventive Methods: The Happening of the Social*, 2012th ed. (Oxon: Routledge, n.d.), 147–62.

20 Lise Kjølsrød, "How Innocent Is Our Scientific Vocabulary? Rethinking Recent Sociological Conceptualizations of Complex Leisure", *Sociology (Oxford)* 43, no. 2 (2009): 371–87, https://doi.org/10.1177/0038038508101171.

Lastly, I present the method of "photo-elicitation"[19] and discuss the role that textile samples and product prototypes have played as a means of recording in my work. I argue that textile sampling and testing out in practice are inherently characterized by the notion of thinking with things.

Chapter 3: Context consists of four separate strands. First, I position this research project in the context of free time craft. I introduce the notions of free time, leisure time and hobby as relevant coordinates for the research project. I review the perspectives of historical and contemporary weaving- and craft-related researchers on the effects of free time (textile) craft activities, including in particular benefits to physical and mental well-being, an increased sense of social belonging, and a strengthened sense of self. I introduce Lise Kjølsrød's concept of "complex leisure,"[20] which identifies the deep societal entanglements of ambitiously pursued free time activities, and argue that the weaving spaces I have visited must be seen as sites that promote the existence and continuous presence of such complex leisure in Nordic societies.

Second, I situate free time (textile) craft in the context of contemporary Nordic societies and position craft in their contemporary urban setting, in relation to two aspects. The first is that I observe a change in the cityscape characterized by (a) the increased presence of various informal learning and making spaces, and (b) the increasingly temporary nature of these (and other) urban offerings. The second is that I observe a shift in the profile of the textile design profession from a focus on designing for industry to a focus on designing for DIY and hobby markets.

The third part of the chapter aims to position the Weaving Kiosk in the historical context of free time hand-weaving practices. In this part I trace the history of small mobile looms as artifacts that testify to the evolution of free time hand-weaving cultures in Nordic and neighboring European countries since the mid-19th century. I argue that this history materializes one aspect of how hand-weaving has been a field in continuous development, influenced by and influencing the surrounding society.

Lastly, I present and analyze the predominant organizational models of free time hand-weaving in Sweden, Finland and Denmark as the landscape that I consider the Weaving Kiosk to stand in relation to.

In *Chapter 4: Analysis and Evaluation of the Weaving Kiosk Project*, I analyze and evaluate the Weaving Kiosk project from three perspectives: Space, Craft, and People. This chapter is intended to provide practical insights with the ambition to inspire new approaches to how and where hand-weaving can be organized today.

In the section Space, I present the practical development of the Weaving Kiosk in terms of tools and interior design, and how these contribute to fulfilling the project's ambitions of accessibility and mobility. I analyze how different spatial parameters such as ease of access, size and public visibility, as

well as specific institutional regulations, have affected the project. I evaluate the effects of being part of different design and art events and discuss the particular temporality of the Kiosk, which has resulted from its intertwined existence in physical space and the digital spaces used for communication about it.

In the section Craft, I review the development of the Weaving Kiosk project in terms of weaving technique, material, and product design. I evaluate the significance of the choices made in relation to these parameters and the project ambition to create a technically accessible production process that yields desirable products for the target group. I relate the production attitude of "not starting from scratch" to other analogous concepts from contemporary participatory practices.

In the third and final section of this chapter, People, I introduce and evaluate some of the blind spots as well as some potentials revealed through the eleven iterations of the project. Specifically, I reflect on the still largely homogeneous profile of the participants; echo the many interpretations the participants have had of the project; and consider the potential that the Weaving Kiosk might have for the future of free time hand-weaving. Overall, this chapter gathers different types of knowledge that can be generated when one invites and receives visits – knowledge that would largely never have been conceived without practice.

In the final chapter, *Chapter 5: Conclusion*, I consider the knowledge contributions of this study, reflecting on the Weaving Kiosk's ambitions and the research questions that guided this study. I also consider what the findings of this research might mean for my creative practice in the future, and in particular my coming work with the Weaving Kiosk and other projects. Seen from the present moment, I identify two new focuses for my future work. Firstly, I would like to work more consciously to make the weaving spaces I create inclusive for a wider demographic, for example by using different ways of inviting potential weavers into the Weaving Kiosk. Secondly, I would like to continue and deepen my exploration of the cultural-historical perspectives that have emerged through this research, in particular under-researched historical Nordic weaving publications unearthed during this research.

Chapter 2: Methodology and Methods 43
2.1. Methodology 44
2.1.1. Participation 44
Participation in Art and Design Practices 44
Participation and Collaborative Work in Textile Making 44
Collaboration in Weaving 45
Challenges of Participatory Approaches 46
Participation in Closely Related Textile Craft Practices 47
Positioning the Weaving Kiosk Among These Examples 49
2.1.2. What If? Examining and Proposing Potential Futures Through Design 50
Critical and Speculative Design 51
Critical Fabulation 52
"... thinking with, not just about, things" 54
2.1.3. The Position of the "Insider Researcher" 55
2.2. Methods 59
2.2.1. Courtesy 61
2.2.2. Methods of Inquiry 62
Having Visits 62
Visiting in Design 62
From Visiting to Having Visits 63
2.2.3. Visiting Existing Weaving Spaces 64
2.2.4. Methods for Recording and Analyzing 67
Written Memory Work 67
Challenges 69
Visual Memory Work 70
The Photograph (Taken by Someone Else) 70
Approach 71
Different Applications 71
The Professional Photograph as a Currency 72
Photo-Elicitation (with Myself) 72
Photo-Elicitation (with Co-Facilitators) 75
Textile Material 75
Approach 76
Textile Material Provides a Variety of Relevant Insights 76
2.2.5. Summary Methodologies and Methods 77

CHAPTER 2
METHODOLOGY AND METHODS

THIS CHAPTER introduces the methodology and the concrete research methods of this research project. In this study, I use the term "methodology" in the sense of a foundation for gathering and analyzing information within the research project. It links together conceptual or theoretical ideas with the methods used. The term "methods" gathers the concrete "techniques" of inquiry, documentation and analysis that I have employed.

In the chapter's first part, Methodology, I contextualize my creative practice and this research project in the field of participatory practices in textile craft, design and art and within related artistic and research practices. Building on the research of Emma Shercliff and Amy Twigger Holroyd, I show how participation and collaboration have become specific methods for inquiry in the field of textile making, while at the same time bringing into the present a quality that has always been characteristic of textile making practices: that they are fundamentally collaborative. I also relate the Weaving Kiosk and this research project more closely to this history of collaboration.

The chapter also introduces the shift in the field of design from the development of products for use to the employment of design approaches and competences for the creative proposition of possible (alternate) futures. I argue that my practice is part of this shift and describe how I have positioned this research and the Weaving Kiosk project in connection to such future-minded practices that commit themselves to practically building future propositions and thinking with things. In this context, I introduce the position of the insider researcher.

In the second part of this chapter, I discuss Donna Haraway's theory of the visit. Building on Haraway's conception, I establish the notion of "having visits" as a response-able approach to, and a method for, creative inquiry. This allows me to recognize my practice of visiting weaving spaces as a method, and I introduce this along with the documentary method of written memory work that I used in connection with my visits.

Finally, I present the photo-elicitation method and discuss the role that textile samples and product prototypes have played as a means of recording in my work. I argue that textile sampling and testing out in practice are inherently characterized by an approach of thinking with things.

2.1. METHODOLOGY

2.1.1 PARTICIPATION

PARTICIPATION IN ART AND DESIGN PRACTICES

In social science research, *participant observation* is a well-established class of methods whose purpose is to let research(ers) be informed by an analysis of laypeople's interactions with the questions, contexts and/or material(s) being studied.[1]

Participatory practices in art and design developed primarily in latter decades of the 20th century; this was a time in which practitioners increasingly focused on involving laypeople in design- and art-making processes, seeking to engage audiences and "users" in order to catalyze co-authorship and establish or strengthen community connections.[2] The emergence of these practices demonstrates how art and design evolved in this period; practices went from being centered around the making of objects to regarding processes of social exchange as equally significant dimensions.[3] Parallels have increasingly been drawn between ethnographic enquiry and artistic approaches to participatory practice.[4]

In my career, the collaboration with Blindes Arbejde mentioned in Chapter 1 marked the beginning of what has since become the primary focus in my work: designing material, technical and spatial frameworks based on hand-weaving. With an ambition comparable to that of the tradition of these art and design practices, these invite people into the weaving craft and catalyze opportunities for exchanging knowledge, pausing together for a moment, and creating together.

PARTICIPATION AND COLLABORATIVE WORK IN TEXTILE MAKING

"Participatory textile making"[5] has only recently been established as a "methodological approach to research,"[6] sparked by a movement led by researchers Emma Shercliff and Amy Twigger Holroyd and spearheaded by the research network *Stitching Together*, which the two founded in 2019. Shercliff and Twigger Holroyd created this network as a forum for exchange related to textile participation, motivated by encounters with what they describe as a knowledge gap in this domain during their respective PhD studies in relation to literature on knowledge creation in communal textile-making processes.[7]

While participatory making as a method of research in the textile field is a relatively young approach, Shercliff and Twigger Holroyd point out

[1] Brian Moeran, "From Participant Observation to Observant Participation: Anthropology, Fieldwork and Organizational Ethnography" (Creative Encounters Working Papers #2, 2007), https://openarchive.cbs.dk/handle/10398/7038; Kirsten Hastrup, "Out of Anthropology: The Anthropologist as an Object of Dramatic Representation," *Cultural Anthropology 7*, no. 3 (1992): 327–45, https://doi.org/10.1525/can.1992.7.3.02a00030.

[2] Claire Bishop, ed. *Participation, Documents of Contemporary Art Series* (London; Cambridge, Mass: Whitechapel; MIT Press, 2006); Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012); Anja-Lisa Hirscher, "When Skillful Participation Becomes Design: Making Clothes Together" (Aalto University, 2020), https://aaltodoc.aalto.fi/handle/123456789/43476.

[3] Larissa Hjorth et al., *Creative Practice Ethnographies*, 1st ed. (Lanham: Lexington Books/Fortress Academic, 2019).

[4] Hjorth et al., *Creative Practice Ethnographies*, 29; Hal Foster, "The Artist as Ethnographer?," In Other Words, 1978, 11; Ligia Ferro, *Arts and Ethnography in a Contemporary World: From Learning to Social Participation*, Ethnography and Education, 2019.

[5] Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 5.

[6] Shercliff and Holroyd, 5.

[7] Emma Shercliff and Amy Twigger Holroyd. "Stitching Together – Research Network." Vimeo. June 13, 2019. Video, 00:15. https://vimeo.com/341998032.

[8] Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 7.

[9] Ole Højrup, *Landbokvinden: rok og kærne, grovbrød og vadmel* (Nationalmuseet, 1966), 234.

[10] Højrup, 236.

[11] See Chapter 3, which analyzes the predominant organizational models of free-time hand-weaving workshops in Sweden, Finland and Denmark.

[12] Wava Stürmer, *Slå tillsamman* (Helsingfors: Söderström, 1976).

[13] Author's translation from Swedish. The Swedish "slå tilsamman" (Danish: "slå sammen") is the process of beating the weft threads together before (or after, depending on preference and project) pushing the next set of pedals.

[14] Louise Waldén, *Handen och anden: de textila studiecirklarnas hemligheter* (Stockholm: Carlsson, 1994), 44.

[15] Waldén, 7.

that collective textile making by no means constitutes a "turn" in textile craft practice. Instead, collective making is a modus with centuries-long traditions across the many forms of textile craft making.[8]

Acknowledging this finding is of particular relevance for this research project, and for my practice with the Weaving Kiosk more generally. It underlines that participation in textile practice has a double presence – as a "tool" for inquiry aiming to "find (out)" a particular thing, and as a basic and long-lived characteristic of textile and, more specifically, weaving practices. Between these two, this research as well as the Weaving Kiosk project relate more strongly to the latter, *historical* practices of collective making (and their ways of being in space), than they conceive of themselves as based in a mode of participation as inquiry.

COLLABORATION IN WEAVING

Communal, collective, or interdependent processes have characterized the hand-weaving craft for centuries. In his book about the life of Danish peasant women in the 19th century, Danish historian Ole Højrup describes how the process of dressing the loom on Danish farms of the past ordinarily involved a woman from the neighboring farm.[9] He also shows that looms were commonly placed in the main living room of these farms in the winter months; as the space that was primarily heated, this was where all crafts, including weaving, were performed by family and farmhands on the cold winter evenings.[10]

As I show in this research, sharing looms and spaces for their use became common practice in the latter half of the 20th century due to the size, cost and technicality of the loom, and in response to changing ways and conditions of living. This has remained so until today.[11]

The communal trait of the hand-weaving craft and the capacity for the weaving workshop to break social boundaries is the plot of Swedish-Finnish writer Wava Stürmer's 1976 novel *Slå tilsamman*.[12] The title of the novel could be translated to *Beat Together*.[13] It tells the story of four women of different ages and social-economic status who join a weaving course and have to work together in the preparation of the loom; as they share the loom, an ongoing conversation starts. The weaving workshop and the process of setting up and sharing the loom makes it necessary for the women to interact and collaborate, and thus allows them to develop a strong friendship. Similarly, in her 1994 research on Swedish textile circles, historian Louise Waldén describes how textile making spaces such as weaving workshops[14] are openings between familial and work obligations where women from different socio-economic backgrounds converge.[15]

Whilst exploring the "double presence" of participation and

collaboration as both a method and a traditional condition in textile craft may appear as a fertile undertaking, detailed discussion of this aspect is beyond the scope of this project. I would however like to emphasize that my research and artistic practices are concerned with both aspects. In some earlier projects, I employed participatory approaches to evoke certain experiences. At the same time, I like to think of the Weaving Kiosk as a project that explores the future of the hand-weaving workshop through its basic modus of doing together in the open sense of craft-making traditions.

CHALLENGES OF PARTICIPATORY APPROACHES

As researchers in the fields of anthropology, design, and the fine arts have articulated, the contemporary perception of the word participation frequently prompts associations with uncritical or naïvely positive approaches that build on notions of social cohesion or the empowerment of individuals and communities.[16] As their studies point out however, cognitive ambiguity and the existence and negotiation of power differences complicate, the dynamics of participatory projects.[17]

Shercliff and Twigger Holroyd's initiative of the Stitching Together network was motivated by a recognition of this problematic: that spaces were absent in which insights about the work with participatory textile activities could be convened and critically examined, and where experiences made around them could thus be shared, discussed and learned from.[18]

Twigger Holroyd and Shercliff's point reminds me of a visit by an Italian textile designer I met in Oaxaca, Mexico, in 2016. She had been based in Mexico for decades and we came to talk about our experiences working with established minority textile communities: my work with blind and visually impaired weavers in Denmark, and hers with indigenous textile communities in rural Mexico. Despite the significant contextual and cultural differences, we discovered that we shared many experiences related to human interaction, for example regarding authorship, project ownership, and hierarchies. I remember thinking at the time that the lack of a forum where experiences could be shared and learned from meant that a lot of knowledge was lost. This experience is directly linked to one of my motivations for beginning this PhD project: to better capture and communicate the knowledge generated through my practice.

Historian Claire Bishop raises a general issue in participatory artistic projects: the question of recording and representing them in ways appropriate to their temporary and material complexities.[19] As the book *Creative Practice Ethnographies* articulates, there is "a risk that creative practice will aestheticize activism (or social justice) rather than doing it."[20] Twigger Holroyd and Shercliff similarly point to awareness and ethical

16 Helena Kraff, "Exploring Pitfalls of Participation: And Ways towards Just Practices through a Participatory Design Process in Kisumu, Kenya," ArtMonitor Doctoral Dissertations and Licentiate Thesis 66 (DissGöteborg: Göteborgs universitet, 2018), http://hdl.handle.net/2077/56078; Nici Nelson and Susan Wright, *Power and Participatory Development: Theory and Practice* (London: Intermediate Technology, 1995); Anthony Schrag, "The Benefits of Being a Bit of an Asshole," *Journal of Arts & Communities* 6, no. 2–3 (2014): 85–97, https://doi.org/10.1386/jaac.6.2-3.85_1; Bill Cooke and Uma Kothari, Participation: *The New Tyranny?* (London: Zed, 2001).

17 Kraff, *Exploring Pitfalls of Participation; Nelson and Wright, Power and Participatory Development*.

18 Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," *7*.

19 Bishop, *Artificial Hells*, *7*.

20 Hjorth et al., *Creative Practice Ethnographies*, 30.

21 Amy Twigger Holroyd and Emma Shercliff, *Stitching Together: Good Practice Guidelines - Advice for Facilitators of Participatory Textile Making Workshops and Projects* (Bournemouth: Stitching Together, 2020), 32.

22 Anne Wilson, "Anne Wilson, Artist – Local Industry, Credits," Anne Wilson Artist, accessed January 5, 2025, https://www.annewilsonartist.com/local-industry-credits/.

23 *Local Industry*, February–April, 2010.

24 *Local Industry Cloth*, May–August, 2011.

25 Wilson, "Anne Wilson, Artist – Local Industry, Credits."

26 Marianne Fairbanks, "Weaving Lab," Weaving Lab, accessed January 5, 2025, https://www.weavinglab.com.

27 Jessica Hemmings, Rosa Tolnov Clausen, and Marianne Fairbanks, "A Dialogue about Social Weaving: The Weaving Kiosk and Weaving Lab," TEXTILE 19, no. 2 (April 3, 2021): 232, https://doi.org/10.1080/14759756.2020.1856549.

28 Hemmings, Clausen, and Fairbanks, 232; Fairbanks, "Weaving Lab."

29 Jessica Hemmings, *Warp & Weft: Woven Textiles in Fashion, Art and Interiors* (London: Bloomsbury, 2012), 125–27.

30 Hemmings, 126.

31 Travis Meinolf, "Actionweavings," Tumblr, Tumblr, accessed January 5, 2025, https://actionweavings.tumblr.com/post/7161860945/makerlab-in-milan-with-the-open-design-city-group.

considerations regarding how participatory projects are recorded, how the recorded material is used, what conclusions are drawn, and how the project and/or findings are shared and disseminated.[21] I will explore this point in more detail in relation to the actual methods of inquiry, documentation and analysis later in this chapter.

PARTICIPATION IN CLOSELY RELATED TEXTILE CRAFT PRACTICES

Textile artists Anne Wilson, Marianne Fairbanks, and Travis Meinolf have all used hand-weaving as the axis of their participatory projects, which share specific similarities with the Weaving Kiosk in that they have all created temporary spaces for hand-weaving in public and urban spaces.

In her museum installation *Local Industry*,[22] Wilson created and set-up an interactive weaving workshop in the Knoxville Museum of Art, Tennessee.[23] Museum visitors could make bobbins for weaving using deadstock yarns of their choice from the area's bygone textile industry. The bobbins were then used by invited leisure weavers on a floor loom set up in the gallery space. The result was a striped fabric, several meters in length, which was exhibited in the museum the following year.[24] The focal point of the project was the use of the workshop as a catalyst for awareness of the area's past identity as a site of textile manufacturing by opening and making visible the weaving craft.[25]

Since 2016, Fairbanks has created pop-up weaving workshops – called the Weaving Lab – in the US and abroad.[26] Initially, the Weaving Lab was set up at the premises of University of Wisconsin-Madison, where Fairbanks is a professor of Design Studies. The workshops were open to people with or without affiliations to the university, and the Weaving Lab was later set up in museums and galleries around America and in Scandinavia. In contrast to Wilson's Local Industry installation, the Weaving Lab invites visitors of all skill levels to participate in the whole weaving process and weave as much, and for as long, as they would like. Like in Local Industry and the Weaving Kiosk, the looms are set up in advance. Basic products like tea-towels and small rag-rugs can be produced and brought home by the participants, but unlike in the Weaving Kiosk, the productive achievement is not the focal point of the project.[27] Instead, the Weaving Lab – like Local Industry – aspires to create awareness of cultural history, particularly of the female history of home economics and its social implications, as well as knowledge about the weaving process itself.[28]

Meinolf has created various international projects in which floor looms have been brought into public space, similarly to Wilson's and Fairbanks' projects.[29] In one project, a floor loom was put on wheels and driven around Berlin to hold weaving demonstrations and give participants

a chance to weave;[30] in another project, they hosted backstrap workshops in urban public spaces in Milan, Italy.[31] As with Fairbanks, participants are invited into the whole weaving process on looms that have been set up by Meinolf. In an interview with professor of craft Jessica Hemmings, Meinolf articulated how the main motivation for their participatory practice is to create consciousness about textile labor.[32] Collective products are produced by participants in Meinolf's participatory projects, but as with Fairbanks, this does not seem to be the focal point of the projects.[33]

In addition to Fairbanks' Weaving Lab, examples of participatory weaving projects in a Nordic context include textile designer and artist Aoi Yoshizawa's recent installations with self-built looms that combine backstrap looms types with warp-weighted looms and a connected workshop.[34] In the workshop, participants used Yoshizawa's small, self-built backstrap looms.[35] The focal point of Yoshizawa's project is the investigation of the tool by the artist and occasionally by participants.

Textile artist Vega Määttä Siltberg has also worked with the loom, albeit with more focus on making weaving visible and accessible. In 2023, she created a tapestry loom on wheels to be set up in public squares in Stockholm for people to use.[36] Like the Weaving Kiosk, Määttä Siltberg's project renders the weaving craft highly visible in urban areas.

Textile artist and founder of the now-closed textile gallery Fiberspace in Stockholm Marcia Harvey Isaksson has, like Yoshizawa, used the setting up and utilization of looms as part of her spatial installations. Like Wilson and Fairbanks, she has a focus on cultural heritage perspectives in her work.[37]

Educational textile activities, including weaving, have appeared in the gallery Fiberspace.[38] Furthermore, in recent years, the art museum Moderna Museum in Malmö has hosted several participatory weaving-related events to complement their exhibition program and as summer activities. It is particularly relevant to this specific project that the weaving group Malmö Väv moved their workshop into the museum for the summer of 2023 to make weaving visible and introduce the public to the craft.[39]

These examples of how weaving has "popped up"[40] in different formats in Nordic city centers as part of artistic practices and the work of cultural spaces in recent years show that like me, others are striving to make hand-weaving visible and accessible.

The PhD projects by the founders of Stitching Together mentioned earlier, Emma Shercliff[41] and Amy Twigger Holroyd,[42] as well as by the German design researcher Anja Lisa Hirscher,[43] bear similarities to this study as research conducted by textile professionals focusing on textile/garment-making by non-professionals in shared spaces, although they have evolved around embroidery, knitting, and sewing, respectively.

32 Hemmings, *Warp & Weft*, 126.

33 Hemmings, 127.

34 Aoi Yoshizawa, "Portfolio," aoiyoshizawa, accessed January 5, 2025, https://aoiyoshizawa.com/.

35 Yoshizawa, 13.

36 Vega Määttä Siltberg, "Workshop Weaving for Squares," Vega Määttä Siltberg, accessed January 5, 2025, https://vegamaattasiltberg.com/work/weaving-for-squares.

37 Marcia Harvey Isaksson, "Marcia Harvey Isaksson," marcia.se, accessed January 5, 2025, https://marcia.se/; "Weaving in Public Space," Moderna Museet i Malmö, accessed January 5, 2025, https://www.modernamuseet.se/malmo/en/event/weaving-in-public-space/.

38 "Textile Craft Workshops – Fiberspace," accessed January 5, 2025, https://fiberspace.se/textile-craft-workshops/.

39 Moderna Museet i Malmö. "MalmöVÄV Takeover!" Accessed January 5, 2025.

40 See more on pop-up theory in Chapter 3: Context.

41 Emma Shercliff, "Articulating Stitch: Skilful Hand-Stitching as Personal, Social and Cultural Experience" (Thesis, Royal College of Art, 2015), https://researchonline.rca.ac.uk/1693/.

42 Amy Twigger Holroyd, "Folk Fashion: Amateur Re-Knitting as a Strategy for Sustainability" Doctoral thesis), Birmingham City University, 2013), https://www.open-access.bcu.ac.uk/4883/.

43 Hirscher, "When Skillful Participation Becomes Design."

44 Hirscher's research consisted of three experiments, two of which stretched over a year with twelve workshops, and a third that lasted one week with five workshops. Hirscher, "When Skillful Participation Becomes Design," 62.

45 Emma Shercliff and Amy Twigger Holroyd, eds., *Special Issue: 'Stitching Together,'* vol. 10, 1–2 (Bristol: Intellect, 2020).

Hirscher's research is particularly close to this study, as her focus is on an itinerant (sewing) space in which, like in a Weaving Kiosk, guidance, tools and materials were readily offered, and which, like the Weaving Kiosk, popped up in its multiple iterations in different cities over a longer total project time.[44] Sewing garments bears similarities to weaving in that it is a technically demanding craft requiring specialized tools. While a sewing machine does not impress continuous expenses on a household in the same way of a loom that requires a number of square meters to be dedicated to its maintenance and operation, the initial purchase is still, like the loom, a significant economic investment compared to a pair of knitting needles or a crochet hook. In that sense, Hirscher's pop-up sewing workshops bears similarity to the Weaving Kiosk in that it offers the space, tools and guidance free of charge.

POSITIONING THE WEAVING KIOSK AMONG THESE EXAMPLES

The Weaving Kiosk differs from the above examples in that the organization of the space and the activity are the focus of the research, rather than primarily the means to find out something else, which has been pointed out as a characteristic of participatory art, design and contemporary textile making.

Holroyd and Shercliff's special double issues of the Journal of Arts & Communities include contributions from diverse practitioners and projects,[45] presenting a vast range of research methodologies revolving around participatory textile craft practices. Similarly, this thesis mobilizes the Weaving Kiosk project to examine the possibilities for organizing spaces for hand-weaving in contemporary urban contexts.

The Weaving Kiosk project initiated before the PhD studies commenced quickly confirmed that younger audiences are interested in hand-weaving when the craft is made accessible and visible. Through the different iterations, I observed how people's motivation to participate changed depending on the specific composition of materials, tools, space, location and temporality, and the organizational structures thus became the focal point for this research project.

2.1.2. WHAT IF? EXAMINING AND PROPOSING POTENTIAL FUTURES THROUGH DESIGN

The profession of the designer emerged with modern industry, and as such it has been strongly connected with commodity society.[46] In this tradition, the designer's job has been to create novel, desirable products. Thus, one could say that design is intrinsically bound to the future. This conception was also the guiding perspective of my design education.

In the past three decades however, competences cultivated in the domain of design have increasingly been applied to catalyze debates about desirable futures.[47] With my MA graduation project in textile design, I started moving down a different path than that of product generation that had been my outlook until then. The collaboration with blind- and visually impaired weavers at Blindes Arbejde was a turning point for me. While the collaboration still hinged on the creation of a textile product in a production facility, my design skills found deeper application in the development of the design frameworks and the toolbox that aimed at promoting the local craftsperson's agency in the design of their tools and what they produced. That is, my work was concerned with enabling, and indeed realizing, a shift in the distribution of agency in this (local) social fabric.

Through the collaboration with Blindes Arbejde, I became aware that my design work could impact human well-being by facilitating the experience of structural empowerment paired with a joy of creative expression for the blind and visually impaired craftspeople whom I was working with. I maintain that this approach corresponds with the notion of "critical design" presented by designer Matthew Malpass, where the designer "rejects a role for industrial design that is limited to the production of an object solely for fiscal gain and technological development."[48]

With the Weaving Kiosk project, I sought to compose the idea of production differently, and to thus make a (different) connection between production and sociality. In the Weaving Kiosk, I asked for more time and effort from the participants than in my short-term, event-sized projects, and while arriving at a product was a point of focus, the Weaving Kiosk did not include a co-design process with a close-knit project group like the collaboration with Blindes Arbejde had.

I believe that the Weaving Kiosk could be characterized as an ongoing physical question. How can a light, mobile weaving space make hand-weaving visible in a contemporary Nordic urban setting? Would that make hand-weaving more attractive for a younger group of practitioners in urban settings? Or perhaps: What is truly generated when a project of this kind is carried out? Each iteration of the Kiosk has prompted new questions to be asked in the coming iteration. All the while, the Kiosk

[46] Matt Malpass, *Critical Design in Context: History, Theory, and Practices*, 1st ed. (London: Bloomsbury Publishing Plc, 2017), 1, https://doi.org/10.5040/9781474293822.

[47] Anthony Dunne and Fiona Raby, *Speculative Everything: Design, Fiction, and Social Dreaming* (Cambridge, Mass.: The MIT Press, 2013).

[48] Malpass, *Critical Design in Context*, 2.

[49] Kristina Lindström and Åsa Ståhl, "Un/Making the Plastic Straw: Designerly Inquiries into Disposability,", 397.

[50] Lindström and Ståhl, 397.

[51] Lindström and Ståhl, 397.

[52] Daniela K. Rosner, *Critical Fabulations : Reworking the Methods and Margins of Design* (Cambridge: MIT Press, 2018).

[53] Dunne and Raby, Speculative Everything.

[54] Malpass, *Critical Design in Context*; Dunne and Raby, *Speculative Everything.*

[55] Dunne and Raby, *Speculative Everything*, 2; 34.

[56] Dunne and Raby, 34.

[57] Dunne and Raby, 34.

[58] Malpass, *Critical Design in Context*, 1.

[59] Dunne and Raby, *Speculative Everything*, 44.

has not aimed to formulate a solution or finalize a proposal; rather, it is a variable instrument for trying to understand the different factors that affect each workshop, and how. With each of my workshop experiences as the foundation, I have made ongoing changes and developments to the concept. The iterative design process as a "main vehicle for inquiry"[49] and use of the design process to "offer insights into the ongoing and potential,"[50] rather than as a final solution, are two characteristics of "research through design" that design scholars Kristina Lindström and Åsa Ståhl highlight in their introduction to the field.[51]

Because of my focus on the Kiosk as an investigation and a process and because of my interest in exploring possible ways for hand-weaving to exist in urban centers today, dominated as they are by capitalist market interactions, I have been drawn to thoughts on "critical fabulation,"[52] "speculative design"[53] and "critical design."[54]

CRITICAL AND SPECULATIVE DESIGN

"Critical design" and "speculative design" are terms conceived by designers Anthony Dunne and Fiona Raby.[55] Critical design was coined in the mid-1990s,[56] and the concept and term speculative design emerged about a decade later and was cemented in their book *Speculative Everything – Design, Fiction and Social Dreaming*.

With the concept of critical design, Dunne and Raby sought to challenge preconceptions about the roles of products and of design in contemporary society, and to use design to question the status quo:

> It was more an attitude than anything else, a position rather than a methodology. Its opposite is affirmative design: design that reinforces status quo. […] Critique is not necessarily negative; it can also be a gentle refusal, a turning away from what exists, a longing, wishful thinking, a desire, and even a dream.[57]

In his book about critical (industrial) design, designer Matthew Malpass presents how this paradigm shift is characterized by the idea that "products and industrial design can be used to mobilize debate and inquire into matters of concern through the creative processes involved when designing objects."[58]

The notion of critique as gentle refusal and the sensitivity to the motions of the everyday which characterize critical design resonate in the Kiosk's ambition to generate awareness and disrupt dominant norms, to suggest an alternative to them, and to thus challenge popular imagination.[59] For me however, critical design seems more of a theoretical approach

aimed at residing in the gallery – or now, museum – rather than a practical exploration in the context of daily lives.

The term speculative design emerged out of critical design,[60] and it is even more distant from the notion of traditional industrial design. The front cover of Dunne and Raby's book *Speculative Everything* states how they introduce design as an approach "to imagine possible futures […] Dunne and Raby pose 'what if' questions that are intended to open debate and discussion about the kind of future people want (and do not want)."[61]

Speculative design works with available and applicable technology and science, but the proposals are usually made through visualizations and prototypes and are usually not meant to be used, but, as stated above, to spark imagination and debate – to "be scientifically plausible and exist in a space between the probable and the plausible."[62] Speculative design has been criticized as overly idea- and thought-based, and its actual ability to create alternative desirable futures has thus been called into question.[63]

The Weaving Kiosk project and critical and speculative design share an ambition to prompt conversation and reflection about the potential futures of free time hand-weaving, but the Weaving Kiosk does not focus on the use of new and emerging technology. Instead, it utilizes an ancient technology and a vintage tool in a concept designed to fit into the lives of a group of potential new practitioners. Furthermore, the conversations and reflections sparked by the Weaving Kiosk did not occur in front of a digital rendering or a piece to be looked at in an exhibition. They were ignited by spaces where participants were practically engaging and that they were using, even when these spaces were located in galleries or museums. Consequently, the potential is explored through the participants' use of the Weaving Kiosk and, as I will return to in Chapter 4, that has meant unlocking additional future potentials than I could conceive of myself.

CRITICAL FABULATION

The Weaving Kiosk is much more tangible, physical and concrete than speculative design. At the same time, it is quite different from the status quo,[64] and it undergoes constant negotiation, ideation and development. Writing about their work on the nightclub, the Swedish architecture, design, and art group Mycket discusses spaces created to "…test situations at scale, what if…."[65] This is also true of the Kiosk.

The Kiosk is light and mobile and can thus be put up anywhere there is vacant space. Would that change people's ideas about weaving? I share with Mycket an interest in understanding how rooms can be created that prompt different experiences and interactions.[66] Mycket's work with the history of the nightclub and their focus on queer culture shares with

60 Dunne and Raby, 37.

61 Dunne and Raby, Front cover.

62 Lindström and Ståhl, "Un/Making the Plastic Straw," 398.

63 Amanda Beech, Robin Mackay, and James Wiltgen, eds., *Construction Site for Possible Worlds* (Cambridge: MIT Press, 2020), 1–8.

64 I present this in my analysis of the predominant models of contemporary free-time hand-weaving workshops in Sweden, Finland and Denmark in Chapter 3: Context.

65 Katarina Bonnevier, Thérèse Kristiansson, and Mariana Alves Silva, "When Walls Speak," *Girls Like Us* 13 (2021): 5.

66 Bonnevier, Kristiansson, and Alves Silva, 6.

67 Rosner, *Critical Fabulations: Reworking the Methods and Margins of Design*; Daniela K. Rosner et al., "Making Core Memory: Design Inquiry into Gendered Legacies of Engineering and Craftwork," in Proceedings of the 2018 *CHI Conference on Human Factors in Computing Systems – CHI '18* (the 2018 CHI Conference, Montreal QC, Canada: ACM Press, 2018), 1–13, https://doi.org/10.1145/3173574.3174105.

68 Rosner, *Critical Fabulations: Reworking the Methods and Margins of Design*; Rosner et al., "Making Core Memory."

69 Rosner, *Critical Fabulations: Reworking the Methods and Margins of Design*, 3.

70 Rosner et al., "Making Core Memory," 6.

71 Rosner et al., 5.

72 Rosner et al., 1.

73 Rosner et al., 1.

74 Katarina Bonnevier, Thérèse Kristiansson, and Marianna Alves Silva, "Heaven by MYCKET – MYCKET," Mycket, accessed January 5, 2025, https://mycket.org/Heaven-by-MYCKET.

75 Bonnevier, Kristiansson, and Alves Silva, 5.

76 Bonnevier, Kristiansson, and Alves Silva, 6.

American design researcher Daniela Rosner and her work with "critical fabulation" a focus on retelling design history with altered emphasis and highlighting marginalized and overlooked perspectives.[67]

Rosner builds on the term critical fabulation, originally coined by scholar of African American history and literature Saidiya Hartman.[68] One of Rosner's examples is the weaving work done in core memory planes made for the Apollo 8 spaceship in the 1960s by American women of color.[69] These women performed highly technical textile craftwork that significantly contributed to realizing the moon landing in 1969. Their skills and competences were not shared or acknowledged as part of design history. Rosner argues that by intervening in how history is told, we lay an improved and more robust foundation for the future.[70]

Rosner's approach to critical fabulation is highly physical and material; for example, she invites participants to weave patches for an electronic "Core Memory Quilt."[71] Leveraging this physicality, she invites and involves people with different backgrounds and competences into her speculative work, using, as one example, weaving workshops as a medium.[72] Through this work, she draws focus on how the "worlds of handwork and computing, or weaving and space travel, are not as separate as we might imagine them to be."[73]

Likewise, Mycket's work is characterized by the physical and material manifestations of their research, the aim of which is to provide insights into the past and create viewing lines into potential futures. As part of their research on the nightclub for example, Mycket created an actual nightclub at the National Museum of Architecture in Oslo and invited the audience to participate.[74]

Creating the Weaving Kiosk and having visits has heightened my awareness of how different arrangements of factors such as location, space, tools, materials and time affect who will come to weave, and for what reasons. I have become attuned to and curious about how free-time hand-weaving workshops have been organized historically and how they are organized today. It was in this way that an overlooked and as-yet undescribed history surfaced, one characterized by female initiative, inventiveness and dedication, offering a new perspective on an otherwise established Nordic design history.

Concerning the creation of temporary physical spaces, Mycket considers how an experience in a temporary space, such as an evening in a nightclub – or, I would argue, a weaving session in the Weaving Kiosk – can remain in the body forever.[75] Thus, the temporary space can be "a place where boundaries between the staged and the real are touched upon, where fiction/myth/expectations cannot be separated from reality."[76]

The central difference in attitude that distinguishes critical

fabulation from critical and speculative design is that, while the latter seek to inspire discourse, the former brings its idea into shared use in pursue of the question of what "material conditions [are] necessary to achieve" the proposed imagination.[77] Thus, while *what if?* is the pivotal question for critical and speculative design as much as it is central to critical fabulation, it is the fabulation work of practitioners such as Rosner or of Mycket that bring this question into space and thus allows new habits to be inscribed in the body.

"...THINKING WITH, NOT JUST ABOUT, THINGS"[78]

Others have also reflected on and articulated how the spaces and material circumstances created by researchers can be seen as part of research processes. For example, in *Design Research through Practice – From the lab, field and showroom*,[79] authors Ilpo Koskinen, John Zimmerman, Thomas Binder, Johan Redström, and Stephan Wensveen argued that knowledge is generated through the inherent design practices of constructing, building and using. The book establishes the idea of "Constructive Design Research," which entails that "planning, doing, reason and action are not separate,"[80] and that knowledge is produced through building and using "a prototype… a scenario, a mock-up, or just a detailed concept that could be constructed."[81] Consequently, this work is often characterized by emphasizing experiments that are performed iteratively to try to generate material that can respond to the initial research question. I build in particular on this approach and how it articulates attentiveness to the potential need to update the research question as the experiments and reflections continue.

I have sought out knowledge from both artistic practice-based research and sociology. Sociologists Kat Jungnickel and Julien McHardy, both of whom have backgrounds in design and art,[82] argue for constructing and using knowledge generating processes.[83] Jungnickel and McHardy also point out that there is an increasing interest in and recognition of thinking and analysis as material practice in research across fields, thus not only in design, where materiality and construction are characteristic of the field. Simultaneously, they point out, that materiality often becomes the subject of study, rather than the means to study something.[84] They also bring to the forefront the challenge and frustration of always having in the end to adapt/translate/communicate the research into conventional writing formats, in spite of the invitations for perspectives regarding materiality in research.[85] In their work with "enquiry machines," Jungnickel and McHardy attempt to "make explicit and experiment with the materiality of knowledge production and transmission."[86]

77 Bonnevier, Kristiansson, and Alves Silva, 6.

78 Julien McHardy and Kat Jungnickel, "Machines for Enquiring," 37.

79 Ilpo Koskinen et al., *Design Research Through Practice: From the Lab, Field, and Showroom* (San Francisco: Elsevier Science & Technology, 2011).

80 Koskinen et al., 2.

81 Koskinen et al., 5–6.

82 McHardy and Jungnickel, "Machines for Enquiring," 37.

83 McHardy and Jungnickel, 37–65.

84 McHardy and Jungnickel, 37.

85 McHardy and Jungnickel, 37.

86 McHardy and Jungnickel, 37.

87 McHardy and Jungnickel, 40.

88 Jungnickel and McHardy, 37.

89 McHardy and Jungnickel, 39.

90 Mchardy and Jungnickel, 37.

91 McHardy and Jungnickel, 37.

92 Beech, Mackay, and Wiltgen, *Construction Site for Possible Worlds*, 1.

93 Beech, Mackay, and Wiltgen, 2.

94 Paul Hodkinson, "'Insider Research' in the Study of Youth Cultures."

95 Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 13.

96 Hodkinson, "'Insider Research' in the Study of Youth Cultures," 132.

97 Hodkinson, 131.

Departing from Foucault's notion of knowledge production, Jungnickel and McHardy asked themselves how enquiry as a machine might look and function as they built a series of enquiry machines.[87] Their first enquiry machine, called "EM1," arose from the sociologist Les Beck's observation that interviews had become such an inherent part of sociological research that its procedures had become taken for granted and thus invisible.[88] EM1 was created to render visible the mechanics of interview techniques.[89] The practical, physical and material construction, as well as the actual use of EM1, are analytical processes that bring to the surface the different dynamics and independencies that constitute interview techniques. The creation of EM1 thus enacts the notion of "thinking with, not just about, things."[90]

The combination of Constructive Design Research and Jungnickel and McHardy's exploration of "thinking with things"[91] offers descriptions of how an iterative spatial and practical inquiry can generate knowledge. I have striven to build on such perspectives in my work, which has been marked by the effort to explore immediate interaction between people, material and space as a medium to generate knowledge about the value of craft, as well as about the possibilities to access the hand-weaving space as a place and potential in contemporary society.

Finally, the Weaving Kiosk project embraces the notions presented by the book *Construction Site for Possible Worlds*, in the light of whose proposition the Kiosk can be read as a project that is "not merely imagining, aspiring to, or hoping for possible worlds, but determining the conditions for their constructions"[92] and "…re-examining the tools at hand, re-evaluating inherited attitudes and alerting oneself to new circumscriptions of the possible imposed by the ingress of technology. These are the tasks at hand here, on the level of the highest abstraction and the most immediate local concern."[93]

2.1.3 THE POSITION OF THE "INSIDER RESEARCHER"[94]

Starting a PhD research project as a practitioner with an ongoing project was a confusing endeavor. Like others before me,[95] I became aware that my role had become more multifaceted; suddenly, I was not merely a designer creating weaving spaces where others could weave, nor was I simply a facilitator of their activities. I also became a researcher trying to contextualize, reflect on, consider critically and conceptualize this work that I do. What does that change, imply and oblige me to do? Sociologist Paul Hodkinson's concept of "insider research" has been useful in this respect.[96] In Hodkinson's definition, insider research is research "… conducted by investigators with some degree of initial cultural proximity to the individuals or cultures under the microscope."[97]

As a textile designer with an artistic practice in hand-weaving and creating spaces in which to hand-weave, I am not an outsider observing the field; I am *native* to it, as I am researching inside my artistic practice of hand-weaving and making hand-weaving spaces. Reflecting on his research on goth culture in Great Britain, Hodkinson describes experiencing the same shift I underwent as a "transition from insider to insider researcher."[98]

I recognize my insider status as an advantage for creating confidence and trust in the research and conversational flow.[99] For example, I have observed that co-facilitators and weavers have appreciated my mastery of the terminology connected to the loom and the weaving process, as well as my ability to interpret physical gestures symbolizing a tool or a challenge in the weaving process in moments when a word is missing. My practical reflections concerning my workshops, tools, and materials have created credibility and trust with the weavers I have visited.

Concretely, in the case of my visit to the former Helsinki-based weaving workshop Hilmala in June 2019, the workshop's founder and owner Anu Jokela remarked positively on my interest in understanding Hilmala by weaving in the space myself, rather than observing others weaving, which would be a usual ethnographic participant observation approach;[100] this aligns with the notion of "thinking with things, not just about, things." Jokela wanted to avoid the situation of a researcher sitting and observing her customers while they were weaving. With the inquiry taking place whilst I was weaving on a loom myself, I became the object of study through which an inquiry about Hilmala's looms and concept and Jokela's teaching methods were conducted.

I am also an insider in the design field, which means I have tastes and styles that are apparent in my choice of photographer, in the presentation of the Kiosks, which are a product of my education as well as my personal identity. This may not always be positive. Whilst my taste and style might attract those with a similar eye, they might also inadvertently exclude people with a different idea of what is "contemporary" or "good design."

Visiting Hilmala and weaving on a rigid heddle loom produced by the Polish producer Kromski gave me insights into the specific potential and limitations of this particular loom compared to the Lervad looms I use in the Kiosk. How do the scale, construction, loom, materials, and set-up of the loom affect the practical weaving situation and facilitation? I experienced the difference between working with a plastic reed rather than the metal and wooden reed which are part of the Weaving Kiosk set-up. I noticed the need for Jokela's looms to occupy very little space; because the workshop space was shared with a yoga studio, the looms could not occupy floor space when not in use. I noted that Jokela used yarns of similar

98 Hodkinson, 136.

99 Hodkinson, 139.

100 Moeran, "From Participant Observation to Observant Participation: Anthropology, Fieldwork and Organizational Ethnography"; Hastrup, "Out of Anthropology."

material and strength as I do in the Kiosk to avoid broken threads. Still, Jokela's warp yarns were thicker and more softly spun, providing a softer textile and different potential for use after weaving.

Regarding Jokela's facilitation, being in the space weaving with other weavers allowed me to notice her different pedagogical approaches, for example, how Jokela distributed praise between participants and the psychological effect of the praise on me as a weaver. I noticed how her library of weaving samples and product prototypes affected my imagination and ambition during the weaving process – observations I could then formulate verbally and explore further in conversation with Jokela. Thus, the potential inability to formulate, or even sometimes spot specific knowledge by the insider due to the practice being ingrained in the body,[101] can be released, unfolded and captured by changing the situational circumstances of the field of the insider researcher.

There are several confusing layers regarding bodily knowledge. One layer is the things you know because you have done them hundreds of times. Why do I choose the yarns and looms I do for the Kiosk? I know that I want to create a specific experience for the participant that includes success and motivation, so choosing a technically complex loom and thin unspun yarn is not an option; the loom will create a technical and temporal threshold, and working with it will demand time and effort. The yarn will break unless treated with the utmost care and sensitivity, demanding more skill and time for repair. I know these things because I have experience, but this knowledge may not be articulated verbally or even conscious to me. Weaving in another space or consciously changing the set-up in my own project allows access to a moment where I can articulate what I know.

The inquiry in Hodkinson's research was based on interview responses. As I will describe in more detail in the second part of this chapter regarding specific research methods, I have experimented with interviews, but this research project is more significantly based on casual conversation whilst moving between looms and drinking coffee with the weavers during my visits; I described these afterwards in narratives that I then shared with the weavers to fact-check and eliminate errors or misunderstandings.

When it comes to me having visits in the Weaving Kiosk, the main perspective is also that of the insider, namely the host and facilitator of this project. Like Holroyd presents in the chapter 'Do It Yourself, With Me,'[102] I certainly reflect "on my own practice […] rather than seeking to gain and understanding of another experience through and interview or ethnography,"[103] but, as I will return to in the description of the concrete methods for this project, I also complement/expand/challenge my own experiences with the experiences of my cohosts and other reappearing

101 Amy Twigger Holroyd,"Do It Yourself, with Me: Workshops as a Site of Interaction between Professional and Amateur Makers." in Craft Communities eds. by Nicola Thomas and Susan Luckman, (London: Bloomsbury Academic, 2024), 14-15.

102 Holroyd, "Do It Yourself, with Me."

103 Holroyd, "Do It Yourself, with Me," 15.

figures in this project through recorded elicitation conversations. The memory work thus does not only rely on my own internal recollection because, as Holroyd points out, this is a potential danger of the insider perspective.[104]

[104] Holroyd, "Do It Yourself, with Me," 15.

2.2 METHODS

In this second section of Chapter 2, I present how this study's methods of inquiry, recording and analyzing have been assembled. First and foremost, I draw on my training as a designer in a retrospective acknowledgment of ways of working that I have long employed in my work, albeit without considering them as constituting methods. I have combined, contextualized, and developed these methods further in combination with methods I discovered through this research project. Immersing myself in the PhD process and these ways of working which I had been developing in my practice without a sense of need to justify, for example by leaning on to "certified" social science methods, has been a balance act for me. Taking this difficulty into consideration, I also aim to acknowledge, contextualize, substantiate, and argue for my artistic practice as knowledge-generating.

Beyond the methods drawn from my design practice, I have been inspired by the pioneering work of sociologists Cecilia Lury and Nina Wakeford, who expanded the scope of what can be regarded as research methods through their edited book *Inventive Methods: The Happening of the Social*.[1] The research methods they recognize include, for example, the use of images to elicit memories,[2] or exploration of the value of the anecdote.[3] In the book's introduction, Lury and Wakeford argue that it is "explicitly aimed towards an investigation of the open-endedness of the social world."[4] It is a response to a change in research discourse to consider what research methods are necessary to conduct social science research an increasingly complex reality.

Lury and Wakeford argue that it is not "possible to apply a method as if it was indifferent or external to the problem it seeks to address, but that method must rather be made specific and relevant to the problem."[5] They maintain that "there is a need to (re)consider the relevance of method to the empirical investigation of the here and now."[6]

Like ethnographer Larissa Hjorth and her co-authors of the book *Creative Practice Ethnographies*, whose writings are also inspired by *Inventive Methods*, I find that Wakeford and Lury "provide distinctive ways to frame knowledge as process, and to develop challenges and reinvent familiar practices."[7]

Following Luke and Wakeford's expanded and expanding approach to what may be considered a method, I have not directly applied predefined methods from other researchers or fields, choosing instead to use the PhD project as an opportunity to investigate and formulate how my way of working as a textile designer and of making spaces for people to weave in may generate knowledge. My methods are thus "shaped in and by the field in which they are situated."[8]

[1] Celia Lury and Nina Wakeford, eds., *Inventive Methods: The Happening of the Social* (London: Routledge, 2012), https://doi.org/10.4324/9780203854921.

[2] Bell, "Photo-Image," 147–62.

[3] Mike Michael, "Anecdote," in *Inventive Methods* (Routledge, 2012), 25–35.

[4] Celia Lury and Nina Wakeford, "Introduction: A Perpetual Inventory," in *Inventive Methods*, 2.

[5] Lury and Wakeford, 2–3.

[6] Lury and Wakeford, 3.

[7] Hjorth et al., *Creative Practice Ethnographies*, 3.

[8] Hjorth et al., 3.

I have contextualized these approaches in relation to methods and research practices in other fields and developed them further by consciously adapting and practically testing specific components of these foreign methods. For example, I interpreted the structured and semi-structured interview from social science research into my work (approach) of visiting, and photo-elicitation[9] as an approach to excavating data.

I also embrace the idea, suggested by Lury and Wakeford, of research methods as messy things, and have followed British sociologist John Law's suggestion to employ research methods based on their relevance to a project rather than simply obeying field specificity.[10] Nevertheless, I find it relevant to try and contribute to artistic research as a specific field by challenging the still-prevalent notion that knowledge today is to be generated in a certain way. This expectation often favors the use of language, colliding with arguments that philosopher Donald Schön already made in 1983, namely that as practitioners, "[w]e are bound to an epistemology of practice, which leaves us at a loss to explain, or even to describe, the competencies to which we now give overriding importance."[11] Much has evolved since Schön's observation, for example the work with enquiry machines by McHardy and Jungnickel mentioned in section 2.1,[12] or Jungnickel's fascinating research work on "Victorian engineering, feminist cultures of invention and new mobility technologies,"[13] of which *sewing* and *using* Victorian age bicycle costumes based on original patterns from the time was a crucial part. Jungnickel has also done pioneering work in gathering perspectives on how established ideas about knowledge can be generated and communication challenged in the book *Transmissions*.[14]

Recognizing and strengthening the dimension of practice as knowledge-generating in design, crafts and art is an important ambition for this research. I have thus insisted on establishing approaches for inquiry and communication from within my practice, rather than solely resorting to the application of approaches established in other fields. Finally, like Lury and Wakeford, I consider research methods to be performative: they are tools with which to configure what will come next,[15] an attitude that I find has been inherent to my practice/practicing methodology. In this sense, I relate to John Law and John Urry's argument that research methods do not simply describe realities, but also act them out, and that for this reason we – as researchers who select methods – must consider what worlds we wish to make by mobilizing them.[16]

By examining the weaving workshop from a contemporary and historical perspective, and by constructing and having visits in weaving workshops of my own creation, one of the ambitions of this project has been to lay the path for sustaining free-time hand-weaving practice(s). Based on my experiences from my collaboration with Blindes Arbejde,

9 Bell, "Photo-Image," 147–62.

10 John Law, *After Method: Mess in Social Science Research* (Routledge, 2004), https://doi.org/10.4324/9780203481141.

11 Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (London: Routledge, 2017), 18, https://doi.org/10.4324/9781315237473. org/10.4324/9780203481141.

12 Julien McHardy and Kat Jungnickel, "Machines for Enquiring," 36–63.

13 Katrina Jungnickel, *Bikes and Bloomers: Victorian Women Inventors and Their Extraordinary Cycle Wear* (London: Goldsmiths Press, 2018), 3.

14 Katrina Jungnickel, ed., *Transmissions: Critical Tactics for Making and Communicating Research* (Massachusetts: MIT Press, 2020).

15 Lury and Wakeford, "Introduction," 6.

16 John Law and John Urry, "Enacting the Social," *Economy and Society* 33, no. 3 (2004): 390–410, https://doi.org/10.1080/0308514042000225716.

17 See Chapter 3.

18 Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 12–13; Sarah Emily Brown, "To Be 'Skilled' or Not to Be 'Skilled'? A Case Study Exploring the Interaction of Two Crafts in Anthropological Fieldwork in Madagascar," *Journal of Arts & Communities* 10, no. 1 (March 1, 2020): 53–66, https://doi.org/10.1386/jaac_00005_1.

19 Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 12.

20 In accordance with the Swedish Ethical Review Authority, established Jan. 1, 2019, this project does not manage sensitive personal data and thus does not require ethical approval. ("About the Authority," Etikprövnings-myndigheten, accessed April 2, 2025, https://etikprovningsmyndigheten.se/en/about-the-authority/.)

21 "About the Authority."

22 See Swedish definition of personal and sensitive personal data: "Data with Personal Information in DORIS | Swedish National Data Service," accessed April 2, 2025, https://snd.se/en/doris-researchers/describe-and-share-data-doris/data-personal-information-doris.

from my numerous international workshops, and from the Weaving Kiosk project, I believe that free time hand-weaving continues to have a potential critical relevance in contemporary Nordic society and can play a role for, and in many ways also beyond, the weavers' well-being. This observation has been substantiated by the work of this research.[17] By making hand-weaving spaces and having visits in them, I wish to lay the next steps into the future for the free time hand-weaving practice and its practitioners.

2.2.1 COURTESY

As others have pointed out before me,[18] people/participants open up for personal and intimate insights through textile making processes in a way that other research methods such as interviewing might not allow. This is something I recognize clearly from the Weaving Kiosk. This potential for intimacy demands that the researcher be particularly aware of ethical aspects.[19] Since the Weaving Kiosk project began prior to the PhD research, I did not secure consent for research purposes from participants in earlier instances, which I have done since my visits in existing weaving workshops. I thus only refer to participant interactions in the Weaving Kiosk in general formulations. I have been careful to ensure that these general formulations do not contain any personal data.[20]

Other than myself and my Weaving Kiosk co-hosts, no individuals are recognizable in the images I use in this PhD work. While photographing in the spaces I create has been an informal way of documenting, I have become aware during my PhD studies that using photographs in a research context should be used only when necessary to communicate an observation, and that no images should convey information by which a person depicted could be identified.[21]

Prior to all but two of my visits to weaving spaces, I informed the hosts about my research project and the purpose of the conversation. I informed them of my approach to collecting data in this research project and committed to notifying them before any material was used, in case they wanted to revise or retract any portion of the record. As a general principle, none of the gathered information from my visits can be connected to a specific person, since I usually speak with at least two weavers at a time, and no one is mentioned by name, unless they have given their explicit consent. I have not collected any personal or sensitive personal data as part of this research.[22]

2.2.2 METHODS OF INQUIRY

HAVING VISITS

The following section builds on my article "Having Visits: Considerations on the researcher-as-host in participatory projects,"[23] in which I attempted to complement professor Donna Haraway's concept of "visiting"[24] as a research inquiry method with the idea of 'having visits' as a method for approaching participation. In this section, I begin by elaborating on the idea of 'visiting' as a research method in this PhD project, after which I establish 'having visits' as a method of inquiry.

VISITING IN DESIGN

The general concept of the visit as a part of fieldwork is a familiar strategy in anthropology,[25] and I came to think of having visits as a method of inquiry in participatory craft and design research when reading Donna Haraway's book *Staying with the Trouble*.[26] In the chapter "A Curious Practice,"[27] Haraway builds on philosopher Hannah Arendt's thoughts on "going visiting,"[28] using the fieldwork of philosopher of science Vinciane Despret as a contextualizing framework. In Haraway's interpretation, "visiting" for a researcher means going out into the world, being curious and open to engage with what one meets; not looking for specific answers or solutions but allowing what happens in encounters to influence the research path.[29] Haraway works with the concepts of curiosity, of the encounter as "intra-active,"[30] the posture of being "response-able"[31] and the idea of politeness[32] as the tools for navigating the visit situation. Visiting is a decision sprung from curiosity, and the willingness to be surprised and allow who and what one visits to influence the research question arises from that same curiosity. If we already know the answer, why bother going visiting?

The dynamic between the researcher and whom and what is encountered is what Haraway calls "intra-action", a modulation of the term "inter-action," which she borrows from feminist physicist Karen Barad.[33] What is intended here is an expansion of the observational horizon applied to communication situations. Meaning "among" or "in the midst of", "inter" focuses on the exchanges between communication partners that themselves, however, are conceived as static, and thus not critical in their becoming though the exchange process. In contrast, "intra", meaning "within", regards communication as a process that, in addition to its observable exterior dynamic, un-moors its participants from their (pre) formed standpoints, which will re-form over the course of the exchange

23 Rosa Tolnov Clausen, "Having Visits: Considerations on the Researcher-as-Host in Participatory Projects," *Journal of Arts and Communities* 10, no. 1 (2020): 109–27, https://doi.org/10.1386/jaac_00009_1.

24 Haraway, *Staying with the Trouble*, 217.

25 Moeran, "From Participant Observation to Observant Participation: Anthropology, Fieldwork and Organizational Ethnography" Kirsten Hastrup, "Out of Anthropology: The Anthropologist as an Object of Dramatic Representation," 327–45

26 Haraway, *Staying with the Trouble.*

27 Haraway,126–33

28 Haraway,126–33.

29 Haraway, 127.

30 Haraway, 127.

31 Haraway, 130.

32 Haraway, 127.

33 Karen Barad, "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter," *Signs* 28, no. 3 (2003): 801–31, https://doi.org/10.1086/345321.

34 Haraway, *Staying with the Trouble*, 127.

35 Haraway, 130.

36 Haraway, 127.

37 Lene Hald, "Photographic Design Anthropology: Becoming through Diffractive Image-Making and Entangled Visions in a Copenhagen Immigrant Youth Context" PhD dissertation, (Det Kongelige Danske Kunstakademis Skoler for Arkitektur, Design og Konservering, 2018); Marie Louise Juul Søndergaard, "Staying with the Trouble through Design" (PhD Dissertation, Aahus, Aarhus University, 2018); Kristina Lindström and Åsa Ståhl, "Caring Design Experiments in the Aftermath," Nordes 0, no. 8 (2019), https://archive.nordes.org/index.php/n13/article/view/495.

in consequence. "Visiting is a subject- and object-making dance, and the choreographer is a trickster."[34]

New and surprising potentials, questions, and proposition arise from intra-acting, as the intra-actors are response-able towards each other. Haraway defines response-ability as the capacity:

> […] to venture off the beaten path to meet the unexpected, non-natal kin, and to strike up conversations, to pose and to respond to interesting questions, to propose together something unanticipated, to take up the unasked-for obligations of having met.[35]

Visiting as a researcher implies "risk," as Haraway notes,[36] a risk of miscommunication as well as a risk of affecting the research path. Mistakes and misunderstandings are likely to happen, but according to Haraway, this is also where interesting findings are likely to be made. Haraway's emphasis on the notion of politeness in a visit appears in connection to this risk. The researcher progresses into situations where social norms, traditions and customs are unfamiliar. In this uncertainty of the intra-active situation, politeness can be imagined as a container in which researchers may wrap their own customs and behavior in order to mediate it, as it were, and – at least hopefully – make their good intentions clear, thus reducing the risk of conflict.

As other designers before me have done,[37] I relate the ideas in visiting to my design process. As a designer, I visit people (or institutions and organizations) about whom I wish to learn – this is just as interesting to me as understanding what is important to them. Through these visits, and the sensations, conversations and observations they prompt, questions arise to be explored. I cannot know what to respond to before I have found the question by engaging with the context. I recognize the potential and the risk of mistakes and misunderstandings in this process, which may arise because the guest and the host come from different cultural or educational backgrounds, have different expectations or habits, or speak different native languages. We may have different interpretations or responses to the same situation, but important sparks for further investigations often emerge from precisely these differences.

FROM VISITING TO HAVING VISITS

As a designer who creates weaving spaces for participatory textile making, my process does not only involve the research mode of visiting; an essential part of my practice is also receiving visitors – having visits – in spaces I have set up. In the participatory projects I have created in the past seven years, and particularly in the Weaving Kiosk, my experience has been that

having visits and thus being the host can be an equally stimulating and thought-provoking process as venturing out to go visiting.

Although the approach of having visits in spaces that I author and regulate could appear static or territorial and thus limited in its potential for exposure to the yet-unknown, I would maintain that the weaving spaces I have created have been set up to function, and have functioned dialogically, or *response-ably*, in Haraway's sense. The "subject- and object-making dance" that takes place between the visitor, the space, and me as the host becomes a method for the discovery of new perspectives and horizons. It thus can open new view lines to how weaving spaces can be organized, and what they could mean for people in Nordic cities today.

Creating and maintaining this potential depends on the choices that are made in developing, equipping and programming the space with the perspective of a mock-up and a research tool – a *what if?* scenario – and, as mentioned earlier, it also depends on the host's sustained curiosity. Like visiting, having visits is anchored in curiosity and active engagement with those and that which is encountered; in the ambition and willingness to see and recognize the other; in being open for exchange and change (including to the research question); in regarding as valuable, and thus responding to, mistakes and misunderstandings; and in doing all of this politely.

2.2.3 VISITING EXISTING WEAVING SPACES

At the beginning of this project, I contacted some of the weaving spaces I knew about in Denmark to arrange visits and hear more about the weavers' motivations and experiences of the craft. I have continued this practice of visiting throughout the research project, and it has provided me with insights into the spatial composition of workshops, their members, organizational models, and economic structures.

These visits have helped me understand what the Weaving Kiosk was a response to, its potential, and how it differs from existing weaving spaces. Visiting weaving spaces in this project has helped me gain a better comprehension of contemporary free-time weaving space configurations and their conditions for existence in Denmark, Finland and Sweden. Since 2018, I have visited 25 free-time weaving spaces in these three countries. The spaces have been in cities, rural environments, and small rural towns. For the PhD research, I have focused on visiting spaces in capital cities and larger urban areas, but have also taken every opportunity to see spaces in more rural contexts.

The focus has been on informal learning spaces. Some of the spaces I visited were part of educational institutions like the Finnish adult education system. Others were organized by craft organizations like Finnish

Taito, and still others were self-organized spaces run either commercially or funded by private investments, sometimes with state, municipal or institutional support. Some spaces were characterized by periodic meetings of a close-knit community of weavers, others functioned to facilitate sporadic visits from the local weaving community.

Most of the visits were prepared by me through email correspondence or other communication prior to the visit, in which I articulated the themes of my interest and sent links to my website and research profile, and were followed up on in written communication. Two visits were occasions spontaneously taken,[38] and three others were organized for me by my collaboration partners in the Luleå Biennial project.[39]

During the PhD studies, I experimented with different ways of documenting the conversations I had during these visits, using structured interviews, semi-structured interviews, and more informal unstructured conversations. Midway through the PhD project, I began preparing questions before my visits and sharing them with the space operators. Sometimes, this more structured approach graduated into more semi-structured interviews as I allowed conversations to take their own path.

In my experience, the weavers and/or facilitators usually appreciated the possibility to prepare for the talk, maybe because it provided them a feeling of security and control, verbalizing the meaning of what they do practically, knowing that I would be recording their considerations. When visiting one space in Sweden, I noted that the weavers had brainstormed about my questions on a whiteboard in the space. Perhaps sending questions in advance is also a gesture to accommodate the weavers' internal dynamics that ensures that everyone feels they have had a say and has had the time to consider their input. The informal/unstructured visit has usually been spontaneous; I was in town by chance and saw what was around, or I had contacted the weavers shortly before my visit and did not want them to feel that I would expect them to invest time given such short notice.

In three cases – my visits to Kutomo, Espoon työväenopisto, and Hilmala, all in Finland, which I conducted in the summer of 2019 – I recorded the interviews in audio form. During that period, I sought to approach the inquiry in three steps. The initial contact was by email or phone, and I did not pre-script questions for the visits. We had an informal conversation, during which I took notes. Next, I went to weave in the respective space. The weaving time could be a couple of hours or extend over several days; this depended on the type of program and space, the opening hours and the availability of looms. I paid the fee for the weaving, and took home the textile I had woven, or, in the case of Hilmala, utilized the service provided by the space to have it transformed into a purse by a tailor. Based

38 These spontaneous opportunities were my visits to Taitokeskus in Joutsa and Taito Pohjois-Pohjanmaa in Oulu, and I did not take notes during either of them. Neither of these visits were followed up on in further correspondence. When composing notes on them later, I supported my memory with information available about both organizations on Taito's website. For an overview of the spaces I have visited, see Chapter 3, Section 3.4. ("Taitokeskus Joutsa," Taito Keski-Suomi, accessed March 23, 2025, https://www.taito.fi/keskisuomi/taitokeskukset/joutsa/; "Kutomotoiminta," Taito Pohjois-Pohjanmaa, accessed March 23, 2025, https://www.taito.fi/pohjoispohjanmaa/palvelut/kutomotoiminta/.)

39 These were the visits to NJA/SSAB vävstuga in Luleå; to Seskarö Konst och Hantverksförening in Seskarö (both in Sweden); and to Tornion Käsityötupa in Tornio, Finland. These visits were not recorded at the moment, either. However, referring later to an online newspaper article about the space in Tornio confirmed that my memory was accurate. Furthermore, I have been in contact via email with NJA/SSAB vävstuga following my visit. ("Kun mattopuut paukahtavat, huolet unohtuvat – kutomalla puretaan lapsen kuolema, surut ja välillä puhutaan seksistäkin," Yle Uutiset, November 26, 2018, https://yle.fi/a/3-10055226.)

on the unstructured and active visits, I then prepared a structured interview to delve deeper into specific themes or questions in conversation with the facilitator. These interviews were audio recorded and transcribed, and the transcription was sent to the interviewees for review and comments.

The dialogical approach around the transcribed interview was inspired by an approach presented in a lecture at HDK in 2019 by jewelry maker, ceramicist and art historian Ben Lignel. In it, Lignel mentioned a collaboration with the curator Namita Wiggers on research about jewelry and body art from a gender perspective for which Lignel and Wiggers had conducted a series of interviews.[40]

The interviewees were asked to invest a minimum of one hour for a recorded conversation based on a set of questions. The recorded dialogue was transcribed and shared with the interviewees. Interviewees could note corrections or add additional thoughts as comments. These documents could travel back and forth between the interviewer and the interviewee several times. Such an approach, where respondents were allowed to correct, comment, and add in writing, appeared to enable and facilitate a deeper dialogue and possibly articulate subjects that would otherwise remain unarticulated because the interview had occurred at a certain moment in time. Furthermore, my experience has been that this approach also allows for a refinement of thoughts that were articulated in one's second language; one has time and an opportunity to think about what one actually meant and perhaps look up a more precise word.

As a way to approach an interview, this seems to me ethically sensitive: the interviewer and the interviewees alike are given the opportunity to articulate and refine statements that seem to have been misunderstood. Like Lignel and Wiggers, sociologist Paul Hodkinson, whose notions on the insider researcher I introduced earlier in this chapter, also shares his field notes with respondents so that they can read and comment; in this way, he argues, there is an emphasis on the respondent's voice.[41]

After the three three-step sessions, I realized that overall, the third and final steps did not generate much more new knowledge than what had already been recorded throughout the first and second steps. Furthermore, I sensed that the presence of the audio recording device sometimes made the interviewees feel uneasy. Afterward, when reading the transcriptions, some paid more attention to language rather than content, as we all were non-native English speakers.

Based on this experience, and since the remaining spaces I visited largely did not offer the possibility for me to weave, meaning that and I could not draw on practice to generate new questions, I decided to continue the approach of sending topics/questions before my visit, and writing field notes afterward based on my memory and notes I had

[40] The project is mentioned here: Una Mathiesen Gjerde, "Forsker på smykker og kroppskunst som opponerer mot tradisjonelle kjønnsnormer," Subjekt (blog), June 13, 2018, https://subjekt.no/2018/06/13/forsker-pa-smykker-og-kroppskunst-som-opponerer-mot-tradisjonelle-kjonnsnormer/.

[41] Paul Hodkinson, "'Insider Research' in the Study of Youth Cultures," 143.

[42] Holroyd and Shercliff, *Stitching Together: Good Practice Guidelines*, 19.

[43] Mirka Koro-Ljungberg, Teija Löytönen, and Marek Tesar, *Disrupting Data in Qualitative Inquiry: Entanglements with the Post-Critical and Post-Anthropocentric, Post-Anthropocentric Inquiry*, Vol. 1 (New York: Peter Lang, 2017).

[44] Koro-Ljungberg, Löytönen, and Tesar, *Disrupting Data in Qualitative Inquiry*, 1.

[45] Koro-Ljungberg, Löytönen, and Tesar, 2.

[46] "Data | Search Online Etymology Dictionary," accessed January 10, 2025, https://www.etymonline.com/search?q=data.

taken by hand. These written memory pieces were then sent digitally to the respondents for review and comments. Sometimes, a longer dialogue ensued; other times, it did not.

2.2.4 METHODS FOR RECORDING AND ANALYZING

One of the central motivations for beginning my PhD studies was to increase my sensitivity to recording the dynamics of the experiences in the weaving spaces I create, and to develop my capacity to understand and communicate the various meanings these spaces may have for participants. Holroyd and Shercliff ask project facilitators to consider "embedding activities that generate data within the creative activities [….] so they [the data] do[es] not feel like an afterthought […]."[42] In contrast, I have decided to focus on the material as data that was already naturally embedded in and generated through my practice, and on understanding how this material may be read and what knowledge it may convey.

In their introduction to *Disrupting Data in Qualitative Research*,[43] the book's editors point out that despite the growing attention to what qualitative research methods can be and how, by whom, and where they can be employed, there is a knowledge gap concerning what can be considered qualitative research data regarding the various (im)materialities, meanings and implications of this data.[44] Accordingly, the editors encourage readers "to pay close attention to data and their numerous variations and manifestations."[45]

When I use the term 'data', I thus refer to the original Latin sense of the word:

> *Data*: Plural of datum, from Latin datum '(thing) given,' neuter past participle of *dare* 'to give.'[46]

I thus consider anything made in or by way of one of my weaving spaces as data, as 'things given.'

The main types of data in this project are: (1) the photograph taken by somebody else; (2) the textile; and (3) different modes of writing.

WRITTEN MEMORY WORK

Visual and textual sketchbooks for capturing inspiration, ideas and insights have been an important part of my professional life since my studies at Kolding School of Design. Thus, the approach of creating textual and/or visual notes of my thoughts and surroundings was not new to me when

I started this PhD project. Work with written memories as a method of recording and analyzing in research was applied both in the field of literary studies and design.[47] I was particularly inspired by the work of writer and professor in literary studies Mona Livholts on "memory work"[48] and "situated writing."[49] With memory work, I was intrigued by the idea of approaching my visits in weaving spaces with a field note approach that would capture material and conceptual conditions, moods, atmospheres, and other impressions through text.

My methods of memory work primarily consist of two types of writing. The first concerns the lead-up to the visit, in which I describe e.g. my means of transport, the travel, the workshop's surroundings and the process of finding the space. This enables me to for example, capture the bodily experience of location, accessibility, visibility and interior organization and other relevant aspects in the experience of the weaving space.

The second type of memory writing revolves around the actual visit and the time spent in the weaving space. I describe the sequence of the visit, for example, taking a tour around the looms, looking at textiles and sitting down to drink coffee and chat with the weavers. I recall the points they made. This part of the memory writing provides insight into the organization and economy of a specific space. Furthermore, insights into the weavers' concrete motivations for weaving as well as cultural historical insights are often provided.

Both these sets of data convey information that photo images cannot capture. A photo might show several looms and a group of women in a space. As Bishop observed, photography fails to capture the complexity of social practices;[50] in addition, photography also fails to show how these women finance the space, when they meet, how many of them will be working, where the looms come from, or what coming together means to each of them.

This is why I have not found taking photographs useful on the visits I carried out during this PhD study. In fact, taking photos might even have worked against the project's ambitions by confirming the predominant visual image of the free-time hand-weaving workshop and sidelining other findings. The memory element works to achieve a thicker, and consequently deeper, description of the multiple and varying specifics of contemporary free-time weaving spaces in Sweden, Finland, and Denmark.

Livholts argues that "working with memories potentially brings about an alternative discourse, allowing us to see things differently by grounding language in materialist practices,"[51] and maintains that "memory work potentially gets at things we tend not to remember."[52] As a visitor, I experienced that writing these narratives demands more of my attention than transcribing the sound recording after the meeting. I have to write

47 Annelies Vaneycken, *Designing 'for' and 'with' Ambiguity: Actualising Democratic Processes in Participatory Design Practices with Children*, 2020, 32, https://gupea.ub.gu.se/handle/2077/64189; Mona Livholts, *Situated Writing as Theory and Method: The Untimely Academic Novella*, 1st edition., Routledge Advances in Research Methods (Oxford: Routledge, 2020), https://doi.org/10.4324/9780429296833.

48 Livholts, *Situated Writing as Theory and Method*, 27.

49 Livholts.

50 Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 7.

51 Livholts, *Situated Writing as Theory and Method*, 28.

52 Livholts, 28.

53 Livholts, 29.

54 Lury and Wakeford, *Inventive Methods*, 18.

55 Rosa Tolnov Clausen and Outi Martikainen, eds., *Life Among Looms*, 1. painos. (Helsinki, Kioski kirjat, 2022).

a fluent text based on my notes and/or memory on the same day or, at the latest, the day after. I have found that waiting longer makes me forget details that cannot be recuperated, not even by conversing with the weavers and showing them my notes, as they have no way of knowing what might prompted me to jot things down.

Furthermore, I have noticed that my memory work has become a two-way motion. Not only have I increasingly become better at describing what I might otherwise not have given value, my ability to notice also has improved on subsequent visits, a point that Livholts also mentions.[53] Sociologist Les Beck has further argued that there is a risk that the recorder makes researchers "less observant, less involved," thus "[minimizing] their attentiveness to the social world."[54]

I usually only sent the second part of these memory writings to the weavers I visited; the reasoning is that the first part concerns only my own experience in the lead-up to the visit, and in my experience, people tend to get confused if they receive this.

CHALLENGES

All visits were conducted using one main language, Danish/Swedish, English or Finnish, with the possibility of resorting to one of the other languages for help if necessary. While most of my visits were not affected by language barriers, I encountered limitations in two instances where the Finnish language, which I do not speak fluently, was necessary. In one case, I experienced that the facilitators felt uncomfortable because of my inclusion of these personal anecdotes, perhaps because they had used Google Translate to translate my notes and emails, and the resulting texts were confusing. In this case, I removed all notes related to atmosphere from my texts and included only "hard facts," such as the price for weaving, materials, bindings, products, types and number of looms or the location and interior arrangement of their space in short, concise sentences; I expected this would leave little room for misunderstanding when channeled through Google Translate. There was a language barrier, a cultural difference, and a significant age gap between myself and the respondents, and rather than attempt to negotiate or explain, I chose rather to rectify what they felt to be problematic from their perspective.

During my visits by the elderly weaver and weaving teacher Kaija Mälkki, language was also a challenge. I relied on my collaborator, Outi Martikainen, to translate my questions and convey Mälkki's answers. I responded to this issue in two ways. First, I took more of the administrative and organizational responsibility for the project that Martikainen and I had created based on Mälkki's collection,[55] letting

Martikainen take responsibility for the more personal and empathetic aspect of communications with Mälkki and her family. Second, I based my contribution to the book we published on my interpretation of images made in the weaving spaces Mälkki had facilitated since the beginning of the 1970s in conversation with my experiences from the Weaving Kiosk and other sources; this was instead of being able to reflect on the dialogue, which had been in Finnish.[56]

Livholts also expresses how ethics are a continuous concern when doing situated writing, requiring constant negotiation.[57] She touches upon the challenge of language when writing in English about an elderly generation of Swedish people. Both of the above examples took place in Finland, and both involved elderly people, and they have led me to adapt my way of working to first and foremost show consideration for the respondents' comfort, but also to consider what and how much I can expect from my collaborators and what I can do myself with the material I have at hand.

When weavers request that I leave something off the record and omit it from my notes, I follow their suggestion. This has only happened in very few cases. In this regard, I appreciate that Livholts clearly states she does not record situations that she deems too sensitive.[58] While I have yet to experience this, I would follow suit.

VISUAL MEMORY WORK

THE PHOTOGRAPH (TAKEN BY SOMEONE ELSE)

Since the exchange studies I did during my bachelor studies at Kunsthochschule Berlin Weissensee in Germany (2009), I have commissioned photographers to help me document my work for use in presentations, publicity, and funding applications. I realized early on that I appreciated having somebody else's eyes on my work, preferably those of a professional whose primary tool is the camera. When I started creating spaces and workshops and my role became that of the host, I understood that I was neither willing nor able to step aside from that role and take photos myself, and I have thus continued this practice.[59] While photographs are commonly used as data in research projects, there are different ways of generating them. For example, participants themselves can be in charge of documentation,[60] researchers can document the activity[61] or, as in the case of the Weaving Kiosk, a third person can be involved in the project with the purpose of documentation.[62]

I have worked with various photographers over the years, but chosen to work mainly with Finnish photographer Johannes Romppanen since the seventh Weaving Kiosk edition (Helsinki, 2018). Romppanen's images and aesthetics have become part of the Kiosk and my artistic

56 Rosa Tolnov Clausen, "Sometimes, Helsinki Smells like Coffee," in *Life Among Looms / Loimien Lomasta*, 1st ed. (Helsinki: Kioski kirjat, 2022), 38–41.

57 Livholts, *Situated Writing as Theory and Method*, 45.

58 Livholts, 45.

59 Holroyd and Shercliff makes a similar point regarding the researcher's position when working with participatory textile making, namely that help with documentation can be a relief, easing some of the workload (Shercliff and Holroyd, *Stitching Together: Good Practice Guidelines*, 20).

60 Tuuli Mattelmäki, *Design Probes* (University of Art and Design, 2006).

61 Anja-Lisa Hirscher, "When Skillful Participation Becomes Design : Making Clothes Together" (Aalto University, 2020), 65, https://aaltodoc.aalto.fi/handle/123456789/43476.

62 Holroyd and Shercliff, *Stitching Together: Good Practice Guidelines*, 20.

63 Livholts, *Situated Writing as Theory and Method*, 41.

practice signature. Together, we have built up a history of images that people can see on my website or on social media, which gives participants an impression of the type of images and their purpose.

In addition to creating images that I feel represent my work as a designer aesthetically, working with the same photographer for five years has resulted in a relationship of trust and with it the opportunity for an ongoing and critical self-reflection. I trust Romppanen's eyes on my work, and importantly, I also trust his behavior in the space. I know that he will not push my limits (unless I ask him to), and he would never intentionally photograph anyone without permission or otherwise make people uncomfortable in the Kiosk. As Livholts states, being photographed constitutes a vulnerable moment.[63] In this sense, I have not experienced Romppanen's presence as changing the careful interpersonal dynamics in the space. (If anything, his way of working has been contributing to a careful atmosphere.) Importantly, me being able to relax also helps the participants relax.

Using the same photographer provides continuity, but it is essential to acknowledge that this approach also delivers an aesthetic in alignment with my taste/style. I am aware that I look to a particular aesthetic to try and overcome some of the negative associations with weaving as outmoded, dusty or behind the times.

APPROACH

Romppanen usually works in the Kiosk for a couple of hours on one or two days. He always asks me about the state of things before he arrives. How is the atmosphere? Anything particular to be aware of? I debrief him on the set-up and introduce him to any co-hosts. Usually, I do not give much instruction; he decides which situations to photograph, and how.

We always ask the people in the space for permission to take their pictures. Usually, I address the group as a whole, telling them that Romppanen is there and explaining who he is, what he is doing, and why, and that if anybody is uncomfortable, they should not hesitate to tell us. Romppanen then makes a round, saying hello to people personally and asking about their projects to familiarize himself with them, help them feel at ease and to allow them to decline being photographed without speaking up in the room. If anybody arrives after this point, Johannes or I always make contact and inform them of his presence before any images are taken.

DIFFERENT APPLICATIONS

Early participatory projects before the start of my PhD taught me that having professional photos taken of a participatory project has multiple

meanings and purposes. High-quality images serve as documentation of artistic work, and I have also found that such photographs of the weaving spaces I make also play a part in updating and refreshing the image of what hand-weaving can be and where it can take place. Furthermore, I believe that the photos have also made it possible for the hand-weaving process and space to feature alongside sleek fashion and on platforms like Elle Decor Italia, or in the Gestalten book *Northern Comfort*.[64]

THE PROFESSIONAL PHOTOGRAPH AS A CURRENCY

The professional photograph is also a form of currency. Attaching a portfolio with professional images of realized participatory projects to funding applications has, I believe, been a way for me to sow the seeds for new projects. Nonetheless I am also aware of counterarguments to this perspective. For example, artist and researcher Anthony Shrag has expressed critique of ways of documenting participatory projects, also beyond the image, directing it at e.g. what he finds to be a tendency by art funders to fund participatory projects that make people "happy" rather than supporting projects that have a societally critical and perhaps uncomfortable perspective.[65] In a sense, I do think the image can have a strong role in these contexts, showing "how good" participatory projects can be. One might once again recall Bishop's point regarding the inadequacy of the photograph when used as the sole record of projects or practices centered on human interaction that take place over a longer duration of time.[66]

Livholts quotes writer John Berger and photographer Jean Mohr "the photographer wishes to tell the story of the photograph and that a photo itself is rarely perceived as sufficient."[67] She continues "the power of the maker, the photographer, when creating an image, is central, and so the theoretical understanding of what an image is to the researcher and the practice of photographing in research should always be discussed."[68] This is a relevant formulation in relation to the image from Bishop's perspective. Instead of rejecting the value of the image, it is necessary to discuss its purpose and potential "When using words and images as textual/visual representations in research, the researcher needs to consider how specific information about a photo alters its meaning."[69] This is particularly relevant concerning the method of photo-elicitation, which I will discuss in the next section.

PHOTO-ELICITATION (WITH MYSELF)

The notion of Romppanen's photos as having potential that goes beyond mere documentation, and that they may serve as a type of analytical tool

64 Austin Sailsbury, eds., *Northern Comfort: The Nordic Art of Creative Living*, 1st edition (Gestalten, 2018).

65 Schrag, "The Benefits of Being a Bit of an Asshole."

66 Bishop, *Artificial Hells*, 7.

67 Livholts, *Situated Writing as Theory and Method*, 41.

68 Livholts, 41.

69 Livholts, 40.

70 Bell, "Photo-Image," 147-62.

71 Bell, 155.

in this research project, occurred to me when reflecting on the images taken in the Weaving Kiosk in Kallio in the autumn of 2018. In addition to capturing the placement of looms and interior elements used, I noticed how the photos he took brought to the fore aspects of the Kiosk that *I knew, but did not know that I knew*. I am usually very busy during the Kiosk – introducing, troubleshooting, hosting, sewing. My attention cannot be everywhere at the same time, and photos have been a way to help me access other perspectives after the fact.

The mnemonic response that photographs provoke is used in 'photo-elicitation,' a method used in interviews in the field of sociology and introduced by sociologist Vikki Bell in her article "Photo-Image."[70]

"What is it that happens in the photoelicitation interview? I show my subject a photograph, and she remembers, as I hoped, something that otherwise she may have neglected to tell me; a barrier is removed that facilitates my 'data-collection.'"[71]

Not all the photos taken in the weaving space elicit new, unexpected insights, but some do; an example is an image taken of someone reaching down to pick up a weaving shuttle from the floor (see FIGURE 2.1.). This is a very familiar sight in a weaving space, but the photo-as-reminder brought it into an unfamiliar focus. When I saw the image, I realized how often shuttles fall to the ground in the Weaving Kiosk. If the floor is laid with tiles or wood, it is usually accompanied by a loud noise. The noise is even louder when the space is large and/or rather empty.

The people sitting at the looms are usually embarrassed when they drop a shuttle, maybe because everybody's eyes turn in their direction in alarm; maybe because it seems like they are being careless with the things they are using; maybe because dropping something feels like not being in control. When the first shuttle of the day is dropped in a Kiosk, or if the person who dropped it is a newcomer, I always say something to the effect of "Don't worry, this happens to everybody." Because it indeed does, and I do not want the weaver to worry about it. Then everybody laughs a bit when it happens to the next person. It seems like some common experience is created.

I can see that the person in this photograph has not started weaving yet or has just changed the shuttle because the end of the thread is not connected to the loom. Dropping the shuttle often happens when you start weaving and have not handled a shuttle before, and after fifteen minutes, when you start feeling more comfortable and a bit braver, you speed up and give the shuttle a little too hefty a push. It also happens when people are rushing to finish.

Seeing the photo elicits two responses in me. One is that I remember the sound and how frequently this happens in the Kiosk. I

Figure 2.1. Weaving Kiosk in Kalleria, Helsinki, September 2018. Photo Johannes Romppanen

become aware of how I have developed a response to this situation to relieve the weaver and the rest of the room from embarrassment: I respond with encouragement and humor so the weaver will not feel discouraged. On a psychological level, I feel that I now recognize the feeling of the weaver's embarrassment when the shuttle hits the ground. When using photo-elicitation with myself, I noticed that speaking from a photo helped surface blind spots not visible to me as an insider researcher, and that it distorted the narrative order that I had created through numerous verbal and written presentations about the Weaving Kiosk project.

PHOTO-ELICITATION (WITH CO-FACILITATORS)

For the duration of the Weaving Kiosk project, I have continuously recorded and exchanged reflections from the specific iteration with co-hosts to be considered in regard to the development of the next iterations. I usually made these notes in my project notebook. I have also recorded – in written and audio form – conversations with partners, co-hosts, and collaborators. I started this practice with collaborator and co-facilitator Merja Hannele Ulvinen to record her impressions and reflections after the

eight original Weaving Kiosks. During our conversations in 2018, we used words as prompts; I had not come across the method of photo-elicitation yet. Thus, I had already distilled some themes that I wanted us to consider together, which gave the conversation characteristics of a semi-structured interview.

Together with the photographer Johannes Romppanen, I later got the idea of printing all of the more than thousand images taken in the Weaving Kiosk and another of my projects.[72] The idea was rooted in the feeling that I had already made, or, in a way, set my choice of "important" and "unimportant" images when scrolling through them on the screen. I wanted to see all of them again in order to "unset" my selection. We printed them in a standard 10×15 cm format, as it could be done quickly and cheaply in a photo shop. We hoped that printing the images in the same size would present them as equal.

We then used the images as "triggers" for a conversation about the project. We opened the envelopes, each of which contained forty-five pictures in no particular order, to have our conversation run without chronological guardrails and to access a more intuitive reaction to the themes that popped up in our minds, triggered by each image batch. Both Johannes and I experienced that the physicality of the printed image and the fact that every image was the same size allowed us to stay with images that we might otherwise easily have scrolled past on a screen. Having the images physically present also allowed us to experiment quickly and easily with grouping them, making series that affected the conversation in yet other ways. Through this approach, I experienced that speaking "from" a photo together with somebody who had also been present at the time when it was taken, a type of "critical friend," following my understanding of Holroyd and Shercliff,[73] again challenged the narrative order I had created, and thus allowed me to find other perspectives.

TEXTILE MATERIAL

While creating textile pieces to be exhibited is not a defining attribute of my practice, textile materials such as yarns and samples are integral parts of my work developing participatory projects like the Weaving Kiosk. My archive contains all the woven samples made in preparation for the different Weaving Kiosks and all the product prototypes Ulvinen and I have designed together before each Kiosk. There are also slips of notepaper with snippets of industrially made textiles stapled to them to assess color and material combinations that participants had requested for some specific product; and boxes of yarns, zippers, shrinking tubes and other materials made and/or purchased for, and used in, the Kiosks.

[72] "We are Weaving," which was a series of weaving workshops for youth in the southern Denmark region, planned and conducted together with Armenian-American weaver Levon Kafafian and documented by Romppanen.

[73] Holroyd and Shercliff, *Stitching Together: Good Practice Guidelines*, 22.

One motivation for creating the Weaving Kiosk was to understand whether being able to make contemporary designs by hand would inspire people to start weaving. The hope was for people to create objects that they would take home with them, be proud of and, quite simply, use. Most of the fabric woven in the Kiosks left in the hands of its weaver; for this reason, I do not have many large pieces of Kiosk-made textiles in my possession. I do however have small cut-off pieces salvaged from the participants' production, and there are also a few completed fabric bits and products that participants did not pick up. I have used this material as I use samples from any other design process: that is, to learn what technical, aesthetic and functional arrangements work best in regard to the project's ambitions. In this case, this is the composition of framework that allows for technically low-threshold and (in my eyes) aesthetically appealing products.

APPROACH

In his article "Talking about Pictures: A case for photo elicitation",[74] sociologist Douglas Harper argues that he sees no reason why other visual material than photos could not be used for elicitation processes.[75] While textiles may be considered visual material, they are also tactile. As part of this PhD, I have experimented with elicitation processes using the textile sample as a point of departure for reflection and analysis.

Where Romppanen's photos capture weaving-specific details (types of warp and wefts, colors, products, or sampling processes), these images need to be accompanied by my technical notes and the specific, textile-related materials used in the different Kiosks and their preparation to provide exact knowledge about the design process related to the textile material. In other words, one cannot reconstruct the specific material, thread density, or function of the pictured textile from a photo alone.

Ultimately, I have predominantly used the textile remnants from the Kiosks as reference points for developing the product for the project's subsequent iterations. I have often reviewed them in my conversations with Ulvinen, where we revisited choices we made and reflected on how those choices had worked in practice. I have also often held leftover textiles next to Romppanen's photos to recall certain atmospheres or moments that I had to revisit for different reasons.

TEXTILE MATERIAL PROVIDES A VARIETY OF RELEVANT INSIGHTS

My own samples and the prototypes are testimonies to the iterative design process and the ongoing inquiry into how to work with and accommodate the different conditions of the project in terms of the type of space,

74 Douglas Harper, "Talking about Pictures: A Case for Photo Elicitation," *Visual Studies* 17, no. 1 (2002): 13–26, https://doi.org/10.1080/14725860220137345.

75 Harper, 13.

expected user group, and how much time we expect them to invest in the Kiosk, relative to the time frame of the specific Kiosk. Reflections on these issues are an important part of my analysis of the Weaving Kiosk project in Chapter 4.

The overview of material combinations requested by participants and other remnants of unused material such as shrinking tubes, snap hooks, studs and straps also provides insights into our work with the specific conditions of each iteration. This material also demonstrates how we worked with a special focus on creating products that diverged in function and appearance from common perceptions about hand-weaving. Furthermore, since we needed to keep written and material records of individual participants' requests, this material also indicates the popularity of certain Weaving Kiosk products compared to others.

Along the way, the leftover, cut-off bits I have collected have given me insight into the variety of textiles that people with largely had no previous weaving experience have been able to make in the Weaving Kiosk. I have re-cycled this insight, using this textile material to show Kiosk newcomers what is possible. The samples have thus by no means only been textiles of my own design; the textile production of the Kiosk participants has informed the continuous development of the project.

Conceiving the Kiosk set-up would never have been possible without doing material tests, both on my own and with Ulvinen, and without learning from the experiences from each iteration. I may have intuition about material, yarn thickness and thread density, but without testing in advance, there is a significant risk of overlooking details that could work against the scope of the project. As I will return to in my analysis, some of the Kiosk iterations have been affected by short product development time or overconfidence in my theoretical knowledge about weaving; in these iterations, deprioritizing sampling has affected the Kiosk negatively. In that sense, it is perhaps redundant to point out that the notion of "thinking with things" is an ingrained feature in the textile design process.

2.2.5 SUMMARY METHODOLOGIES AND METHODS

In summary, the above contextualisation shows that while cooperation and participation have been established as approaches to research in the field of textile practice in recent years, they are and have always been general and fundamental characteristics of textile practice. This is especially true for hand-weaving, a craft whose spatial and technical complexity ties it inevitably to social connections, which it in turn mediates. I read the Weaving Kiosk and this research project in connection to this sense of collaboration as a basic trait of textile making, rather than only an

undertaking in which participation is methodically employed as a tactic of inquiry. Consequently, this research project seeks to examine my practice of creating hand-weaving spaces, rather than inquire with a theoretic purpose beyond this practice.

Secondly, the Weaving Kiosk produces and animates "real life" spaces for shared use. The project's practical approach to proposing possible (alternate) futures is distinct from the focus on theoretical or symbolic speculation in critical or speculative design practices. By inhabiting its future propositions and using them as tools for collective knowledge generation in this practical manner, the Weaving Kiosk thinks with, not just about, things.

Thirdly, this attitude of thinking with and not just about things is supported further by the position of the insider researcher. While this position comes with its own set of challenges, the familiarity with, and the materials, terms and common issues in a weaving space – and thus the ability to confidently move in their midst – that the position entails deepens and substantiates the interaction and the explorations that are possible in a weaving space. Switching between host- and guest-roles, and inviting feedback from longer-term project observers can help widen the specifically informed viewpoint that results from conducting research from an insider researcher position.

Fourthly, findings in sociological research, such as the work of Wakeford and Lury[76] or Law and Urry,[77] show that contemporary ideas of research methods permit the integration of approaches that have been cultivated beyond disciplinary imaginaries and traditions. This lays the ground for integrating and further developing approaches that have been central to artistic practice to be used as research methods. Building on Haraway's concept of visiting facilitates articulation of my approach of going visiting, which I initially used instinctively, and helps establish the idea of "having visits" in terms of method, allowing for conceptualization of two dialogical approaches that can open new view lines into possible ways of organising craft spaces, and the possible significances they may have for people.

Finally, the conceptual sub-structure of inventive methods provides the foundation for the greater methodological framework of this thesis. It inspired the integration of written memory work as an approach to documentation that can gather and safeguard nuances of practice in space that would be imperceptible in photographic recordings. The "image taken by someone else" as an approach to capturing moments of "having visits" and, through elicitation work, helped to challenge sedimented narrative orders about these moments. Finally, I reassert the importance of "textile making" as an invaluable dimension for examining the technical and material arrangements on which creative spaces depend.

[76] Lury and Wakeford, *Inventive Methods*.

[77] Law, *After Method*; Law and Urry, "Enacting the Social."

Chapter 3: Context 81
3.1. Perspectives on the Notion of Free Time Crafts 82
3.1.1. Terminology 82
3.1.2. On the Cultural Conception of Free Time Craft in the Industrialized West 84
3.1.3. How Does What We Do in Our Free Time Affect Who We Are and How We Feel? 85
Psychology 86
Happiness 86
Rhythm, Repetition and Accomplishment 87
Identity and Autonomy 88
Social Interaction and a Sense of Belonging 89
Physical 90
3.1.4. How Does What We Do in Our Free Time Affect the Society We Live In? 91
The Weaving Workshop as a Space for Complex Leisure 93
Knowledge, Social Resilience and Public Commitment in the Weaving Workshop 94
3.2. Relevant Urban Conditions 95
3.2.1. Popularity of Craft 95
3.2.2. A Transforming Cityscape of Making 96
Craft in Permanent Spaces 97
The Adult Education Framework 97
Libraries and Culture Houses 97
Commercial Offerings 98
Evaluation 98
Craft in Temporary Spaces 99
Pop-Up 99
The Concept of "Slack Space" 101
Craft Pop-Ups in Museums 101
Temporary Learning Spaces 102
The Physical and the Digital 102
Evaluation 103
3.2.3. A Changing Profession 104
3.3. A Brief History of Small Mobile Nordic Looms 105
3.3.1. Reviewing Instructive Weaving Books 105
3.3.2. Historical Examples of Small Looms and Temporary Weaving Spaces 108
The Revival of Hand-Weaving in Denmark From the 1880s 108
Husflidsvæven (The Handicrafts Loom) From the 1890s 108
Tønder Væveramme (Tønder Loomframe) From the 1930s 110
Accessibility of Tools and Development of Autonomy 114
3.3.3. Weaving Boom in Denmark Between 1930 and the Late 1950s 115
3.3.4. The Impact of Societal Conditions on Loom Development and Weaving in Denmark Between 1896 and the 1950s 117
Smaller Urban Housing 117
Social Reforms 117
Economy 118
3.3.5. In Sweden, Long-Established Weaving Traditions Prevail From 1896 to the 1960s 118
3.3.6. A Quick Note on Finland 123
3.3.7. Questions 124
3.3.8. Weaving Without a Loom 124
3.3.9. Reflection 129
3.3.10. Small Looms Today 130
3.4. Predominant Organizational Models for Free Time Hand-Weaving Workshops in the Second Half of the 20th Century 130
3.4.1. Out of the Home 134
3.4.2. Domestic Hand-Weaving in Finland and Sweden (WWII to the 1970s) 135
3.4.3. Shared Spaces, 1: Closely Knit Community 138
Common Equipment Situation 138
Weavers 138
A Variety of Spatial Situations 138
Social Interaction 139
Peer-To-Peer Learning 139
Products 139
Evaluation 139
Formal Organization 140
3.4.4. Shared Spaces, 2: Pay-Per-Use 142
A Variety of Spatial Situations 142
Looms, Warp Materials, Fee 142
Weavers 143
Guidance and Access 143
Pay-Per-Use at the Closely Knit Communities 143
Evaluation 144
3.4.5. Shared Spaces, 3: Commercial Approach 144
Kutomo 144
Hilmala 145
Kaorin Kangaspuut 146
3.4.6. Summary of the Predominant Organizational Models of Free Time Hand-Weaving Spaces in the Three Countries of This Study 147
3.5. Summary of Chapter 3: Context 148

CHAPTER 3
CONTEXT

THIS CHAPTER presents the context of this study, conceived here as the relationship of hand-weaving to: (a) the concept of "free time," (b) contemporary conditions for the presence of (textile) crafts in Nordic cities, (c) the history of small and mobile looms, and (d) ways in which contemporary free time hand-weaving workshops are organized in Nordic cities.

To begin, I position this research project in the context of free time craft. I introduce the notions of free time, leisure time and hobby as relevant coordinates for this research. I review scholars' and practitioners' perspectives on the effects of free time (textile) craft activities, including in particular the effects of crafts and weaving on physical and mental well-being, sense of self, and sense of social belonging. Following this, I introduce sociologist Lise Kjølsrød's concept of complex leisure, which identifies the deep societal entanglements of ambitiously pursued free time activities, and argue that the weaving spaces I have visited are sites that promote the existence and continuous presence of such complex leisure in Nordic societies.

Simultaneously, I situate free time (textile) craft in the context of contemporary Nordic societies. I position craft in contemporary urbanity with regard to two aspects. Firstly, I observe a change in the Nordic cityscape, characterized by the increased presence of a variety of informal learning and making spaces, and the increasingly temporary nature of these (and other) urban offerings. Secondly, I observe a shift in the textile design profession from a focus on designing for industry to a focus on designing for DIY- and hobby markets.

Thirdly, I position the Weaving Kiosk in the historical context of free time hand-weaving practices by tracing the history of the small mobile loom as an artifact that testifies to the evolution of free time hand-weaving cultures in Nordic and neighboring European countries since the mid-19th century. I argue that this history reveals how hand-weaving has been in continuous development, influenced by and influencing the societies in which it is embedded. The history of the invention and diffusion of small looms gives indications of the ways and circumstances in which hand-weaving has been reinvented, revived, and adapted to remain connected with evolving lifestyles.

Finally, on the basis of my visits to twenty-five free time hand-weaving workshops in Sweden, Finland and Denmark, I present and analyze the currently predominant forms for organizing free time hand-weaving in these countries as the landscape to which the Weaving Kiosk relates.

3.1 PERSPECTIVES ON THE NOTION OF FREE TIME CRAFTS

3.1.1 TERMINOLOGY

In my first language, Danish, *fritid* – literally free time – refers to any time that is not work time. At the beginning of this project, I understood fritid directly in relation to time spent working for wages; that is, free time meant time outside a typical northern European workweek in an adult lifetime. Over time and through conversations with participants in the Weaving Kiosk, I have grown to understand that free time can also mean time between employment positions, a recovery time during sick leave, or retirement.

While I acknowledge that the notion and history of free time is complex, even in the limited geographical area of northern Europe, and not least in relation to craft, it is beyond the scope of this project to present all perspectives. Suffice it to say that the notion of *cottage industry* and the examination of the history in Sweden, Finland and Denmark has accompanied me for a long time. Cottage industry organizations were established in all three countries as the Nordic countries underwent rapid industrialization in the mid- to late 19th century.[1]

Preserving traditional craft knowledge and culture was one motivation for establishing these organizations. Another, particularly in Sweden and Finland, was more political – an attempt to render craft work economically "productive." As such work was being performed "anyway" parallel to farmwork, an initial idea in Finland was to develop it from this basis into a source of income for the rural population during hard times.[2] In Sweden, one of the ideas was that increased prosperity through craft work would prevent people from moving to the cities, or even emigrating.[3]

Waldén points to how cottage industry was located between "craft and industry, professional and amateur" and "characterized by fluid borders: between paid and unpaid work, between the useful and the pleasurable, need and desire, work time and free time."[4] I find Waldén's observations apt regarding the ambiguous position of textile crafts. What is considered necessary work, in contrast to superfluous work? What is home life, vis-à-vis public life? Work time or free time? When do work time and free time begin and stop? Is work done out of material need (poverty), or for pleasure (decoration, relaxation, community)? Who has free time? What is free time for the housewife?

The Swedish novel *Rapport från en skurhink* is the autobiographical diary of the Swedish cleaning lady Maja Ekelöf, who occasionally wove and

[1] Kraatari, "Domestic Dexterity and Cultural Policy"; Anna-Maja Nylén, Hemslöjd: den svenska hemslöjden fram till 1800-talets slut, Carsten Hess, "Husflid," lex.dk, accessed March 14, 2025, https://lex.dk/husflid.

[2] Kraatari, "Domestic Dexterity and Cultural Policy."

[3] Lilli Zickerman, *Lilli Zickermans bästa: hemslöjdstankar från källan* (Umeå, Växjö: Hemslöjden, Grafiska punkten, 1999), 108–15.

[4] Louise Waldén, *Genom symaskinens nålsöga: teknik och social förändring i kvinnokultur och manskultur*, Linköping Studies in Arts and Science 50 (Stockholm, Danmark: Carlsson, 1990), 102.

[5] Maja Ekelöf, Rapport fra en gulvspand, trans. Annabeth Kruuse, Danish translation (Gyldendal, 1971), 16; Nina van den Brink, "Jag har torkat nog många golv": en biografi om Maja Ekelöf (Stockholm: Norstedts, 2022), 142.

[6] Outi Martikainen, Leena Svinhufvud, and Mikko Lindquist, "A Weaver's Geography of Helsinki," in Life Among Looms / Loimien Lomasta (Helsinki: Kioski kirjat, 2022), 64–72.

[7] "Leisure | Search Online Etymology Dictionary," accessed January 21, 2025, https://www.etymonline.com/search?q=leisure.

[8] "Hobby | Search Online Etymology Dictionary," accessed January 21, 2025, https://www.etymonline.com/search?q=hobby.

[9] "Unraveling the Meanings of Textile Hobby Crafts," 11,referenced in Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 13.

sold rag rugs from her private home to supplement her income from her cleaning job.[5] The work diaries of Finnish weaver and weaving teacher Kaija Mälkki are a testimony to the number of warps set up in suburban Helsinki homes to produce rag rugs for sale in the 1970s.[6] Both sources highlight that the abovementioned ambiguities between the domestic sphere which, supposedly means "free time," and work, can be found well into the 20th century.

In contrast to free time, I understand leisure time to imply more privilege and wealth. In Danish however, leisure also translates as fritid.

Derived from the French *leisir*, leisure is:

> […]"free time, time at one's disposal," also (early 14c.) "opportunity to do something, chance, occasion, an opportune time," also "lack of hurry," from Old French leisir, variant of *loisir* "capacity, ability, freedom (to do something); permission; spare time; free will; idleness, inactivity," noun use of infinitive leisir "be permitted," from Latin *licere* 'to be allowed"[…].[7]

In popular use, the term hobby often seems to have a (slightly negative) connotation of something that is "just" done for fun and therefore cannot be judged on its artistic or technical merits. The entry for hobby in the etymological dictionary reads:

> c. 1400, hobi, "small, active horse," short for hobyn (mid-14c.; late 13c. in Anglo-Latin), […] The modern sense of "a favorite pursuit, object, or topic" is from 1816, a shortening of hobbyhorse (q.v.) in this sense, which is attested from 1670s. Earlier it meant "a wooden or wickerwork figure of a horse," as a child's toy or a costume in the morris-dance, the connecting notion being "activity that doesn't go anywhere."[8]

Finnish craft science researcher Anna Kouhia uses the following definition of the term hobby:

> A hobby is regarded as an activity or interest pursued in spare time, in other words, in one's own time and at one's own convenience; it is the opposite of duty and takes place "when…not working" and "not as a main occupation."[9]

In this thesis, I use the term free time to denote any time away from work, whether that be before, after or in the midst of daily working schedules, or as part of retirement. This research does not delve into individual hand-weaving as a means of survival, such as subsistence production or production for surplus sales, nor is it concerned with artistic practices based in hand-weaving.

3.1.2 ON THE CULTURAL CONCEPTION OF FREE TIME CRAFT IN THE INDUSTRIALIZED WEST

The negative, or perhaps rather diminished, view of craft activities performed as hobbies in free time or leisure time is something that craft historian Stephen Knott has also observed.[10] In his 2015 book *Amateur Craft: History and Theory*,[11] Knott examines the historical and technical development of free time crafts like painting and carpentry – a perspective that appears otherwise absent from historical research and craft research.

Knott's research is primarily based on "manuals, guidebooks, how-to pamphlets, critical reception of amateur craft and advertisements for supplies targeted at amateurs."[12] Knott uses printed material connected to the field of amateur craft to gain insight into the infrastructural development of the field and its societal implications.

As a background for his research, Knott points to the fact that the negative connotation of craft activities performed in free time is something that developed with the advent of industrialization. Prior to that, Knott argues, the products of activities performed out of "love"[13] rather than necessity were symbols of status and wealth. The Industrial Revolution[14] brought access to cheaper, more technically accessible, mass-produced tools and artistic supplies, as well as instructive literature, and crafts that had previously been out of reach for monetary or technical reasons were thus within reach for a broader lower-class audience, disrupting the notion of amateur crafts as a status symbol.[15]

Furthermore, this development meant that formally uneducated craftspeople could use their free time practices for economic gain.[16] In the 19th century, this was unsettling for professional craftspeople, who were already struggling economically due to the competition with industrially made products.[17] Professional craftspeople thus called for a distinction between objects created by formally educated experts and objects created by formally uneducated amateurs.[18] Knott further points out how amateur practices were increasingly feminized and thus associated with the domestic sphere in a degrading sense, with an implied insignificance.[19] Knott observes:

> […] expertise, skill and excellence were tied to monetary remuneration within a 'profession', with the amateur reduced to a dabbler or feminized through an association with domestic handicraft that has proved pervasive. This division continues to live with us today.[20]

10 Knott, Amateur Craft: *History and Theory*, xi.

11 Knott.

12 Knott, xvi.

13 Amateur is from Latin 'amare' – to love – and entered English via French. Knott, xiii.

14 Knott notes that the Industrial Revolution in Britain was between 1750 and 1850; the period was later in the rest of Europe and America. Knott, xiii.

15 Knott, xiii.

16 Knott, xiii.

17 Knott, xiv.

18 Knott, xiv.

19 Knott, xiv.

20 Knott, xiv.

3.1.3 HOW DOES WHAT WE DO IN OUR FREE TIME AFFECT WHO WE ARE AND HOW WE FEEL?

Knott observed that amateur craft practices existed long before the Industrial Revolution. Writing about the history of Swedish sports, historian Jens Ljunggren argues that there seems to be evidence that humans needed free time and relaxation to cope with life long before the industrial era.[21] Sociologist Lise Kjølsrød points back to the Roman statesman Cicero and his notion of leisure as a matter of quality of life:

> Originally leisure did not connote indolence or quiescence; what Cicero had in mind was the valuable access to some measure of surplus time and energy as a requirement for being able to live worthy lives.[22]

When starting these studies, one of my hopes was to capture and contextualize the different kinds of meaning I observed the Weaving Kiosk having for its participants. I had witnessed that participants interpreted the weaving space in accordance with their needs to "cope with life," and I even included this aspect in the PhD project proposal; early in the studies, I collected existing perspectives on the effects on practitioners' mental and physical well-being through craft. This particular aspect became less central as the studies progressed, as I became more interested in the physical and material aspects of the Weaving Kiosk that make it possible to have these experiences at all.

This is a particularly important perspective regarding hand-weaving, which poses spatial challenges that are less apparent in more portable textile crafts such as embroidery and knitting. The iterative and mobile nature of the Weaving Kiosk makes it a particularly well-suited project for this investigation.

In 2020, Danish weaver, textile teacher, and PhD in psychology Anne Kirketerp published the book *Craft-psykologi*.[23] In it, she presents an up-to-date summary of research on the effects of craft work on the well-being and health of its practitioners, based on a review of more than 350 scientific articles on or related to craftwork's positive, healthful effects.[24] This review is paired with empirical research conducted via questionnaires and interviews with 200 craft practitioners.[25] Kirketerp's review comprises most of the studies I had already identified, and many more.

The above two findings – the lack of research on leisure craft's spatial and organizational history, and Kirketerp's comprehensive review of the healthful effects of crafts – led me to turn the focus of this study on the field of hand-weaving and the attempt to shed light on its contemporary and possible future complexion. In other words: if textile craft is such a healthy

21 Jens Ljunggren, *Den svenska idrottens historia*, Första upplagan (Stockholm): Natur & Kultur, 2020), 16.

22 Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*, 22.

23 Anne Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 13.The book was translated into English and published in 2024 by the French embroidery company DMC under the name "Craft Psychology: How Crafting Promotes Health." "Craft Psychology: How Crafting Promotes Health, by Dr. Anne Kirketerp," DMC, accessed January 21, 2025, http://www.dmc.com/US/en/products/mindful-living-craft-psychology-book.

24 Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 13.

25 Kirketerp, 14.

activity, what organizational arrangements support and nourish this activity today to allow it to take place in contemporary socio-economic conditions?

The following section offers a brief overview of the knowledge of textile craft's healthful benefits based on Kirketerp's review and my own findings from the first part of my research project. Interestingly, most of the specific craft-related research revolves around knitting, and the remainder focuses on crafts in general; none of the research concerns weaving specifically. Thus, although it is not the main scope of this thesis, I aim to contribute some substantiation of this knowledge that is specific to hand-weaving. I have reviewed numerous Nordic instructive weaving books on the development of looms. Written by weavers and weaving teachers, these books regularly include a note about the lateral effects of hand-weaving beyond the product. Recognition of the healthful benefits of weaving pre-dates the current digital age: instructive weaving literature from as far back as 1896 mentions specific psychological and cognitive benefits of hand-weaving.[26]

PSYCHOLOGY

Reporting effects that craft practitioners recounted in her research, Kirketerp lists sensations of "flow,"[27] peace, presence, positivity, ability, and capability.[28] As Kirketerp states, craft practices have the potential to alleviate or help people overcome "stress, anxiety, depression, or a sense of meaninglessness."[29] Kirketerp coined the term "craft psychology,"[30] which she defines as:

> The psychology behind humans' passion-driven engagement in the creation of something material, in which the process (the activity) as well as the product are the rewards.[31]
>
> Craft psychology individuates and offers theoretical substantiation of the psychological effects of performing craft, opening up possibilities for consciously promoting well-being and preventing psychological failure, to thrive through craft.[32]

HAPPINESS

Kirketerp returns frequently to craft's capacity for catalyzing positive emotions,[33] such as bringing a happiness to everyday life that manifests in optimism, hope, humility and inspiration,[34] and that emerges from the pride of accomplishment, the sensation of making a mark in the world, the experience of giving gifts and making other people happy,[35] and the satisfaction gained from improving one's skills.[36] A number of Danish weaving instruction books articulate the experience of happiness as being connected to the weaving experience.[37]

26 Nina von Engeström, *Praktisk Väfbok Tillegnad den Idoga Svenska Qvinnan* (Stockholm: Hæggström, 1896).

27 Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk,* 25; Kirketerp builds on the work of Hungarian psychology professor Mihály Csikszentmihályi.

28 Kirketerp, 13-15.

29 Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 12.

30 Kirketerp, 13–15.

31 Kirketerp, 9. Author's translation. The original reads: "Psykologien bag menneskers passionsbårne engagement i skabelsen af noget materielt, hvor både processen (aktiviteten) og produktet er belønninger."

32 Kirketerp, 9. Author's translation. The original reads: "Craft-psykologi identificerer og teoriunderbygger de psykologiske effekter ved at udføre craft og åbner muligheder for bevidst at fremme trivsel samt modvirke psykisk mistrivsel gennem craft"

33 Kirketerp, 31–37, 95–101.

34 Kirketerp, 33.

35 Kirketerp, 33–36.

36 Kirketerp, 36–38.

37 Gudrun Dines Jespersen and Manny Mule Jørnung, *Firskaftsvævning* (København: Gjellerup, 1952), ix; Meta Rosenberg, *Vævebog for Væveramme* (København: Nyt Nordisk Forlag – Arnold Busk., 1935), 5; Kirsten Østergaard, *Spind og Væv fra A-Z* (København: CUM´s Forlag, 1979), 3; Viddi Lund, *Lær Vævning* (København: Berlingske Forlag, n.d.), 7.

38 Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 29–31.

39 Engeström, *Praktisk Väfbok Tillegnad den Idoga Svenska Qvinnan*, Förord. Author´s translation of title: Practical Weaving Book for the Diligent Swedish Woman.

40 Engeström, Förord. Author's translation. The original reads: *Att väfnadsarbetet är nyttight för själ och kropp vitsordas af alla, som försökt det. […] För de bedröfvade och lidende blir väfstolen snart en god vän, som hjelper igenom svåra tider, då menskligt deltagende kan göra så litet för att hjelpa den lidande. Väfningen kan taga hele vårt interesse, sjelva ljudet af de regelbundna väfslaggen stillar den indra oron och bidrager i sanning att så småningom återgifva frid och glädje.*

41 Engeström, Förord.

42 In 1966, the 18th print run of the book was published, making the total number of copies printed between 1937-1966 250 000. Anna Skeri-Mattsson and Ingrid Osvald-Jacobsson, *I Vävstolen: Handbok i Vävning* (5 [1966]. Stockholm: LT, 1937), colophon.

43 Skeri-Mattsson and Osvald-Jacobsson, 12.

44 Selma Lagerlöf, *Gösta Berlings saga* (Stockholm: Hellberg, 1891).

45 Skeri-Mattsson and Osvald-Jacobsson, *I Vävstolen*, 1937, colophon. English translation retrieved from Selma Lagerlöf, *The Story of Gösta Berling*, trans. Pauline Bancroft Flach (Boston: Little Brown and Company, 1898), 171.

46 Waldén, Handen och anden: *De textila studiecirklarnas hemligheter*, 28.

47 Rosenberg, *Vævebog for Væveramme*, 5.

RHYTHM, REPETITION AND ACCOMPLISHMENT

Corresponding with Kirketerp's findings, but preceding them by up to more than a century,[38] Swedish weaver and weaving teacher Nina von Engeström stated in her 1896 instructive weaving book *Praktisk väfbok tillegnad den idoga svenska qvinnan* that the experience of repetition and rhythm of weaving has the psychological effect of "easing inner unease."[39] The sentiment has frequently been repeated by weavers I have visited.

> Weaving work is healthy for [both] the mind and soul, as everyone who has tried it knows […] For the sad and suffering the loom will soon be a good friend that helps through difficult times, as human compassion can only do so much to help those who are suffering. Weaving can consume all of our interest; the mere sound of the repetitive beating calms inner unease, and little by little it brings ease of mind and happiness.[40]

Engeström quotes Professor Kjellberg, a chief physician at the mental hospital in Uppsala, who stated: "If people did more weaving, the hospitals would not be so full."[41]

In 1937, Swedish weavers and weaving teachers Anni Skeri-Mattson and Ingrid Osvald highlighted rhythm in their popular book *I Vävstolen*,[42] as well as the experience of relaxation, rest and peace of mind that accompanies the weaving process.[43] The 18th print run of Skeri-Mattson and Osvald's book includes a quote from renowned Swedish author Selma Lagerlöf's 1891 debut novel *Gösta Berling's saga* (The Story of Gösta Berling):[44]

> "If she only could learn to weave!" For weaving was a consolation for everything; it swallowed up all other interests, and had been the saving of many a woman.[45]

This quote, like Engeström's, clearly refers to the comforting effect of the weaving process on the psyche in hard times.

In her studies about Swedish textile study circles from 1994, the Swedish textile historian Louise Waldén, who was introduced in the previous chapter, emphasizes how textile handicrafts are an opportunity to be alone with one's thoughts.[46] In Danish weaver and weaving teacher Meta Rosenberg's weaving book from 1935, a weaver describes a sense of being rested and refreshed from weaving by hand.[47] Similarly, Danish weaver Viddi Lund notes that "the mind is in peace by the loom."[48] In her book *Weaving Without a Loom*, published in Denmark as *Væv uden væv* in 1974, American weaver Sanita R. Rainey writes that weaving induces a state of peace, concentration and immersion.[49]

Von Engeström and other Swedish and Danish weavers' and weaving teachers' mention the sense of accomplishment and satisfaction as a beneficial dimension of hand-weaving; this, too aligns with Kirketerp's findings.[50]

IDENTITY AND AUTONOMY

Kirketerp points to an increased sense of autonomy as an effect of doing crafts, that is, the sense of being able to choose and make decisions in one's own life.[51] Writing in 1937, a period of rapid industrialization, Bauhaus weaver Anni Albers described in her essay "Work with Material"[52] how directly working with materials can give people improved self-esteem, since we are not limited by external, man-made rules or authorities when doing such work. The wider the possibilities to impact and manipulate a material are, the better, she argues; each step presents further opportunities to exact and perceive one's creative capacity. Albers highlights weaving as a craft that is especially well equipped in this regard, as it offers great freedom for influencing material through parameters such as structure or color. Similarly, Rainey points to the sense of satisfaction drawn from the investigation at the loom and how one grows as a human though the process of experimentation, perseverance, and discovery.[53]

Autonomy as a positive effect of hand-weaving is a notion I have detected in weaver Elsa Wallmark's book *Väv själv din väv* from 1937,[54] albeit with a different idea of what creates the feeling of autonomy than that of Albers. Where Albers emphasizes the expressive liberty in work with colors and materials as the source of confidence, the instructive weaving books see confidence as growing much more from the increase in technical knowledge, as one becomes capable of managing all of the phases of the weaving process.

In the introduction to her book *Rammevæv Skaftevæv*,[55] weaving teacher Pauli Andersen emphasizes that the opportunities for creativity and personal expression are an essential benefit of weaving by hand; several other Danish and Swedish weaving books highlight this as well.[56] In her study of Swedish textile circles, Waldén also emphasizes handicrafts as a source of new creative energy, and a way of practicing to think about one's own needs rather than those of others, and of making one's own decisions.[57]

Kirketerp does not explicitly mention the notion of identity, but her reference list shows her awareness of the researcher, weaver and craft teacher Marie Koch, whose PhD research revolved around how hand-knitting supports the development of learning capacities and individual identity.[58] Anna Kouhia, the researcher and craft teacher mentioned earlier, addresses how free time textile craft making encourages a feeling of self-discovery, among other things.[59] Finally, textile historian Kate Lampitt

48 Lund, *Lær Vævning, 7*.

49 Sarita R. Rainey, *Væv uden Væv* (København: Høst og Søn, 1974), 4.

50 *Væv med Sønderborg Garn* (unknown: Sønderborg Garn og Julius Koch, n.d.), 1; Østergaard, *Spind og Væv fra A-Z*, 3; J. O. Andersson, *Väfkonstens Grunder* (Stockholm: F. & G. Beijers Förlag, 1880); Anna Skeri-Mattsson and Ingrid Osvald-Jacobsson, *I vävstolen: Handbok i vävning*, (Stockholm: LT, 1937), 9. Engeström, *Praktisk Väfbok Tillegnad den Idoga Svenska Qvinnan*, 3.

51 Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 43.

52 Anni Albers, Anni Albers: *Selected Writings on Design* (Hanover: University Press of New England, 2000), 6–9.

53 Rainey, *Væv Uden Væv*, 3–4.

54 Elsa Wallmark, *Väv Själv Din Väv Kort Handledning i Konsten att Väva* (Stockholm: C.E. Fritzes Bokförlags Aktiebolag, 1937), 5. Author's translation: *Weave Your Own Weave*

55 Paulli Andersen, *Vævebog: Rammevæv – Skaftevæv* (Borgen, 1971), 7. Author's translation: Loomframe - Shaftloom

56 Manny Mule Jørnung and Gudrun Dines Jespersen, *Væv Selv: Lærebog i Toskaftsvævning* (København: Gjellerup, 1937), 5–6; Hennie Ingerslev, *Vi Væver på Pap* (København: Clausen Bøger, 1979), 6; *Væv med Sønderborg Garn*, 1; Østergaard, *Spind og Væv* Fra A-Z; Rainey, Væv uden Væv, 3; Lis Schlüter, *Væv med Cum* (Cum Forlag, 1968), 3; Jespersen and Jørnung, *Firskaftsvævning*, ix; Ingeborg Mule Henningsen, *Væverens ABC* (Høst & Søn, 1983), 7; Mattis Hörlen et al., eds., *Prynadsvävar: Kuddar - Löpare - Dukar*, vol. Kartong 4, Mönsterblad (Lantbruksförbundets Tidskrift AB (LT:s förlag), 1948), 5.

57 Waldén, *Handen och anden: De textila studiecirklarnas hemligheter*, 28.

58 Koch, "'Jeg strikker, derfor er jeg!': læring og identitet i uformelle læringsrum"

59 Kouhia 2016.

60 Kate Lampit Adey, "Knitting Identities: Creativity and Community amongst Women Hand Knitters in Edinburgh" (PhD Dissertation, Edinburgh, The University of Edinburgh, 2016), https://www.era.lib.ed.ac.uk/handle/1842/20467.

61 Kirketerp, *Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*, 43. Author's translation.

62 Waldén, *Handen och Anden: De textila studiecirklarnas hemligheter*, 7.

63 Wava Stürmer, *Slå tillsamman*.

64 Waldén, *Genom symaskinens nålsöga: teknik och social förändring i kvinnokultur och manskultur.*

65 Waldén, 215.

66 Waldén, 99.

67 Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 6.

68 Hirscher, "When Skillful Participation Becomes Design: Making Clothes Together," 23.

Adey has studied identity formation and communication though leisure knitting performed by women in Great Britain.[60]

SOCIAL INTERACTION AND A SENSE OF BELONGING

As established in the previous chapter, the notion of community and social interaction has been a core component of many textile-making practices throughout history. Kirketerp writes that with the advent of the internet, it seemed the end of craft communities was in sight. In her words, "why go to the trouble of going out and spending time learning something that could easily and effortlessly be tested at home with a You Tube-tutorial?"[61] But as Kirketerp asserts – and as the "Stitching Together" research community mentioned earlier also evidences – it turned out that this was not the case.

Waldén observes how Swedish textile circles are social spaces that can nourish interaction between people with different demographic backgrounds. She describes textile-making spaces as "in-between private and public," "free zones away from the demands of everyday life," and "playgrounds."[62]

Stürmer's novel *Slå tilsamman* also describes the deep link of collaboration inherent to hand-weaving,[63] which gives hand-weaving a unique potential for creating encounters between people of different generations and social, cultural, or economic backgrounds. Purchasing and maintaining a loom is physically and monetarily demanding, and one must go where the looms are. If one wishes to produce larger pieces of textile, the loom cannot be brought along to a favorite café, library, or yarn shop for the kinds of get-togethers that are possible for the crafts of knitting, crocheting, and embroidery.

In this sense, economic burdens may also have unintended positive consequences. Waldén's research into the societal impact of the invention, production and distribution of domestic sewing machines suggests that limited monetary and material resources in the post-war period and the limited access to modern sewing machines[64] led to the establishment of shared sewing spaces built on sharing economy models in Sweden in the 1950s. Although these were initially created out of necessity and not volition, the positive social impact of this imposed sharing was recognized at the time.[65]

Waldén points out that common sewing groups have filled a social need for Swedish women, even going so far as to claim that the craft, by being considered useful and thus thoroughly grounded in the "female sphere" has more recently grown to "[serve] as an alibi, for the private time women use together, but it is the conversations and interaction that are the most important."[66] Holroyd and Shercliff[67] and Hirscher[68] also highlight that social relations are part of textile-making and sewing spaces.

The instructive hand-weaving books from 1880 until the present day that I have reviewed do not mention the significance of social interactions and relations in relation to hand-weaving. However, as argued in the previous section, I believe that these are historically inherent to the weaving practice. All of the weavers I have visited as part of this study have also highlighted these aspects as a great motivation, as did the anthropologist Lotta Granbom on the basis of visits to fifty free time weaving workshops in Sweden's Småland region.[69] Many weavers I have spoken to have even – in alignment with Waldén, Holroyd, Shercliff and Hirscher – indicated that the social interaction in the weaving space is at least as important as the weaving, if not more.

PHYSICAL

Writing about the physical benefits of craft, Kirketerp highlights how improving one's technical skills has an effect on the brain's capacity to "solve problems, do strategic planning and be creative."[70] Furthermore, she argues that craft practices strengthen muscular flexibility by way of increased production of the hormone anandiamid, which she describes as "the body's own version of THC, also known as the active substance in cannabis"[71] that reduces pain and increases good mood.[72]

Kirketerp presents how psychological balance also affects physical well-being, as emotional reactions are linked to physiological reactions in the body.[73] Furthermore, according to Kirketerp, crafts in which the practitioner uses both hands at the same time – weaving in particular, but other crafts as well – have been shown "to have a positive effect on how the brain codes pain;"[74] Kirketerp argues that there is also a positive effect on physical health, for example through its potential to increase the body's muscular mobility and, thus, reduce pain.[75]

Winding warps, dressing the loom, tying up, and threading the warp require the weaver's calculation, strength, flexibility, and fine motor skills. The weaving process also requires constant hand-foot coordination, memory, attention, and strength. Although the physical lateral effects of free time hand-weaving are another aspect absent from the instructive hand-weaving books I have reviewed, I have met several weavers in the weaving spaces I have visited who worked as occupational therapists and used weaving as a component in their therapy. In my historical review of small mobile looms, I came across a Danish loom producer, Lervad, that produced looms recommended for use in occupational therapy (FIGURE 3.1).

69 Between February 24 and November 30, 2024, the Swedish exhibition space Virserum Konsthall showed the exhibition Vävland, which was based on Lotta Granbom's visits to fifty free time weaving workshops in the region and conversations with more than 500 weavers. Vävland, Virserum Konsthall. (https://www.virserumskonsthall.com/utstallningar_/tidigare-utstallningar/ (accessed January 21, 2025); "VÄV," Virserum Konsthall, accessed February 27, 2025, https://www.virserumskonsthall.com/vav/).

70 Kirketerp, Craft Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk, 37. Author's translation.

71 Kirketerp, 66. Author's translation.

72 Kirketerp, 66, 69.

73 Kirketerp, 124–25.

74 Kirketerp, 68–69. Author's translation.

75 Kirketerp, 69.

76 Author's translation: Activity Center

77 Kjølsrød, *Leisure as Source of Knowledge*, Social Resilience & Public Commitment, viii.

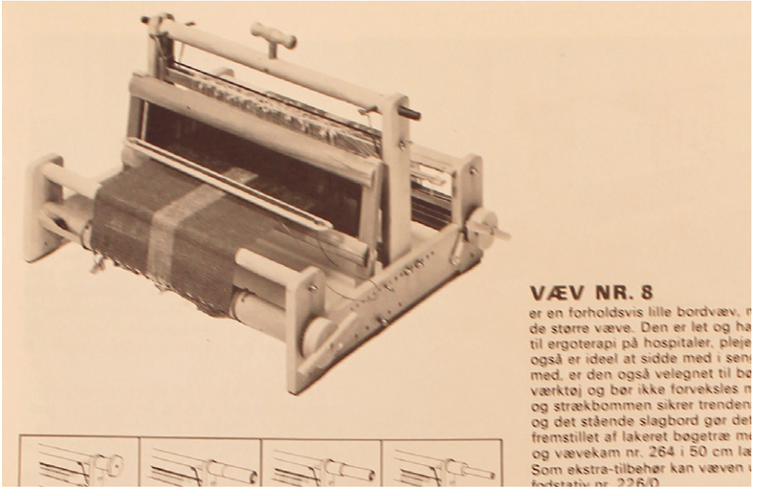


Figure 3.1 Lervad table loom recommended for use in occupational therapy. From catalog *Væve og tilbehør for håndvævning*, 1981, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

I visited a weaving workshop in a center for the elderly in Finland where one weaver told me that the workshop used to be twice the size it is today, but that half of the space was now occupied by a modern fitness center. The decreased weaving space aside, it is thought-provoking to see the hand-weaving space and the fitness center side-by-side as offerings for pensioners in contemporary Helsinki.

The *Aktivitets Center*[76] in the Danish town of Skjern, which I got to know because my mother has been weaving there, also offers weaving as a means for older cohorts to keep physically and mentally in shape. Here, pensioners between the ages of 65 and 90 weave weekly on the small Swedish looms Julia from the manufacturer Glimåkra. The shafts are controlled by levers rather than treadles, which can be easier for weavers to control.

3.1.4 HOW DOES WHAT WE DO IN OUR FREE TIME AFFECT THE SOCIETY WE LIVE IN?

Like Knott, Lise Kjølsrød also maintains that activities performed in free time in our contemporary era are disregarded and deemed unimportant compared to paid work.[77] Despite this, Knott argues that free time (craft) activities effect surrounding society via their practitioners, who participate in society and in the creation and/or maintenance of the structures that serve it.

> Far from being a passive occupation of free-time, suburban chicken keeping, like other amateur craft practices, has an elastic relationship with

> other spaces of everyday life. It performs the function of providing a space of suspension from everyday normative capitalist alienation where an individual can direct labour-power towards self-directed goals, whatever they may be. Resourcefulness, the ability to experiment, management and delegation, the separation of tasks in a miniaturized form of the division of labour, are all rehearsed in amateur space, providing the amateur the chance to better negotiate the structures of capitalist society.[78]

This is reminiscent of Albers's assertion, presented earlier in this section, that practitioners can gain self-esteem through direct work with materials, as we are not limited by external, man-made rules or authorities when doing such work.[79]

Furthermore, Knott's point relates to Kjølsrød's work concerned with raising attention to the societal impact of activities performed as leisure. Kjølsrød introduced the term complex leisure in an article from 2009.[80] Complex leisure encompasses four notions of leisure time activities: "edgework," "consumption within a fantasy enclave," "serious leisure," and "specialized play."[81]

> Leisure comes in distinct forms, with variable complexity. This article addresses a type in which one must 'work'. The four conceptions I examine cover similar activities to the extent that: (1) participants make an effort to fill their freedom with systematic experiences that are ends-in-themselves; (2) they are willing to invest considerable effort and assets as well as emotional and intellectual engagement; (3) they do not mix work and leisure aspects of life but order them into different 'worlds'; and, finally, (4) reaching a degree of accomplishment in any of these activities requires particular skills and knowledge.[82]

Coined by sociologist Stephen Lyng, edgework is a term that implies voluntary activities with a great risk, for example extreme sports.[83] Consumption within a fantasy enclave relates to activities that involve aspects of consumer society through costumes, equipment, and trade.[84] To illustrate this notion, Kjølsrød refers to the work of researchers Russell W. Belk and Janeen Arnold Costa and presents American historical reenactments as an example.[85]

The notion of serious leisure was first established by sociologist Robert A. Stebbins;[86] serious leisure practitioners approach their activity almost as if it were a professional career. Serious leisure activities are characterized by continuous and specialized development of knowledge, training and skill, and the desire to continue even when one faces challenges.[87] The sensation of reward through "accomplishment,

78 Knott, *Amateur Craft*, 83.

79 Albers, *Anni Albers*, 6–9.

80 Lise Kjølsrød, "How Innocent Is Our Scientific Vocabulary? Rethinking Recent Sociological Conceptualizations of Complex Leisure," Sociology (Oxford) 43, no. 2 (2009): 371–87, https://doi.org/10.1177/0038038508101171.

81 Kjølsrød, 371.

82 Kjølsrød, 372.

83 Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*, 64.

84 Kjølsrød, "How Innocent Is Our Scientific Vocabulary?," 374.

85 Kjølsrød, *Leisure as Source of Knowledge*, Social Resilience & Public Commitment, 64.

86 Kjølsrød, 63.

87 Kjølsrød, "How Innocent Is Our Scientific Vocabulary?," 373.

88 Kjølsrød, 373.

89 Kjølsrød, 373.

90 Kjølsrød, 373; Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*, 2.

91 Kjølsrød, "How Innocent Is Our Scientific Vocabulary?," 373.

92 Kjølsrød, 373.

93 Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*, 4.

94 Kjølsrød, 374.

enhancement of self-image, sense of belonging and social interaction"[88] are motivating factors. Kjølsrød also points to how practitioners experience a strong identification with the activity and other practitioners.[89]

Specialized play is a term coined by Kjølsrød.[90] Like serious leisure, it is characterized by an almost career-like approach, perseverance, and continuous learning, but specialized play also contains an element of play, or "adventure,"[91] as Kjølsrød puts it; risks are taken within the activity, and there is an element of "self-abandonment to chance."[92] Kjølsrød's examples include "What climbers, long-term sailors, collectors, role-players, backpackers, birdwatchers, and many other energetic men and women do in their leisure […];"[93] the elements of risk-taking and self-abandonment can thus be interpreted quite broadly compared to edgework. According to Kjølsrød, activities may belong to multiple categories simultaneously.[94]

THE WEAVING WORKSHOP AS A SPACE FOR COMPLEX LEISURE

I would argue that all the weaving workshops I have visited in Sweden and Denmark are places for what may be defined as complex leisure. Participants spend their free time weaving without the ambition of individual monetary gain and they invest considerable time, effort and money in the activity. The free time weaving workshop and activity is a separate sphere of their lives independent from work and family obligations. The participants are all characterized by a will to learn technical and practical weaving skills.

The notion of serious leisure appears particularly useful for describing what I have observed in the weaving spaces I have visited. Most of the weavers dedicate a significant amount of time to the craft. Occasionally perseverance is required, for example when a loom is not behaving as it should, or when one is learning to weave a new pattern or use a new material. Most weavers approach their skill development as in a career: they want to learn increasingly technical patterns using more shafts and treadles. They participate in courses, arrange workshops, and acquire technical weaving literature. This urge demands a particular effort to learn special knowledge and skills; the reward for the effort is the actual achievement and the group's acknowledgement of it. I have also observed how the weavers identify strongly with the craft and the social community in the space. Additionally, they are aware of and identify with weavers beyond their own local contexts.

In her 2019 book Leisure as a *Source of Knowledge, Social Resilience & Public Commitment: Specialized Play*, Kjølsrød asserts that complex leisure has a societal impact. Like Knott, she points out the contemporary tendency to emphasize how our work shapes us as humans, while the effects of what

we do in our free time tend to be considered mere relaxation or an "escape from the harsher outside realities."[95] Kjølsrød argues however:

> Quite the contrary, it is likely to [that these activities] improve the distribution of the cognitive, cultural, and political resources citizens use to fashion their own responses to adversity and influence society in numerous smaller and sometimes larger ways.[96]
>
> My overall thesis is that citizens who apply their freedom and capacities in complex leisure – guided by its character and collectivity – are likely to generate surprising human, social, and political resources.[97]

KNOWLEDGE, SOCIAL RESILIENCE AND PUBLIC COMMITMENT IN THE WEAVING WORKSHOP

Kjølsrød and Knott both maintain that craft practitioners are upholders of practical and specific cultural-historical *knowledge* that might otherwise be at risk of disappearing.[98] My visits to weaving spaces corroborate this; for example, I have seen collaborations between the weavers there and cultural historical institutions to reproduce historical textiles. Kjølsrød lays out how social resilience is a consequence of particularly specialized play, as players become able to "imagine otherwise."[99] While I have not focused on pinpointing the presence of notions of play in the weaving workshops I have visited, my observation is that these spaces act as an interface for the meeting of many weavers who live different lives. Matters large and small from the weavers' lives are shared and discussed in the weekly, sometimes daily interactions and coffee breaks. I believe that this creates a flexibility, or ability to understand and empathize with lives and concerns that are unlike one's own; this specific observation is the main plot of Stürmer's 1974 novel, mentioned in the previous chapter.[100]

Some weaving spaces are very conscious of this potential, for example the weaving workshop *Vantaan Kutojat* in Finland, which collaborates with the local language school so that students can come to their space to learn weaving and speak Finnish every day for three weeks. According to the weavers, this was a gesture to the local community as well as a way for them to expand and develop their own cultural horizons. Other weaving spaces, like *Göteborgs Hemslöjdsförening*, vävstugan in Sweden and *Bunker-Væverne* in Denmark, have deliberately made arrangements that allow people to weave who cannot make a long-term commitment, the aim being to bring young and perhaps artistic perspectives into the workshop. They described these exchanges as inspiring and energizing for the core group.

Writing about the notion of public commitment, Kjølsrød points out that practitioners' engagement can lead to activism, if they become

95 Kjølsrød, *Leisure as Source of Knowledge*, Social Resilience & Public Commitment, ix.

96 Kjølsrød, ix.

97 Kjølsrød, 3.

98 Kjølsrød, 14; Knott, *Amateur Craft*, xi.

99 Kjølsrød, *Leisure as Source of Knowledge*, Social Resilience & Public Commitment, 18.

100 Stürmer, *Slå Tillsamman.*

aware of political changes within their area of expertise. As an example of such Kjølsrød presents how a collector of white embroidery "will not call herself feminist but cares deeply about the largely overlooked, anonymous, and too easily discarded creations of nameless women."[101] Similarly, I have observed in the weavers I have visited a keen awareness, sense of responsibility and pride that they are the bearers of cultural historical knowledge that is often tightly bound to specific regional histories.

For example, several of the weavers in Reftele in Sweden had inherited old linen yarn grown and spun by their mothers or other people close to the family. The weavers showed great care and dedication to this material, compiling a book[102] about local histories and people related to the production of linen and weaving the linen in accordance with historical weaving instructions and patterns. In this sense, the weavers' work brought acknowledgement to a specific local history and a group of people. I see this as parallel to the recent ambition of several researchers to rewrite craft and design history through recognition of local, sometimes female histories. Examples include the work of Daniela Rosner,[103] mentioned in the previous chapter, and of historian Christina Zetterlund, who is behind the project "Re-learning the Archive" in the region of Småland in Sweden,[104] which revolves around

> formulating a design and craft history that originates from Småland […] By challenging design history, where we understand history in a different way, we build new pathways to where we are, allowing us to find seeds for a sustainable future.[105]

I maintain that Kjølsrød articulates eloquently why what we do in our free time matters on a societal scale, and how it affects surrounding society through the individual. Additionally, as I point to, Kjølsrød's argumentation can easily be applied to the Nordic free time weaving workshop.

3.2 RELEVANT URBAN CONDITIONS

3.2.1 POPULARITY OF CRAFT

Europe and North America experienced a craft boom during the global COVID-19 pandemic. According to the *New York Times*, there was already an increased interest in free time craft practices before the pandemic, but the development really took off during lockdown.[106] Media reported significant increases in the sales of patterns, yarn, and needles.[107] Connecting to the healthful effects of free time crafts laid out earlier in this chapter,

101 Kjølsrød, *Leisure as Source of Knowledge*, Social Resilience & Public Commitment, 19.

102 Ingegerd Svensson, *Från Lin till Löpare*, 2023.

103 Rosner, *Critical Fabulations: Reworking the Methods and Margins of Design.*

104 "(Re-)Learning the Archive – Design, History, Present-Day and Future.," November 3, 2023, https://en.laraomarkivet.se/.

105 "(Re-)Learning the Archive – Design, History, Present-Day and Future."

106 Steven Kurutz, "What We Learned From a Year of Crafting," *The New York Times*, May 13, 2021, sec. Style, https://www.nytimes.com/2021/05/13/style/craft-boom.html; Kathrine Rossau, "Åh, at sidde og nørkle," *Politiken*, October 14, 2021, sec. Efterårsliv.

107 Theresa Machemer, "Arts and Crafts Are Experiencing Surge in Popularity Amid COVID-19," Smithsonian Magazine, accessed February 5, 2025, https://www.smithsonianmag.com/smart-news/people-are-getting-crafty-while-they-stay-home-180974811/; "Er du også forgabt i garnnøgler? Strikkepindene gløder under pandemien," DR, April 21, 2020, https://www.dr.dk/nyheder/indland/er-du-ogsaa-forgabt-i-garnnoegler-strikkepindene-gloeder-under-pandemien; Kurutz, "What We Learned From a Year of Crafting."

people experienced that doing something with their hands also grounded them psychologically in a time of extraordinary fear and uncertainty.[108] The establishment of online craft communities on social media gained momentum during those years, and it became popular to share one's craft achievements and to find inspiration in the work of other crafters.

New types of textile and garment production spaces had already been on the increase since the early 2000s, before this *force majeure* push. Design researcher Anja-Lisa Hirscher, who created and researched public 'sewing cafés' pre-COVID, argues that this can be read as a sign of a "post-industrial" development, which can also be regarded as "democratization of manufacturing."[109]

From my observations, the number of articles and newspaper supplements in Denmark about knitting, crocheting and stitching has been substantial in recent years,[110] reinforcing Holroyd and Shercliff's observation of "The twenty-first century resurgence of interest in textile processes,"[111] which is also reflected in the increasing number of participatory projects revolving around textile craft, including my own practice. Several of these popular media articles center on the relevance of textile craft with a focus on contemporary topics such as mental health, environmental sustainability and the consequences of increasing digitalization.

In an online conversation in 2021, a textile-design colleague mentioned to me that she was giving up on establishing a small-scale production company for hand-woven goods, having deemed it too difficult: from her perspective, with the free time hand-making boom, one was much more likely to make money with hobby activities. What she meant was that as a textile designer, one was more likely to make a living by focusing on the hobby market than on individual small-scale craft *production*.

In the following section, I examine the status quo of free time craft, focusing on urban space, on temporality, and on what this development has entailed for the design profession.

3.2.2 A TRANSFORMING CITYSCAPE OF MAKING

I have had a certain awareness that about the Weaving Kiosk is part of a movement in which craft practices have become a more common sight in Nordic cities in recent years. Rather than remaining an activity that only belongs to a domestic space, meetings and workshops around knitting, crocheting or embroidery are increasingly present throughout a city landscape in transformation. Activities of making now are found in public, semi-public, commercial, collectively-run and private spaces.[112]

[108] Kurutz, "What We Learned From a Year of Crafting."

[109] Hirscher, "When Skillful Participation Becomes Design," 23.

[110] Kathrine Rossau, "Åh, at sidde og nørkle," Politiken, October 14, 2021, sec. Efterårsliv. Henriette Harris, "Det skal strikkes væk," *Weekendavisen,* August 18, 2023, sec. Bøger; Charlotte Branner, "Efteråret er tid til håndens arbejde," *Politiken*, October 14, 2021, sec. Efterårsliv; "Er du også forgabt i garnnøgler?"; AnneMette Grundtvig, "Først Var Det for Sjov, Men Nu Broderer de for Alvor På Bodegaen," *Politiken*, October 14, 2021; Lucia Odoom, "Håndarbejde som aktivisme," *Politiken*, March 8, 2024, sec. Kultur; Marie-Louise Truelsen, "Jeg er et uperfekt menneske og derfor lige som jeg skal være," *Alt for damerne*, August 5, 2021; Emilie Kleding Rasmussen, "»Når jeg afleverer ti par sokker, ved jeg, at ti mennesker får varme fødder«," *Politiken*, December 17, 2022, sec. Lørdagsliv; Nanna Shelde, "Småreparationer i fællesskab giver menneskelig merværdi," *Kristeligt Dagblad*, January 23, 2015, sec. Liv & Sjæl; Sara Mering, "Strik alt, hvad I kan! Gå amok med det! Få den materialeviden tilbage i hænderne!," *Dagbladet Information*, Maj 2022, sec. Kultur; Ditte Ravn Jacobsen, "Strik kan reparere en stresset og deprimeret hjerne," *Politiken*, December 26, 2020, sec. Lødags Liv; Ditte Ravn Jacobsen, "Terapi: 'Strikkepindene hjælper mig gennem sorgen over min mands død,'" *Politiken*, December 26, 2020, sec. Lørdags Liv; Lotte Thorsen, "Tror jeg, jeg er rockstjerne eller hvad?," *Politiken*, August 27, 2023, sec. Kultur.

[111] Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 5.

[112] See examples in Holroyd and Sherclif, *Stitching Together: Good Practice Guidelines*; Grundtvig, "Først Var Det for Sjov, Men Nu Broderer de for Alvor På Bodegaen," 14–16.

[113] "Laura Drasbæk blev markant 'lykkeligere' af klæbrig tendens," DR, January 23, 2025, https://www.dr.dk/nyheder/kultur/laura-drasbaek-blev-markant-lykkeligere-af-klaebrig-tendens.

[114] "Power Tools Become Finnish Library Hit," News, February 9, 2020, https://yle.fi/a/3-11200113.

[115] Hirscher, "When Skillful Participation Becomes Design," 34.

CRAFT IN PERMANENT SPACES

THE ADULT EDUCATION FRAMEWORK

As presented in other sections of this chapter, all three countries considered in this study have strong historical traditions for life-long learning through adult education offerings. And as I suggest in both the history of the small and mobile looms as well as in the review of predominant organizational models for free-time hand-weaving workshops, adult educational structures have played and still retain a fundamental role in the organization of free time hand-weaving.

When in Finnish and Swedish cities, my subjective experience is that adult educational institutions have a stronger presence in the city landscape than they do in Denmark. However, a recent article by the Danish Broadcasting Company reported that ceramics are extremely popular in Danish adult education nationwide, with waiting lists for courses,[113] which indicates that adult education institutions are also of contemporary pertinence in Denmark.

LIBRARIES AND CULTURE HOUSES

Libraries and cultural houses have been undergoing a congruent, dynamic expansion and diversification of their profiles and what they have on offer. Today, these hybrid houses are part of the landscape in most northern Europe's larger cities. Public spaces such as the central library *Oodi* in Helsinki and the library at Rentemestervej in Copenhagen offer free workshop facilities with tools like sewing machines, plotters and large-scale color printers, alongside their traditional library services, cultural program, and café/restaurant functions. Additionally, in Finland, one can increasingly borrow a wide variety of implements, from power tools to musical instruments.[114]

This ties in with the greater movement of maker-spaces that have emerged in a variety of organizational forms and makeups:

> These alternative spaces of peer production are, for example, Fab Labs, hackerspaces or maker spaces. They offer physical infrastructures for and/by people using tools, equipment, and facilities to design and produce their own artifacts… These platforms are spaces mainly offering two things: The means of personal fabrication, for example, through access to tools and machines; and second, participation in a social, collaborative set-up.[115]

Thus, according to Hirscher, this development supports individual physical production as well as offering a social context for the practitioners.

COMMERCIAL OFFERINGS

It appears that there has been an increase of independently hosted craft offerings in Nordic cities. Some examples are the pottery studio by *Miso Ceramics* and the tufting workshop *Craftylab* in Helsinki,[116] the ceramic studios *The Slab* and *Keramiken* in Stockholm,[117] the jewelry-making workshop *Smykbar*, the ceramic workshop *Let's Clay* and the tufting workshop *Tufting Studio* in Copenhagen.[118] These offerings are not unlike the weaving spaces *Hilmala*, *Kutomo* and *Kaorin Kangaspuut* presented later in this chapter.

They run on entrepreneurially commercial terms, in some cases as a supplement to the facilitators' artistic practice and own product production (as is the case of Miso Ceramics), bringing to mind my colleague's remark that focusing one's artistic practice, or at least part of it, on the hobby/leisure market might be a way to economic viability. The visual profile, website, signage and interior of these spaces are professional and resemble the shop and brand identities of their surroundings. One might say that they bring different aesthetics to free time craft: there are "fresher" designs, as well as novel approaches to time, effort and participant fees. They offer workshops that demand a specific time investment, usually one to several days. This is a different approach to time and effort than in the courses offered by adult education. Learning a craft from the foundations up and working through a long curriculum to get started is not the main perspective. Instead, in these spaces one finds tools and setups ready and prepared, or basic design templates to begin one's work. The service focuses on convenience of entrepreneurial offerings and may in part explain the clientele's willingness to pay (at times sizable) fees for participation.

In some Danish cities like Haderslev and Herning, there are also easily accessible "drop-in" type workshop facilities on offer. In these cases, they are operated by the municipalities and thus do not require the same significant monetary investment as the commercial spaces.[119]

EVALUATION

This brief overview confirms that there is an emergence of a variety of contemporary urban craft offerings that supplement the more traditional adult education courses in the area of this study, substantiating indications of contemporary popularity mentioned earlier. Existing cultural institutions, such as the library, develop their craft offerings accordingly, and new initiatives also emerge to accommodate this interest.

The adult educational offerings receive state support and can therefore offer courses with little monetary investment from the practitioner to ensure life-long-learning for all. However still, monetary

116 "MiSo Ceramics (Holvi)," Holvi – Banking for Makers and Doers, accessed February 6, 2025, https://holvi.com/shop/misoceramics/; "Tufting Rugs Studio in Helsinki, Punch Needle Workshops," Craftylab, accessed February 6, 2025, https://www.craftylabhelsinki.com/about.

117 "About KERAMIKEN," KERAMIKEN, accessed February 6, 2025, https://keramiken.se/en/pages/om-keramiken; "Ceramics | The Slab Ceramics Studio & Boutique | Stockholms Län," The Slab, accessed February 6, 2025, https://www.theslabceramics.com/en.

118 "Lav selv smykker - smykkecafé - København - Lyngby - Aarhus - Odense," Smykbar, accessed February 6, 2025, https://www.smykbar.dk; "Let's Clay - Ceramics Classes in Copenhagen," Let's Clay, accessed February 6, 2025, https://letsclay.dk; "Tufting Studio I Kom og Tuft dit eget tæppe I Book en workshop," tuftingstudio, accessed February 6, 2025, https://www.tuftingstudio.dk/.

119 "Håndværkeriet," *Kulturhuset Bispen* (blog), accessed February 6, 2025, https://bispen.dk/haandvaerkeriet/; "Oversigt over Huset – Huset No7," accessed February 6, 2025, https://www.husetno7.dk/om-huset-no7-2/oversigt/.

120 Author's translation: Espoo Adult Education Centre

121 Leon van Schaik, "Pavilions, Pop-Ups and Parasols: Are They Platforms for Change?," *Architectural Design* 85, no. 3 (2015): 8–15, https://doi.org/10.1002/ad.1895; Ella Harris, *Rebranding Precarity: Pop-Up Culture As the Seductive New Normal*, 1st ed. (London: Bloomsbury Academic & Professional, 2020), https://doi.org/10.5040/9781350225619.

122 Harris, *Rebranding Precarity*, 7.

investments to be made for weaving at *Espoon työväenopisto*[120] in Finland, for example, can become significant depending on the size of the project. (See detail in section 4 of this chapter.)

I am reminded of weaving facilitator at Espoon työväenopisto Ritva Kurittu-Kalaja, who reported that the Finnish language students showed interest in weaving but never returned after hearing the price. At Espoon työväenopisto, I heard about an elderly couple who prepared in advance for weaving rag-rugs as Christmas presents so that their production would be as efficient as possible and the loom expenses thus held at a minimum. I also spoke with weaver, who had done impressive calculations of the cost of permanently dedicating a specific amount of space for a loom in her home, versus weaving occasionally in Espoon työväenopisto. The result of this calculation had fallen in Espoon työväenopisto's favor. This shows how hand-weaving and monetary, economic considerations are still tightly intertwined.

The offerings of adult education and the public libraries make craft practices accessible to a wider range of individual economic backgrounds. Regarding threshold, a collaborator in Helsinki raised the point that liberal adult educational offerings in particular tend not to reach people with migrant backgrounds. This is a problematic reality that I recognize deserves further research in the future.

The on-demand nature, time-limitation and low skill threshold of commercially run spaces create the possibility for craft practices to exist in and as part of contemporary urban life. I believe that both the traditional offerings as well as newer kinds of commercially run spaces have a role in upholding and creating new interest in craft work, and in some cases, they are also part of a contemporary artist economy. However, one must continue to consider who is in state to access these offerings, in view, for example, to the economical thresholds that emerge with commercial operation.

CRAFT IN TEMPORARY SPACES

All Weaving Kiosk iterations were realized as "pop-up" workshops in urban contexts.

POP-UP

"Pop-up" as a form of spatial occupation is a phenomenon that has been studied in sociology as well as architecture.[121] Sociologist Ella Harris calls pop-ups a phenomenon of "creative cities."[122] While urban environments have long known the ephemeral temporality of food vans and street

vendors, pop-up as a dynamic register of architecture has had an increasing foothold in western cities since the 2008 financial crisis, according to Harris.[123]

The dominant idea behind pop-ups is that vacant – that is, at present unused – urban space can be occupied and used for longer or shorter periods for commercial or non-commercial activities until the premises are sold or leased long-term. By now, pop-ups have been adopted as a popular commercial move for event-type usage such as promotion or product launches.[124]

In his introduction to the "Architectural Design Special Issue: Pavilions, Pop-Ups, and Parasols: The Impact of Real and Virtual Meeting on Physical Space," architect Leon van Schaik writes that "behind every pavilion, pop-up and parasol is the dream of an escape. A removal from everyday routines."[125] Harris emphasizes that pop-ups can "defamiliarize urban space and throw its current orders into question."[126] In that sense, the increasing development of pop-ups could be seen as a positive force of symbolic rejuvenation and a platform for change in cities where ideas can be tested in practice without too great an economic investment, adding, in turn, to an enrichment of the urban environment.[127] But van Schaik, like Harris, also points out that pop-ups often are the first step in gentrification processes,[128] and that they have, as a way of making space for business that has by now been conventionalized as part of the capitalist structure,[129] normalized a precarious and unstable way of life in the city that itself usually affects the most vulnerable citizens.[130]

In a contribution to the Architectural Design Special Issue, architect CJ Lim writes that pop-ups can provide a unique mode to physically communicate issues of interest to the broader public.[131] Architect Andrea Kahn has also emphasized the positive impact of the physicality of pop-ups, arguing that pop-ups can draw attention to how architectural work impacts people and places in real-time,[132] and how architects can themselves be inspired to practically engage in the making of the city by using temporary interventions to trigger long-term social change.[133]

Beyond the realm of public space, the pop-up has increasingly been adopted as a production strategy in domestic spaces. Examples include supper clubs[134] and literary gatherings in private settings,[135] with invitations thus bridging the spaces formerly codified as public and private. In a conversation with movie director Carina Randløv about public literature gatherings in her private living room, she commented that the lines between domestic and public life are increasingly blurred as a consequence, and so too are the activities we expect to encounter and take part in in these spheres. Amy Twigger Holroyd has made similar observations regarding facilitating public workshops in her home studio.[136]

123 Harris, 6.

124 Harris, 6; van Schaik, "Pavilions, Pop-Ups and Parasols," 11.

125 van Schaik, "Pavilions, Pop-Ups and Parasols," 8.

126 Harris, *Rebranding Precarity*, 106.

127 van Schaik, "Pavilions, Pop-Ups and Parasols," 11.

128 van Schaik, 11.

129 As Harris points out in the example of PLACE/Ladywell, London has used pop-up approaches in a housing context. Harris, *Rebranding Precarity*, 227–59.

130 Harris, 227–59.

131 C. J. Lim, "Agents for Urban Food Education and Security," Architectural Design 85, no. 3 (2015): 95, https://doi.org/10.1002/ad.1906.

132 Andrea Kahn, "Building Community," *Architectural Design* 85, no. 3 (2015): 73, https://doi.org/10.1002/ad.1903.

133 Kahn, 77.

134 Harris, Rebranding Precarity, 126.

135 "Stuemøder på Falster med kendte forfattere | Guldborgsund Kommune," accessed February 6, 2025, https://via.ritzau.dk/pressemeddelelse/13618048/stuemoder-pa-falster-med-kendte-forfattere?publisherId=11287667.

136 Holroyd,"Do It Yourself, with Me: Workshops as a Site of Interaction between Professional and Amateur Makers," 18-19.

137 Stephen Wright, Toward a Lexicon of Usership (Van Abbemuseum, 2013).

138 Wright, 57–58.

THE CONCEPT OF "SLACK SPACE"

Pop-up conventionally entails the temporary activation of a vacant space, such as an empty storefront, a building or square. To offer a different reading, writer and professor Stephen Wright introduces the term "slack space."[137] Wrights' notion of slack space alludes to the term for space on computer hard disks that is unused but appears as occupied to the operating system. As Wright explains, hard disks usually save files in clusters of a predefined size; when a 2 KB-file is saved into a 4 KB-cluster, the result will be that the unused 2 KB of disk space contains no data and nonetheless appears occupied.

This brings to mind a Korean pop-up restaurant in Helsinki called *Bab-Kavarit* that I first heard about several years ago. A group of young women had made an arrangement with a restaurant in central Helsinki that allowed them to use the restaurant space once a week, when the permanent restaurant was closed. Bab-Kavarit could thus use the fully equipped restaurant, and the investment of time and money was small compared to establishing a permanent restaurant. An unused urban resource could be better utilized and provide an opportunity for initiatives to happen, circumventing the monetary threshold that is otherwise hard to overcome for a small-scale cultural initiative in many cities today.

As Wright says, slack space is

> a vacancy where the imperatives of productivism and conformity are tolerably low; a highly creative space, caught between two normativities (just as a vacant lot is suspended between a defunct usage and an as-yet-unrealized one), making it a realm of potentiality.[138]

To me, the difference between a "traditional" pop-up in an empty storefront and a temporarily vacant building and slack space is that slack space is *functionally available* for the activity. No lamps, tables, chairs, pots and pans need to be bought and set up for the pop-up activity to commence. I find the notion of slack space particularly interesting in regard to pop-ups, because it appears as a type of space that can allow for small-scale cultural activities to take place in urban environments, outside established cultural institutions, environments that are otherwise characterized by commercial offerings.

CRAFT POP-UPS IN MUSEUMS

Craft-focused pop-ups as part of artistic practices or as actual art pieces have become a more familiar sight in the Nordic region. The artist Lee Mingwei has been part of numerous exhibitions worldwide, including in

Sweden, Finland and Denmark,[139] with his (mostly decorative) *Mending Project*. Textile artist Kari Steihaug has an ongoing mending project called *Stoppesteder* [140] in Norway: in it, she sets up a space to which people can come and mend garments with her practical support. Finally, as mentioned in Chapter 2, Malmö Väv and Marianne Fairbanks's Weaving Lab are examples of pop-up hand-weaving workshops in Nordic museums.

TEMPORARY LEARNING SPACES

More than mere niches for commerce, pop-up spaces for learning are a part of a contemporary trend that rethinks urban space and educational institutions at the same time.[141]

Malmö Free Women's University in Sweden,[142] *Urban School* in Germany,[143] *Academy of Moving People and Image*s (AMPI) in Helsinki[144] and *Poesiens Bus*,[145] based in Denmark, are some examples. The first two are characterized by a fixed and relatively long-term, but still temporary space. AMPI was a film school in Helsinki that offered one-year theoretical and practical courses. Like the Weaving Kiosk, AMPI had no fixed physical premises, but instead moved around the city, hosting lessons in various locations and with equipment provided by different partners. Like AMPI, the Danish poetry organization Poesiens Bus[146] has no permanent physical location for their activities; they are a poetry library and workshop facility that travels around Denmark and the Nordic counties and focuses on creating an interest in poetry among Nordic youth.

Courses within the Swedish organizational study circle model can also be temporary learning spaces. As an example in the field of hand-weaving in the study circle format, the weaver, weaving teacher, and historian Doris Wiklund founded a one-year "study circle" in 1976 in her city of birth, the northern Swedish mining town Kiruna. Within it, a group of women wove historical scenes from Kiruna's history as seen from their perspectives.[147]

THE PHYSICAL AND THE DIGITAL

In her research on pop-up, Harris' points out that online platforms have become deeply intertwined with pop-up culture in London, where her research is focused. Websites and social media platforms are means to introduce and communicate a vision or the ambition of a space, even when the space is currently physically inaccessible. Together with direct emails and text messages, these platforms are ways for communicating upcoming events or even giving instructions to participants about location, requirements, and possibilities.[148]

In addition to the digital being a resource to communicate and

139 *New Materialism* at Bonniers Konsthall in Stockholm, Sweden, September 5 – November 18, 2018; The Stage is Yours at Kiasma, Helsinki, February 8 – August 18, 2019; *Beautiful Repair: Mending in art and fashion at Copenhagen Contemporary in Copenhagen*, Denmark, February 1 – September 10, 2023.

140 "Kari Steihaug" accessed February 7, 2025, https://www.karisteihaug.no/https%3A-vimeo.com-468489531-i-am-giving-workshops-in-mending%2C-for_190.html. "Stoppe" is the Norwegian and Danish word for "darning", and "stoppesteder" is the word for 'bus stops;' the name is thus a play on words.

141 Katja Aßmann et al., eds., *Explorations in Urban Practice* (Verlag dpr Barcelona, 2017).

142 Johanna Gustavsson and Lisa Nyberg, *Do the right thing: en handbok från MFK = Do the right thing: a manual from MFK*, 1. uppl. (Sverige]: MFK, 2011).

143 Aßmann et al., Explorations in Urban Practice.

144 "Academy of Moving People and Images | AMPI," accessed February 7, 2025, https://www.academyofmovingpeopleandimages.com/open-call/.

145 "POESIENS BUS – Poesiens Hus," accessed February 7, 2025, https://poesienshus.dk/poesiens-bus.

146 Author's translation: The Poetry Bus

147 I encountered this project on a visit to the archive of *Norrbottens Museum* in Luleå in October 2022.

148 Harris, *Rebranding Precarity*, 27, 125.

149 Jennifer Marsh and Courtney Lee Weida, "REMIXED/UNSTITCHED DIGITAL COMMUNITIES OF CONTEMPORARY CRAFT," in *Crafting Creativity* & *Creating Craft*, vol. 8 (The Netherlands: BRILL, 2014), 37–44, https://doi.org/10.1007/978-94-6209-839-8; Alison Mayne, "Make/Share: Textile Making Alone Together in Private and Social Media Spaces," *Journal of Arts* & *Communities* 10, no. 1 (March 1, 2020): 95–108, https://doi.org/10.1386/jaac_00008_1; Hirscher, "When Skillful Participation Becomes Design," 23, 39.

uphold craft knowledge, for example though YouTube tutorials, platforms for craft communities, or alternative commercial platforms for craft practitioners,[149] hand-weaving reveals yet another dimension in which the physical and the digital increasingly intertwine. The field can be seen as engaged in a process of testing, finding, and moving into new physical and virtual spaces of existence; as one example: a digital weaving circle was established as part of Luleå Biennial 2022, where I hosted a Weaving Kiosk (December 2022).

EVALUATION

Although pop-up is not a new phenomenon, Harris points to its prevalence in cities in the past two decades. Pop-ups appear in a variety of both commercial and non-commercial contexts and, as I have shown, are also part of contemporary artistic and craft practices as well as cultural offerings in the Nordic region. The notion of slack space is particularly relevant to me when considering the potential of in-between utilization of urban spaces that are functionally available. Furthermore, the intertwinement of the physical and digital realms and the potential regarding space is something that I have recognized and will return to in my analysis of the Weaving Kiosk. Based on Harris research in particular, I maintain that pop-ups cannot be regarded as purely positive contributions in today's cities. In many cases, they also entail precarity for the people who depend on them, that is, economically vulnerable citizens.

Harris' critical examination of the pop-up phenomenon has raised my awareness, particularly with regard to two points related to the Kiosks. Because of its pop-up format, the Kiosk has not been dependent on participant fees, and I have been careful not to offer anything that the other spaces might offer; the reason for this was that I recognized a potential risk that the Kiosk would infringe on others' markets, and pull the proverbial rug out from under the field, rather than contributing to the field of hand-weaving in Nordic cities.

Hilmala is the space and concept I have come across that bears most resemblance to the Kiosk. When I contacted to Anu Jokela in 2019, I had only recently learned about Hilmala, but it turned out that she knew about the Weaving Kiosk as she had researched the market before establishing Hilmala. She had determined however that the Kiosk was not a competitor due to its temporary and rather short-term set-ups in Helsinki. But if one was to create a version of the Kiosk in a single city for a longer period of time or with more continuous iterations, this would be something to be aware of when considering the broader range of hand-weaving options.

Furthermore, as I wrote in my presentation of the Weaving Kiosk

in the prelude, it is also important to remember that the one-year Kiosk in Helsinki did not materialize due to a lack of funding, which would have made it an economic responsibility to which I was not able to commit. A pop-up model became the answer, but this solution also speaks to Harris' point about the precarity of pop-ups, namely that the city is increasingly catering to the people and activities who have or generate sufficient funds. As the introduction of predominant organizational models for free time hand-weaving in section 4 of this chapter will show, spaces and culture thrive where there is public support in monetary and institutional forms. In contrast, running a commercial weaving space presents a significant entrepreneurial challenge. In this regard, I must also exercise care so that grant-funded pop-up concepts like the Weaving Kiosk do not turn into excuses for a withholding of public support from craft institutions or long-established craft spaces as a way of 'outsourcing' their offerings in more precarious and intermittent forms.

3.2.3 A CHANGING PROFESSION

In the context of, and arguably due to the dynamics described above, the textile designer's profession has changed. Today, textile and fashion designers like me do not automatically assume a professional future in the production industry. The growing interest in amateur and DIY craft activities described here, that is, the apparent desire to make rather than buy textile products, increases economic opportunities in the domain of facilitation rather than production, and consequently a change in the professional (self)imagination of textile and fashion designers.[150]

Today, workshops and participatory project facilitation are part of the practice of textile and fashion designers. New businesses such as small-scale, on-demand manual production are gaining ground.[151] Design researcher Anja-Lisa Hirscher notes that because of this development, marketing theorists have started to refer to people who make the products they use as "prosumers" rather than consumers.[152]

In my case, this change in attitude was brought on by the study of sustainable approaches to the design and production of textiles as part of my design education. For example, in my 2010 BA project, I compared two possible emphases in sustainable manufacturing with a view to their strategic potential – emotional value, on the one hand, and the more technical approach of using renewable materials, such as recycled polyester. This discussion was influenced by the work of contemporary fashion researcher Kate Fletcher.[153]

Today, designing DIY patterns or offering knit kits with patterns and yarn instead of finished garments is an expanding business field.

[150] Holroyd, "Do It Yourself, with Me," 13-15; Hirscher, "When Skillful Participation Becomes Design."

[151] Annette Naudin and Karen Patel, *Craft Entrepreneurship*, 1st ed. (London: Rowman & Littlefield Publishers, Incorporated, 2020).

[152] Hirscher, "When Skillful Participation Becomes Design," 23.

[153] Kate Fletcher, *Sustainable Fashion and Textiles: Design Journeys* (London ; Sterling, VA: Earthscan, 2008).

[154] "Spektakelstrik | Moderne strikkeopskrifter til voksne og børn," Spektakelstrik, accessed February 7, 2025, https://spektakelstrik.dk/.

[155] "PetiteKnit," PetiteKnit, accessed February 7, 2025, https://www.petiteknit.com/en.

[156] "Lærke Bagger," Lærke Bagger, accessed February 7, 2025, https://www.laerkebagger.com.

[157] "Laura Dalgaard Knit – Danish Knitwear Designer," Laura Dalgaard Knit, accessed February 7, 2025, https://lauradalgaard.com/.

[158] "Alabama Chanin," accessed February 7, 2025, https://alabamachanin.com/.

[159] Holroyd, "Do It Yourself, with Me," 13-15.

[160] Hirscher, "When Skillful Participation Becomes Design," 23.

[161] Hirscher, "When Skillful Participation Becomes Design," 37; Kjølsrød, *Leisure as Source of Knowledge, Social Resilience and Public Commitment: Specialized Play*, 10.

[162] Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

[163] Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

[164] The loom is most likely from around 1978, as an earlier model depicted in a catalogue from 1974 has different features (Væve og tilbehør for håndvævning, 1974, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv).

[165] Agnes Geijer, *Ur textilkonstens historia*, 3., [utök.] uppl. (Stockholm: Tiden, 1994), 50–51.

Successful companies like Spektakelstrik[154] and PetiteKnit[155] have been founded in Denmark. They offer contemporary designs, yarns, and accessories and have many hundreds of thousands of followers on social media.

Some designers, like Danish Lærke Bagger[156] or Laura Dalgaard,[157] market a dual offering, selling high-priced, one-off handknitted sweaters parallel to their DIY patterns, or knit kits for the same models. A similar approach has been used in quilting and fashion by the American company Alabama Chanin.[158] Here as well, one can buy an expensive, handmade piece or handmake one's own version for a fraction of the cost. This way, high-end, "signature" design products become obtainable for a wider customer group if they have the time and skill, and negative connotations connected to handmade garments are blurred in the process.[159]

Many of these business models have gained ground via the social media platform Instagram, which permits high-frequency product presentation with little monetary investment but potentially wide, international visibility. DIY knit designers like Lærke Bagger also become "influencers" with hundreds of thousands of followers on Instagram. DIY patterns and instructions, knit kits with patterns and yarn can all be purchased online.[160] Instagram profiles serve as inspiration, and hashtags are used to link across and promote outcomes from the individual makers and to serve as further inspiration (see #theombretshirt; #sundaytee). Hirscher and Kjølsrød argue that the Internet is a now vital component of this worldwide economy of symbolic sharing between practitioners in different fields of free time activity.[161]

3.3 A BRIEF HISTORY OF SMALL MOBILE NORDIC LOOMS

Looms exist in a variety of shapes and sizes. When planning the Weaving Kiosk, I was looking for a light, mobile loom that inexperienced weavers would be able to master quickly. The tool needed to be simple, yet big enough to occupy significant physical spaces, and large enough to produce textiles of a size that could be transformed into garments.

I chose to work with the "Loom no. 11,"[162] a "Rigid Steel Heddle Loom"[163] from the Danish loom producer Lervad.[164] Rigid heddle looms are easy in terms of their technical complexity, even for weavers without previous weaving experience. On a rigid heddle loom, the reed and shaft functions are engineered as a single, integrated component, exactly like on historical Nordic ribbon looms, called *bandgrind*[165] in Swedish and

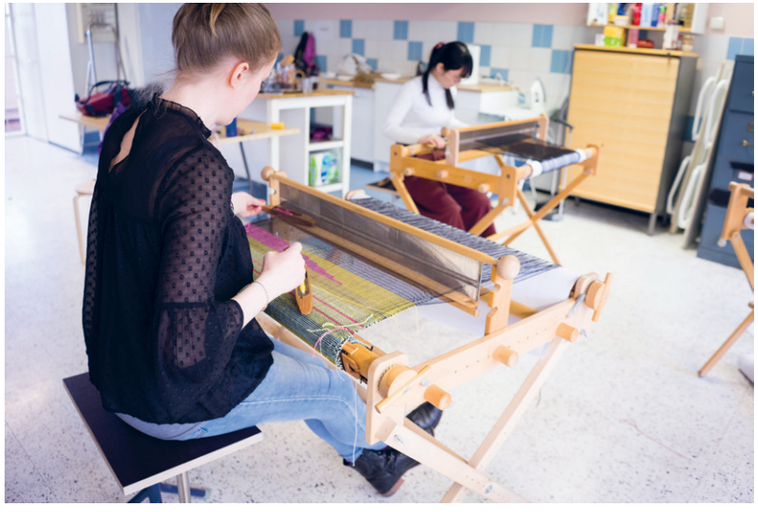


Figure 3.2 The Lervad rigid heddle loom in the Weaving Kiosk at Museum of Impossible Forms, Helsinki (Feb. 2018). Photo: Jukka Kiistala

vævespjæld in Danish. The loom is thus more accessible for inexperienced weavers, as setup and operation of the loom is less technically demanding.

To my surprise, visitors to the Weaving Kiosks in Sweden and Finland often seemed unfamiliar with the design and technical features of the rigid heddle loom. This observation sparked my curiosity: as a Dane, I am used to encountering in both physical and online second-hand shops in Denmark the same looms that are not uncommon in Danish weaving workshops. Could it really be that looms of this kind were an anomaly in Sweden and Finland?

3.3.1 REVIEWING INSTRUCTIVE WEAVING BOOKS

Since my design education in Kolding School of Design, I have been collecting vintage instructive hand-weaving literature that I found second-hand. My collection encompasses around 200 instructive weaving books published in Sweden, Denmark and Finland between 1880 and the 1980s.[166] My review of these books confirmed my observation from the Weaving Kiosk: I found no mention of a rigid heddle loom in the Finnish or Swedish instructive weaving books prior to the book *Barnvävning*[167] from 1970.[168] But this does not mean that rigid heddle looms were unknown in Sweden and Finland. In 1959, weaver and weaving teacher Gertrud Ingers, who was head of Malmöhus läns Hemslöjdsförening in Sweden at the time, wrote an article in the Danish textile craft magazine "Haandarbejdets Fremme,"[169] in which she expressed disdain for the Danish rigid heddle looms. She argued that that they set the technical and visual aesthetic bar too low for hand-weaving; she considered them appropriate for use in occupational

[166] The majority are from Sweden and Denmark.

[167] Author's translation: Children´s weaving

[168] Gertrud Ingers and Viola Westerberg, *Barnvävning: En Bok til Föräldrar, Lärare och Barn* (ICA-Förlaget AB, 1970).

[169] Gertrud Ingers, "Nordisk Vävlitteratur," Haandarbejdets Fremme, 1959; "535 (Vem är det: Svensk biografisk handbok / 1993)" (Project Runeberg), accessed January 23, 2025, https://runeberg.org/vemardet/1993/0535.html.

[170] Ingers, "Nordisk Vävlitteratur," 17.

[171] Rosenberg, *Vævebog for Væveramme*; *Meta Rosenberg, Vævebog for Sønderborg Garn* (Sønderborg: Det Nordiske Kamgarnsspinderi, n.d.); *Væv med Sønderborg Garn* (Sønderborg: A/S Det Nordiske Kamgarnsspinderi, n.d.); Kirsten Gahrn Andersen, Rammevæv: *Til Undervisning og Selvstudium* (G.E.C. Gads Forlag, 1954); *Hjertegarnets Vævehefte* No. 1 (A/S Odense Kamgarnsspinderi, n.d.); Grethe Poul Poulsen, 123 *Nye Mønstre for Rammevæv* (Jul. Gjellerups Forlag, n.d.); Paulli Andersen, Vævebogen: *Materialer-Redskaber-Teori-Mønstre* (København: Det Danske Forlag, 1956), 58, 206.

[172] This may have been possible through her position as head of Malmöhus läns Hemslöjdsförening and the author or co-author several instructive weaving books herself. Gertrud Ingers, *Handdukar och Duktyg* (Västerås: ICA-Förlagets Vävbibliotek del 1, 1953); Hörlen et al., *Prynadsvävar: Kuddar - Löpare - Dukar*, Gertrud Ingers and Märta Brodén, *Trasmattor och Andra Mattor* (Västerås: ICA-Förlagets Vävbibliotek del 3, 1956).

[173] Knott, *Amateur Craft*, 13–29.

therapy.[170] This evidences that awareness of these looms existed, however in pair with reservations as to their quality.

As Ingers also points out in her article however, several publications in Denmark introduced and promoted rigid heddle looms between 1935 and the 1950s,[171] although it would be difficult know exactly how many publications these were, as many were fragile pamphlets with neither author or date (see examples in FIGURES 3.3 and 3.4). Furthermore, regarding Ingers' specific contempt for these looms, one wonders whether that was representative of the Swedish view on these looms at the time and whether Ingers' opinion as a respected and influential character in Swedish hand-weaving circles tainted the general public view.[172]

Figure 3.3 Four Danish weaving publications from between the 1930s and '50s. Covers of Meta Rosenberg, *Vævebog for Væveramme* (København: Nyt Nordisk Forlag – Arnold Busk., 1935); *Væv med Sønderborg Garn* (Sønderborg: A/S Det Nordiske Kamgarnsspinderi, n.d.); Haandvævning paa Hjemmevæv, 2nd ed. (Jyllands Væve- & Garnlager - Aarhus, n.d.); *Væv med Sønderborg Garn* (unknown: Sønderborg Garn og Julius Koch, n.d.).

Figure 3.4 Four Danish weaving publications from between the 1930s and '50s. Covers of Meta Rosenberg, *Vævebog for Sønderborg Garn* (Sønderborg: *Det Nordiske Kamgarnsspinderi*, n.d.); Hjertegarnets Vævehefte No. 1 (A/S Odense Kamgarnsspinderi, n.d.); Grethe Poul Poulsen, *123 Nye Mønstre for Rammevæv* (Jul. Gjellerups Forlag, n.d.); Kirsten Gahrn Andersen, Rammevæv: *Til Undervisning og Selvstudium* (G.E.C. Gads Forlag, 1954).

Based on my research, I argue that looms are one physical manifestation of how free time hand-weaving has developed as part of and in response to societal conditions related to industrialization, urbanization, economic crisis and war, echoing what Knott presents regarding the development of premixed paints in tubes or paint boxes.[173] In this section, I outline the history of small Nordic looms until the present day, departing from my review of instructive weaving books from Denmark, Sweden and Finland published between 1896 and the 1980s.

3.3.2 HISTORICAL EXAMPLES OF SMALL LOOMS AND TEMPORARY WEAVING SPACES

Smaller mobile looms, such as the backstrap loom from South America and Asia, have been used for centuries.[174] In the Nordic countries, the rigid heddle loom – *bandgrinden* – mentioned earlier is an example of a small loom with a long history. My research shows that several examples of smaller and sometimes portable looms were also developed in Europe and North America at the end of the 19th century and the early 20th century. The revival of hand-weaving in Denmark from the 1880s

THE REVIVAL OF HAND-WEAVING IN DENMARK FROM THE 1880S

HUSFLIDSVÆVEN (THE HANDICRAFTS LOOM) FROM THE 1890S

Hand-weaving was slowly professionalized in Denmark by the mid-to-late-18th century, and woven textiles were increasingly being produced by village weavers.[175] The village weaving practice was discontinued as a consequence of the industrialization of weaving.[176] Traditional Danish hand-weaving production is considered to have died out by the mid-19th century.[177]

In 1889, Danish weavers and folk high school[178] teachers Johanne Siegumfeldt and Jenny La Cour began offering a weaving course at the Danish folk high school Askov Højskole.[179] Around the mid-1890s, they put a compact loom called Husflidsvæven[180] into production (FIGURE 3.5) with carpentry teacher Anders Lervad from Askov Sløjdskole.[181] According to La Cour and Siegumfeldt, this loom was almost identical to an existing loom at the Danish handicrafts school Skovrider Rosthøjs Husflidsskole,[182] which had been established in 1872 in Kragevig in southern Zealand.[183]

Anders Lervad founded the loom manufacturing company Lervad in 1895,[184] and when Anders Lervad's son stepped into the company in 1924, the company name was changed to Anders Lervad & Søn.[185] The company was family-owned until 2004.[186]

Compared to the old farmer looms of the counterbalance type (FIGURE 3.6),[187] and the large countermarch looms (FIGURE 3.7),[188] Husflidsvæven is small, "decorative," and "quite sturdy,"[189] as Siegumfeldt and La Cour write in their instructive weaving book *Vævebog for Hjemmene*,[190] published in 1897; this implied that tough, hard-beaten household textiles were no longer expected to be hand-woven in Danish homes. In the introduction to their book, La Cour and Siegumfeldt state their ambition of "getting weaving well started in many Danish homes."[191] Furthermore, it is worth noting that La Cour and Siegumfeldt's book provides all technical information about choosing material, preparing a warp, setting up a loom, tools etc., in addition to the technical weaving data connected to the patterns. This is different from instructive weaving books published in Sweden around the same time, which offered no insights into setting up a loom.[192] That could be read as an indication that such knowledge was considered widely present or, as Swedish weaver Kerstin Fröberg considers on her website, that students in weaving courses made their own books.[193] A book similar to Vævebog for Hjemmene was published in Finland in 1928 under the name *Kankaankudonnan oppikirja*.[194] Written by Anna Henriksson, the book was republished several times;[195] it was also translated to Swedish and published in Sweden in 1930 as *Lärobok i Vävning*.[196] In 1937, Anna Skeri-Mattsson and Ingrid Osvald-Jacobsson's book *I vävstolen: Handbok i vävning*. which is also of a similar type, was published in Sweden.[197]


FØRSTE AFSNIT

Væven og dens Tilbehør.

Husflidsvæven, Fig. 1, egner sig særlig til Brug i Hjemmene. Den arbejder let og godt og er forholdsvis solid og fast bygget, ligesom den ogsaa ved sit pyntelige Udseende kan

Fig. 1. Husflidsvæv.

A. Vævens Stativ. — B. Trendbom. — C. Tøjbom. — D. Brystbom. — E. Slagbord. — F. Skamler. — I. Sølbom. — K. Tridser — L. Svingler. — M. Sølskaft. — N. Søl. — O. Rør.

Figure 3.5 Husflidsvæven as depicted in Vævebog for Hjemmene. From the book Jenny La Cour and Johanne Siegumfeldt, Vævebog for Hjemmene: Vejledning i Praktisk Væνning og Kunstvævning, 3 (1915) (København: Rom, 1897), 5.

Figure 3.6 This illustration shows the traditional counterbalance loom (trissevæv). Illustration Povl Abrahamsen. From the book Ole Højrup, *Landbokvinden: rok og kærne, grovbrød og vadmel* (Nationalmuseet, 1966), 234.

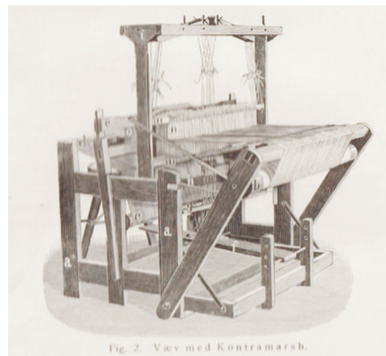


Figure 3.7. Finnish-inspired, Danish-produced countermarch loom. From the book Jenny La Cour and Johanne Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 3 (1915) (København: Rom, 1897), 6.

174 Zhao Feng, Sandra Sardijono, and Christopher Buckley, eds., *A World of Looms: Weaving Technology and Textile Arts* (Zhejiang University Press, 2019), 25, 48; Gertrud Grenander Nyberg, *Så vävde de: handvävning i Sverige och andra länder* (Stockholm: LT, 1976), 26-28.

175 Ellen Andersen and Elisabeth Budde-Lund, *Folkelig Vævning i Danmark* (Berlingske, 1941), 9.

176 Andersen and Budde-Lund, 7.

177 Andersen and Budde-Lund, 7.

178 The Association of Folk High Schools in Denmark explains on their website: "A [Danish] folk high school is a non-formal residential school offering learning opportunities in almost any subject. [...] It is a boarding school, so you sleep, eat, study and spend your spare time at the school. There are no academic requirements for admittance, and there are no exams – but you will get a diploma as a proof of your attendance." ("What Is a Folk High School?," danishfolkhighschools.com, accessed March 14, 2025, https://danishfolkhighschools.com/about-folk-high-schools/what-is-a-folk-high-school.)

The website also offers a short historical introduction to the idea behind the Danish Folk High School: "The idea of the folk high schools emerged in the 1830s. The founding father was N.F.S. Grundtvig – a Danish theologian, writer, philosopher, historian, educationist and politician. Grundtvig identified a growing democratic need in society – a need of enlightening the often both uneducated and poor peasantry. This social group had neither the time nor the money to enroll at a university and needed an alternative. "The aim of the folk high school was to help people qualify as active and engaged members of society, to give them a movement and the means to change the political situation from below and be a place to meet across social boarders." (danishfolkhighschools.com, accessed March 14, 2025, https://danishfolkhighschools.com/about-folk-high-schools/history.)

179 "Jenny la Cour, væver | lex.dk," Dansk Kvindebiografisk Leksikon | Lex, April 22, 2023, https://kvindebiografiskleksikon.lex.dk/Jenny_la_Cour.

180 Author's translation: The Handicrafts Loom.

181 Author's translation: Askov Craft School.

182 Author's translation: Forester Rosthøj's School of Handicrafts.

183 "Husflidsskolen i Kragevig | Historisk Atlas," accessed January 23, 2025, https://historiskatlas.dk/@55.0728229,12.0979201,16z.

184 Susanne Lervad, "Textile Terminologies and Relations Between Key Concepts in the Context of My Family's Story and My Own Life," in Traditional Textile Craft - An Intangible Cultural Heritage? (Copenhagen: Centre for Textile Research, 2018), 50.

185 "Anders Lervad," accessed January 24, 2025, https://www.gravsted.dk/person.php?navn=anderslervad. Anders Lervad."

186 "Anders Lervad."

187 La Cour and Siegumfeldt refer to the "old Danish loom" in their weaving book *Vævebog for Hjemmene* (Jenny La Cour and Johanne

Husflidsvæven marks the beginning of a development in Denmark of scaling down the loom to adapt it for 19th-century urban amateur practice. This development is reminiscent of Knott's observations regarding the development of paintboxes and domestic carpentry workshops from Great Britain and the United States.[198] When it came to hand-weaving in Denmark, however, the development did not aim to render accessible craft practices that had been technically and monetary inaccessible for a wider population until then; instead, the redesign of the loom in Denmark was motivated by the ambition of an outright revival of the hand-weaving craft in Denmark more broadly.[199]

TØNDER VÆVERAMME (TØNDER LOOMFRAME) FROM THE 1930S

Around 30 years after the introduction of Husflidsvæven, Danish weaver and weaving teacher Meta Rosenberg invented and patented the rigid heddle loom Tønder Væveramme (FIGURE 3.8 and 3.9),[200] which was manufactured in collaboration with the Danish loom producer mentioned earlier, Anders Lervad og Søn, in 1933.[201]

Figure 3.8 Tønder Væveramme in the 1930s. From the book Meta Rosenberg, Vævebog for Sønderborg Garn (Sønderborg: Det Nordiske Kamgarnsspinderi, n.d.), 1.

Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 3 (1915) (København: Rom, 1897), 7). The loom is not depicted, presumably as the writers considered it still so familiar in the general population that an illustration was not necessary, but I believe it is likely that they mean the counterbalance type depicted in Ole Højrup's Landbokvinden (Ole Højrup, *Landbokvinden: rok og kærne, grovbrød og vadmel*, 234.)

188 The countermarch loom was introduced in Denmark based on the Finnish example. The inspiration for the Danish countermarch loom was most likely drawn from Siegumfeldt's studies in the Finnish cities Tavastehus og Åbo in 1895. La Cour and Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 6; "Johanne Siegumfeldt, væver | lex.dk," Dansk Kvindebiografisk Leksikon | Lex, April 22, 2023, https://kvindebiografiskleksikon.lex.dk/Johanne_Siegumfeldt.

189 La Cour and Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 5. Author's translation.

190 Author's translation: Weaving Book for the Homes.

191 La Cour and Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 3.

192 "Spinnhuset – Survey of Swedish Weaving Books," accessed January 24, 2025, https://bergdalaspinnhus.com/artiklar/weavingbooks-e.html.

193 Spinnhuset," accessed January 24, 2025.

194 Anna Henriksson, *Kankaankudonnan Oppikirja: Kankaankudonnan Ammattitiedon Perusteet Kotiteollisuus-, Kotitalous- ja Emäntäkouluja, Kansanopistoja ja Itseopiskelijoita Varten* (Otava, 1928).

195 "Kankaankudonnan Oppikirja: Kankaankudonnan Ammattitiedon Perusteet Kotiteollisuus- Ja Emäntäkouluja, Kansanopistoja Ja Itseopiskelijoita Varten – NLF Open Data," accessed January 24, 2025, https://data.nationallibrary.fi/bib/me/W00056930500#I00072184100.

196 Anna Henriksson, *Lärobok i Vävning*. (Hfors: Söderström & C:o Förlagsaktiebolag, 1930).

197 Skeri-Mattsson and Osvald-Jacobsson, *I vävstolen: Handbok i vävning*, 1937.

198 Knott, *Amateur Craft*.

199 Andersen and Budde-Lund, *Folkelig Vævning i Danmark*, 7.

200 Author's translation: Tønder Loom Frame

201 Rosenberg, *Vævebog for Væveramme*, 40.

202 Rosenberg, *Vævebog for Væveramme*, 48–51.

203 Author's translation: Skal's Handicraft Teachers College

204 Cecilia Cleveland Willard, "Handweaving on Loom Frames," *The Handicrafter* 3, no. 7 (December 1931): 16–21.

205 Høyer and Nymark, "Teknik og Leg på Rammevæv," 5. I have not found any references that would provide insight into the Swiss, Norwegian and Dutch perspectives on this history, but intend to pursue this further after the PhD research.

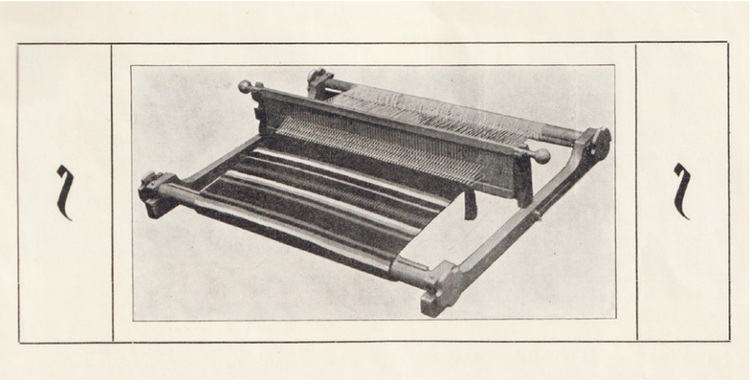


Figure 3.9 Tønder Væveramme in the 1930s. From the book Meta Rosenberg, *Vævebog for Væveramme* (København: Nyt Nordisk Forlag – Arnold Busk., 1935), 7.

In Rosenberg's first instruction book from 1935, *Vævebog for Rammevæv*, statements from weavers attending her workshops in southern Jutland in Denmark confirm that Rosenberg not only taught hand-weaving in her school in Tønder but also traveled around the region teaching with the looms,[202] probably transported carried on the back in a bag like one in the illustration below. The bag was an original accessory to the loom (FIGURE 3.10).

Figure 3.10 Tønder Væveramme in an original canvas transportation bag. Year unknown. Owner Flemming Lundholt. Photograph: Kathrine Branstrup

A main subject assignment from Skals Håndarbejdssemnarium[203] in middle-Jutland from 1989 offers a short history of the loom that revolves around the rigid heddle loom. The authors, Gitte Høyer and Gunhild Nymark, write that the first rigid heddle looms of this type of originated in Switzerland, explaining the Danish name *væveramme*, from the German "Webrahm," or "loom frame" in English.[204] The frame and the width of the reed (thus the weaving width) are what distinguishes it from the small historical rigid heddle loom. Høyer and Nymark write that the loom frame had already gained popularity in Norway, Germany, and the Netherlands by the 1930s,[205] and that it had served as inspiration for the first Danish

models developed in the beginning of the 1930s,[206] specifically Tønder Væveramme, designed by Rosenberg.[207]

A number of the looms that might have inspired Rosenberg are depicted below. The Figures 3.11 and 3.12 show two looms from around 1930 and 1940.[208] These images are from an archive in northern Germany, but it has not been possible to determine their manufacturer. It could also have been the Kirchner Webrahm mentioned in an article on the website "Not So Rigid Weaver,"[209] referencing an article in the American magazine "The Handicrafter" in 1931 (FIGURE 3.13 and 3.14).[210]

Figure 3.11 Small rigid heddle loom from around the 1930/1940s. From archive: Rammevæv, 1930-1940, B10035, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622517.

Figure 3.12 Small rigid heddle loom from around the 1930/1940s. From archive: Rammevæv, 1930-1940, B10044, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622526.

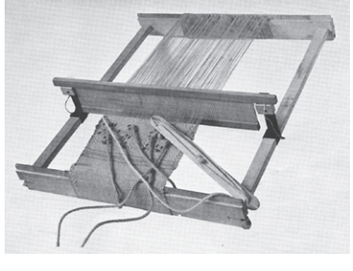


Figure 3.13 Kirchner Webrahmen depicted in the The Handicrafter in 1931. From Cecilia Cleveland Willard, "Handweaving on Loom Frames," The Handicrafter 3, no. 7 (December 1931): 17.

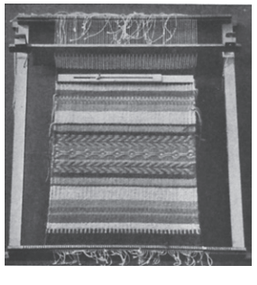


Figure 3.14 Small rigid heddle loom from around the 1930/1940s. From archive: Rammevæv, 1930-1940, B10035, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622517.

206 Høyer and Nymark, "Teknik og Leg på Rammevæv," 5.

207 Høyer and Nymark, 5-6.

208 Rammevæv, 1930-1940, B10035, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622517; Rammevæv, 1930-1940, B10044, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622526.

209 "History of the Rigid Heddle Loom," June 9, 2023, https://notsorigidweaver.com/posts/rigid-heddle-loom-history/.

210 Willard, "Handweaving on Loom Frames," 16–21.

211 Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

The rigid heddle looms that I decided to use in the Weaving Kiosk are of a model descending from Tønder Væveramme. Judging from Lervad product catalogs, the model I have used seems to be from the late 1970s, although the reed appears slightly different (FIGURES 3.15 and 3.16).[211]

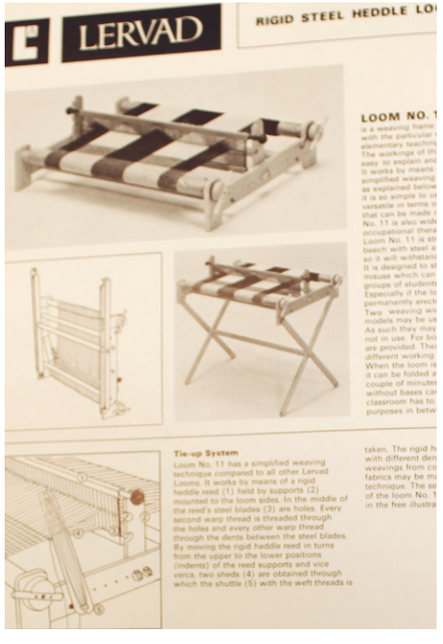


Figure 3.15 Lervad loom catalog from 1978. The model Loom no. 11 resembles the loom used in the Kiosk. Catalog from archive: Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

Figure 3.16 Lervad looms in use in the Weaving Kiosk. Photo Johannes Romppanen.

Høyer and Nymark recount how Lervad bought the loom patent from Rosenberg in the 1940s.[212] In 1957, the wooden reed was exchanged for a steel reed that allowed for finer weaving;[213] in 1964, the construction of the loom was changed so that the thinner cross bars connecting the loom sides were now made from metal, making the loom more durable.[214] In 1970, a completely new loom design was introduced to make production more efficient.[215] It has not been possible to determine whether the rigid frame looms were in production by Lervad until the company was sold and stopped loom production in 2004.[216] Today, many remain available on the second hand market.

ACCESSIBILITY OF TOOLS AND DEVELOPMENT OF AUTONOMY

To begin a collaboration producing Tønder Væveramme, Lervad requested that Rosenberg start publishing weaving instruction books to be distributed together with the looms.[217] Knott points at how the "Commercial production of artistic tools, as well as guidance in how to use them through manuals and advice literature, meant greater access to things needed for the amateur craft."[218] This relates to both La Cour and Siegumfeldt's loom and book, as well as to the development of Tønder Væveramme, and Rosenberg who writes:

> There is no space for large looms in private homes in our modern times, and thus with the rigid heddle loom I hope to give each and every home the opportunity to practice this ancient craft by elevating it so it can maintain its cultural significance. By attentively following the instructions and patterns provided will also allow interested parties without a weaving education a simple, attainable way of teaching themselves to weave on Tønder Væveramme, and in doing so to discover a new, beautiful and useful, fun and usable craft. To ease the learning process, special subject-specific expressions have been left out of the various instructions; these would make only make them difficult to understand for people without weaving experience.[219]

According to Rosenberg, users of Tønder Væveramme will not only enjoy the productive satisfaction of creating something "new, beautiful, and useful", but will also have "fun." She chooses to use the word "anvendeligt," which I translate here as 'usable', which is very similar to "nyttigt," (translated as useful) in the same sentence. Why use these close synonyms? Perhaps this relates to Anni Albers's thoughts around that same time – introduced earlier in this chapter – about developing autonomy through the weaving process,[220] and the notion that the work with materials on the loom grounds human beings in a time of increasing distance from material

212 Høyer and Nymark, "Teknik og Leg på Rammevæv," 7–8.

213 Høyer and Nymark, 8.

214 Høyer and Nymark, 9.

215 Høyer and Nymark, 9.

216 "Anders Lervad."

217 Høyer and Nymark, "Teknik og Leg på Rammevæv," 6.

218 Knott, *Amateur Craft*, xiii.

219 Rosenberg, *Vævebog for Væveramme*, 5. Author´s translation. Original: "Hvor der i vor moderne Tid ikke er Plads i Hjemmene til store Væve, vil jeg gerne med Rammevæven give ethvert Hjem Lejlighed til gennem Udøvelsen af den gamle Vævekunst at være med til at højne denne, saa den kan faa fortsat kulturel Betydning. Ved nøje at følge de givne Anvisninger og Opskrifter vil ogsaa i k k e - udannede Interesserede paa en let og overskuelig Maade kunne lære sig selv at væve paa Tønder Væveramme og herigennem finde et nyt, smukt og nyttigt, morsomt og anvendeligt Haandarbejde. For yderliger at lette Tilegnelsen af de forskellige Anvisninger er der i Beskrivelsen udeladt en Del specielle Fagudtryk, der vilde gøre Forstaaelsen besværlig for uindviede."

220 Albers, *Anni Albers*, 6–9.

221 Knott, *Amateur Craft*, xvii.

222 Knott, 5.

223 Author's translation: the Askov Foldable Loom

224 Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*; Jørnung and Jespersen, *Firskaftsvævning*.

225 Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 2.

226 "Danmarks befolkningsudvikling 1769-2021," accessed January 29, 2025, https://danmarkshistorien.dk/vis/materiale/danmarks-befolkningsudvikling.

processes and the experience of society as an abstract construct, as a result of industrialism. Similarly, Knott writes of paints in collapsible tubes that

> [T]hese new tools and materials did not simply invite the non-expert into existing practices but instead opened up new capabilities and modes of practice.[221]
>
> In the hands of amateurs, new tools and materials enabled individuals to express personal taste and creative autonomy, but they equally set the parameters of what could be achieved and the type of practice that unfolded.[222]

I consider these formulations to be connected to Rosenberg's reflections and ambitions concerning Tønder Væveramme, and to Albers's considerations on the impact of working with materials on human beings.

3.3.3 WEAVING BOOM IN DENMARK BETWEEN 1930 AND THE LATE 1950S

Around the same time Rosenberg published her first book, another smaller, foldable loom appeared on the market: The Askov Klapvæven (FIGURE 3.17),[223] produced by Lervad around 1937. The two weavers Manny Mule Jørnung and Gudrun Dines Jespersen wrote two instructive weaving books for this type of loom,[224] but has not been possible to determine whether the two women were involved in the design of the loom.

The books had several print runs, and by its fifth print run in 1955, a total of 15 000 copies of the first book – from 1937 – had been sold.[225] This is a clear indication of the popularity of weaving in Denmark at the time, when the nation's total population was about 4 million.[226]

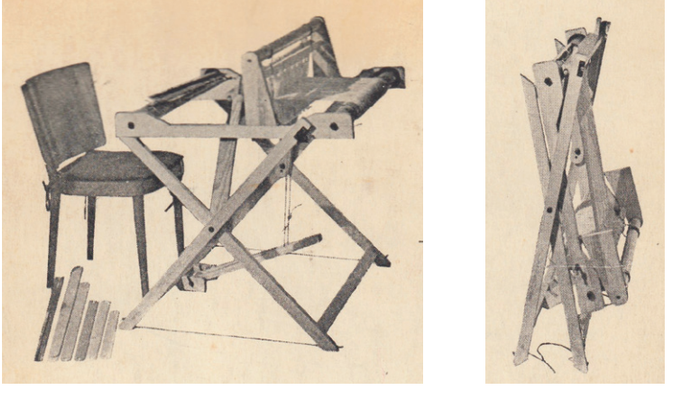


Figure 3.17 Askov Klapvæven. From the book Manny Mule Jørnung and Gudrun Dines Jespersen, Væv Selv: *Lærebog I Toskaftsvævning*, 5 [1955] (København: Gjellerup, 1937), back cover.

As the name indicates, Askov Klapvæven is foldable and has treadles, like larger floor looms; in that sense, it resembles Swedish weaver Margaret Bergman's Suitcase Loom from 1933.[227] Bergman, who emigrated to the United States in 1901, patented her suitcase loom, which she used for teaching while travelling around the United States.[228]

Askov Klapvæven can be folded with the warp on. Judging from the images, the construction seems lighter than Bergman's Suitcase Loom,[229] but heavier that Tønder Væveramme. Askov Klapvæven was available as a two-shaft or a four-shaft loom. The four-shaft version allowed greater technical complexity than the two-shaft and the Tønder Væveramme.

Als Væven[230] and Hjertevæven[231] are further examples of small looms produced and sold in Denmark between the 1930s and '50s. Hjertevæven, which is not depicted in the pamphlet reviewed,[232] was a product of yarn producer Hjertegarn, founded on the island of Fyn in Odense in 1926.[233]

The free time hand-weaving boom in Denmark between the 1930s and the late 1950s is substantiated by the number of weaving publications,[234] their numbers of print runs,[235] and statements by weavers and authors.[236] Danish weaver Karen-Hanne Stærmose Nielsen, born in 1933, supports this observation in the podcast "Håndens arbejdere 5,"[237] adding that the interest in free time hand-weaving in Denmark that had been sparked by small mobile looms was ebbing off again in the late 1950s.

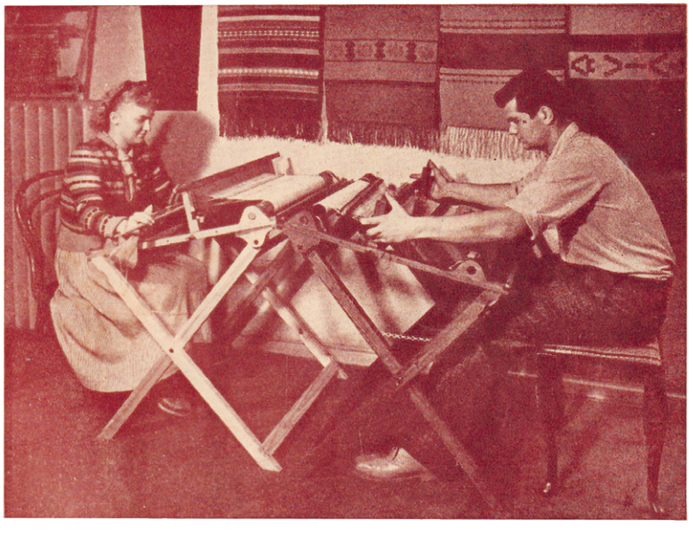


Figure 3.18 Als Væven. From pamphlet *Haandvævning paa Hjemmevæv*, 2nd ed. (Jyllands Væve- & Garnlager - Aarhus, n.d.), cover.

227 "Search Results for 'Suitcase Loom,'" *Spinninglizzy's Weblog* (blog), accessed January 24, 2025, https://spinninglizzy.wordpress.com/?s=suitcase+loom.

228 "Margaret Bergman," Jämtlandskvinnor Wikia, accessed January 24, 2025, https://jamtlandskvinnor.fandom.com/sv/wiki/Margaret_Bergman; "Snilleriket," March 26, 2012, https://web.archive.org/web/20120326083541/http://www.snilleriket.se/margaretbergman.asp; MightyMerchant v5.5, "The Bergmans | Historical Information," Eugene Textile Center, accessed January 24, 2025, https://www.eugenetextilecenter.com/history-bergman.

229 Jørnung and Jespersen, Væv Selv: *Lærebog i Toskaftsvævning*; Jørnung and Jespersen, Firskaftsvævning.

230 *Haandvævning paa Hjemmevæv.*

231 *Hjertegarnets Vævehefte No. 1.*

232 *Hjertegarnets Vævehefte No. 1.*

233 "Om Hjertegarn," accessed January 24, 2025, https://hjertegarn.dk/om-hjertegarn/.

234 Poulsen, *123 Nye Mønstre for Rammevæv*; Jørnung and Jespersen, *Firskaftsvævning; Haandvævning paa Hjemmevæv; Hjertegarnets Vævehefte No. 1;* Andersen, Rammevæv: *Til Undervisning og Selvstudium; Væv med Sønderborg Garn*; Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*; Rosenberg, *Vævebog for Sønderborg Garn; Rosenberg, Vævebog for Væveramme*; Andersen, Vævebogen: *Materialer-Redskaber-Teori-Mønstre*; Manny Mule Jørnung, *Vævemønstre - for Alle Slags Væve* (Jul. Gjellerups Forlag, 1952).

235 Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning* was on its fifth print run in 1955. Their second book, *Firskaftsvævning*, entered its second print run in 1952. Rosenberg's *Vævebog for Væveramme* from 1935 was published in a fourth, edited edition in 1954. Jørnung's *Vævemønstre for all slags væve* had its second print run in 1952 (Meta Rosenberg, *Vævebog for Væveramme*, 4 [1954] (Tønder: Tønder Væveskole, 1935); Manny Mule Jørnung, *Vævemønstre – for Alle Slags Væve*, 2 [1952] (Jul. Gjellerups Forlag, 1952); Manny Mule Jørnung and Gudrun Dines Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 5 [1955] (København: Gjellerup, 1937); Manny Mule Jørnung and Gudrun Dines Jespersen, Firskaftsvævning, 2 [1952] (København: Gjellerup, 1952).

236 Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 1937, 3; Andersen, *Rammevæv: Til Undervisning og Selvstudium*, 3; Jørnung, *Vævemønstre – for Alle Slags Væve*, back cover; Rosenberg, *Vævebog for Væveramme*, 48–51.

237 Dorthe Chakravarty, "Karen-Hanne Stærmose Nielsen og Rosita Kær," Håndens Arbejdere, accessed January 24, 2025, podcast, 12:00. https://podcasts.apple.com/us/podcast/dorthe-chakravarty/id1033833185.

238 Knott, *Amateur Craft*, 57.

239 Knott, 60.

240 Høyer and Nymark, "Teknik og Leg på Rammevæv," 5.

241 Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 6–7.

3.3.4 THE IMPACT OF SOCIETAL CONDITIONS ON LOOM DEVELOPMENT AND WEAVING IN DENMARK BETWEEN 1896 AND THE 1950S

SMALLER URBAN HOUSING

For a start, the supplemental nature of amateur practice means that the workstation has to be malleable enough to 'fit around' other commitments. In terms of physical space for tools organization, this often means that the materials and the tools have to disappear, or at least be stored in an unobtrusive manner. [238]

Knott's observation may be applied to the development of looms in Denmark between the 1890s and the 1950s. As the loom was scaled down, making it foldable and easy to store, the tool and techniques were simplified and instructive material published, hand-weaving regained immense popularity in Denmark after the tradition more or less ceased as a consequence of industrialism. These small, collapsible looms, had to fit around the rest of life, to use Knott's phrasing. According to Knott, the small, collapsible, transformable workstation – and thus the limited space the practice is granted – is a reflection of the role and space that amateur activities should occupy in people's lives.[239]

SOCIAL REFORMS

Høyer and Nymark write that the development of the rigid heddle loom in Denmark was motivated by an evening school law introduced by former social minister K.K. Steinke.[240] In Jørnung and Jespersen's weaving book *Væv Selv* from 1937,[241] the two weavers write that:

> The evening school law from May 11, 1935 lists weaving as one subject that may be taught. Everyone, both in the countryside and in the cities, is eligible to receive education. People can contact their association (e.g. home economics association or similar) or school and ask to have a weaving course established under the evening school regulation.[242]
>
> The evening school law has allowed weaving to reach many people once again, and everyone who has worked to preserve the ancient art of weaving has good reason to be grateful for its implementation.[243]

Hand-weaving was thus one of the subjects taught in the new, liberal educational structure known as evening school in Denmark. Høyer and Nymark point out that cottage industry associations in Denmark were

disappearing as the population moved to the cities, and the evening school education in traditional crafts was considered a way to keep the knowledge alive.[244]

The political reform was a way to uphold the foundation of practical knowledge created by La Cour and Siegumfeldt, which they and others developed further in the early 20th century.[245] It was deemed successful, according to Jespersen and Jørnung,[246] as well as by the weaver and weaving teacher in Kirsten Gahrn Andersen.[247] Recommendations of Tønder Væveramme included in Rosenberg's book from 1935 also indicate the distribution of evening school courses.[248]

ECONOMY

Jespersen and Jørnung emphasize the economic benefits of producing by hand in their books from the 1930s.[249] One might speculate that this indicates greater financial awareness in a century characterized by economic instability.[250] A weaver cited in Rosenberg's book stated that using the loom "every rag can be made useful again".[251]

3.3.5 IN SWEDEN, LONG-ESTABLISHED WEAVING TRADITIONS PREVAIL FROM 1896 TO THE 1960S

The cover of weaver and weaving teacher Nina von Engeström's wildly popular 1896 book *Praktisk vävbok – tillägnad den idoga Svenska Kvinnan* depicted a woman sitting by a small counterbalance loom (FIGURE 3.19).[252] The counterbalance loom[253] resembles the traditional Swedish and Danish farm loom, albeit more petite.

In her book *Så vävde de – Handvävning i Sverige och andra länder*,[254] ethnographer and textile researcher Gertrud Grenander Nyberg recounts that in Sweden patents were sought for several small looms that would fit in smaller spaces in urban housing in the late 19th and early 20th century. Used for artistic weaving of traditional patterns,[255] these were advertised as "salon looms,"[256] suggesting hand-weaving had become associated with bourgeois values.

Grenander also mentions that von Engeström recommended this loom in the third reprint of the book in 1902.[257] While it is difficult to determine how common such looms were in Sweden at the time, Grenander's insights on it being used for artistic weaving in urban households where it should not take up too much space may indicate that looms of this type and size were intended for the upper classes, where women could afford to spend time on small-scale artistic weaving. In this sense, there seems to be a differentiation in Sweden between the types of

[242] Jørnung and Jespersen, 6. Author's translation. Original: Aftenskoleloven af 11. Maj 1935 nævner vævning blandt de fag, der må undervises i. Alle, både på land og i by, vil altså kunne skaffe sig undervisning. Man kan henvende sig til sin forening (husholdningsforening el. lign.) eller til skolen med forslag om at få oprettet et vævekursus under aftenskoleloven.

[243] Jørnung and Jespersen, 7. Author's translation. Original: Aftenskoleloven har gjort det muligt, at vævningen igen kan nå ud til de mange, og alle, der har arbejdet for at bevare den gamle vævekunst, har god grund til at være taknemmelig for lovens gennemførelse.

[244] Høyer and Nymark, "Teknik og Leg på Rammevæv," 5.

[245] Ingeborg Cock-Clausen, "The Weaving Workshop: 'Vævestuen,' The National Tradition as a Basis for Modern Weaving," 20–42.

[246] Jørnung and Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 3.

[247] Andersen, *Rammevæv: Til Undervisning og Selvstudium*, 3.

[248] Rosenberg, *Vævebog for Væveramme*, 5, 48–51.

[249] Jørnung and Jespersen, Væv Selv: *Lærebog i Toskaftsvævning*, 1937, back cover.

[250] "Den Store Depression – Økonomisk krise i 1930'erne," Lex, October 2, 2024, https://lex.dk/Den_Store_Depression.

[251] Rosenberg, *Vævebog for Væveramme*, 50.

[252] Engeström 1896. Author's translation of book title: *Practical Weaving Book – Dedicated to the diligent Swedish woman.*

[253] Gertrud Grenander Nyberg, *Lanthemmens vävstolar: studier av äldre redskap för husbehovsvävning*, Nordiska museets handlingar, 82 (Stockholm: Nordiska mus, 1974); Ole Højrup, *Landbokvinden: rok og kærne, grovbrød og vadmel*, 234.

[254] Nyberg, *Så vävde de*, 127. Author's translation of title: This is how they wove: Hand-weaving in Sweden and other countries.

[255] Nyberg, 127.

[256] Nyberg, 127. Author's translation of salongvävstolar.

[257] I own the first print of the book from 1896; the loom is depicted on the front, but there is no recommendation of this specific loom type.

[258] Weaver and weaving teacher Kaija Mälkki made a similar observation regarding her work as a crafts consultant in Helsinki in the 1970s, where she went on home visits to help people set up looms. Mälkki remarked how it was a welcome treat to do her job in homes in Helsinki's wealthier neighborhoods, for example Katajanokka, as the projects there were much more complex and the materials finer compared to the usual rag-rug production in the outskirts and even suburbs of Helsinki. Outi Martikainen, Leena Svinhufvud, and Mikko Lindquist, "A Weaver's Geography of Helsinki," in *Life Among Looms / Loimien Lomasta* (Helsinki: Kioski kirjat, 2022), 64–72.

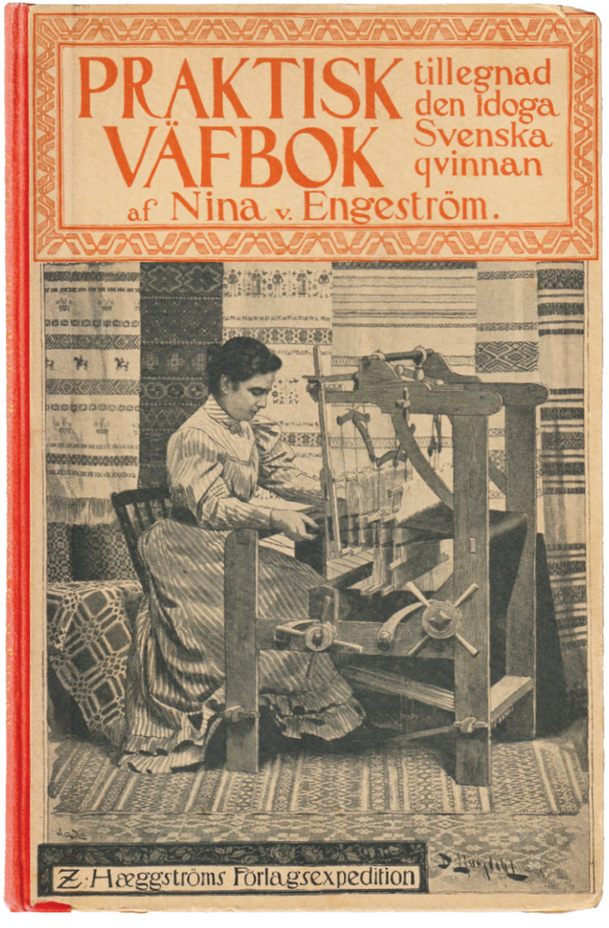


Figure 3.19 Small Swedish loom. From the book Nina von Engeström, *Praktisk Väfbok Tillegnad den Idoga Svenska Qvinnan* (Stockholm: Hæggström, 1896), cover.

homes in which the weaving takes place: those that weave for their own use or to supplement their income through home production, and households in which weaving is done for pleasure.[258]

Another smaller loom I have come across is called LillStina,[259] produced by the company S. Ekengren Ljusdal. While there appears to be little recorded evidence of its origins or popularity, it is a table loom with a shaft draw system,[260] and a foldable version of LillStina with treadles was also available.[261]

The only mention of LillStina encountered in this research was in the first two parts of the four-part series ICA Vävbibliotek, published by the Swedish wholesale business ICA (FIGURE 3.20).[262] Here, LillStina is mentioned as making weaving possible even in a small-scale modern home; this is reminiscent of statements made in Danish books between 1896 and 1952,[263] and also of Knott's research.[264]

Figure 3.20 LillStina table loom from ICA Vävbibliotek 1. From the book Gertrud Ingers, *Handdukar och Duktyg* (Västerås: ICA-Förlagets Vävbibliotek del 1, 1953), 16.

LillStina is not mentioned in the two final volumes of the ICA Vävbibliotek series, published between 1953 and 1956.[265] As most of the introduction to looms otherwise remained the same, this indicates that it was deemed unnecessary to mention it.[266] According to Ingers, a large model is preferable if a housewife wants to use her loom for economic gain.[267] This supports the notion of differentiation between weaving for use and weaving for pleasure in Sweden. The fourth volume of the series even went so far as to state that using a loom of the smaller and lighter kind designed for use at home leads to the production of fabrics that are too poor a quality to be used, and thus constitutes a waste of material.[268]

Based on Grenander's work,[269] it would seem that the practice of weaving for the household (*husbehov*),[270] as well as producing for sale (*avsalu*)[271] in the household remained common and intact far into the 20th century in Sweden, unlike in Denmark.[272] The review of Swedish instructive weaving literature also indicates that weaving one's own household textiles is considered superior to buying industrially-made, both in terms of visual, aesthetic quality and the material quality.[273]

There seems to be an interest in small tapestry looms, which are far less technical, in Sweden; I have found several books that revolve around different techniques using a frame loom.[274] The book *Idé väv: Modeller för småvävstolar* [275] from 1969 is the earliest Swedish instructive weaving book I have come across. It focuses on weaving using small looms of different types. Several types of looms are depicted in the book; these range from simple two-shaft to multiple shaft table loom models. There is also a small floor loom resting its back on a table (FIGURE 3.21); this loom is similar to the presumably German model depicted on Figure 3.11 on page 112 of this chapter.

259 Author's translation: Little Stina

260 Kerstin på Spinnhuset, "*Kerstin's Extras*: #¤&@¤£# !!!," Kerstin's Extras (blog), October 7, 2010, https://oddweavings.blogspot.com/2010/07/blog-post.html.

261 "Vävstol," accessed January 26, 2025, https://digitaltmuseum.se/021027989916/vavstol.

262 Ingers, *Handdukar och Duktyg*; Maja Lundbäck, *Vi Väver till Hemmet Möbeltyger*, Gardiner, Sängtäcken, Draperier (Västerås: ICA-Förlagets Vävbibliotek del 2, 1954); Ingers and Brodén, *Trasmattor och Andra Mattor*; Hilda Tillquist and Lars Wålstedt, *Yllevävar Schalar, Plädar, Filtar, Tyger, Konstvävar* (Västerås: ICA-Förlagets Vävbibliotek del 4, 1956).

263 La Cour and Siegumfeldt, *Vœvebog for Hjemmene: Vejledning i Praktisk Vœvning Og Kunstvœvning*; Rosenberg, *Vœvebog for Vœveramme*; Jørnung and Jespersen, *Firskaftsvœvning;* Jørnung and Jespersen, Væv Selv: Lærebog i Toskaftsvœvning.

264 Knott, *Amateur Craft*, 57–60.

265 Ingers, 13; Lundbäck, *Vi Väver till Hemmet Möbeltyger, Gardiner, Sängtäcken, Draperier*, 107.

266 Ingers and Brodén, Trasmattor och Andra Mattor, 155; Tillquist and Wålstedt, *Yllevävar Schalar, Plädar, Filtar, Tyger, Konstvävar*, 107.

267 Ingers, *Handdukar och Duktyg*, 13.

268 Tillquist and Wålstedt, *Yllevävar - Schalar, Plädar, Filtar, Tyger, Konstvävar*, 107.

269 Nyberg, *Så vävde de*, 88.

270 Nyberg, 88.

271 Nyberg, 88.

272 While I am aware of the strong cottage industry tradition in Sweden, that aspect of home production is not explored in this thesis. Anna-Maja Nylén, *Hemslöjd: den svenska hemslöjden fram till 1800-talets slut*, 3. uppl. (Lund : [Solna]: H. Ohlsson ; Seelig, 1972).

273 Skeri-Mattsson and Osvald-Jacobsson, *I Vävstolen*, 1937, 10–11; Engeström, *Praktisk Väfbok Tillegnad den Idoga Svenska Qvinnan*; Ingers, *Handdukar och Duktyg*, Förord; Lundbäck, *Vi Väver till Hemmet Möbeltyger, Gardiner, Sängtäcken, Draperier*, 5.

274 Maja Lundbäck and Märta Rinde-Ramsbäck, *Småvävar* (ICA-Förlaget, 1957); Inga-Mi Vannérus-Rydgran and Ingvor Dahlström, *Plockvävar* (Wezäta Forlag, 1970); Stina Carlsson and Sara Olaison, *Bildvävning i Ram och Ring* (Västerås: ICA-Förlaget, 1976); Edith Embro, *Rölakan i Vävram* (Bollnäs: Inferi, 1986); Gertrud Ingers, *Flamskvävnad* (Västerås: ICA-Förlaget, 1967); Stina Carlsson, Karin Eles, and Lisa Melen, *Bildvävning*, (Stockhom: ICA-Förlaget, 1969); Brita Rollof, *Väva i Ram: Liten Handledning i Gobelinvävning* (Stockholm: LTs förlag, 1963).

275 Maja Lundbäck, Kristina Malmberg, Brita A Sundblad and Mona Wassén, *Idé Väv: Modeller För Småvävstolar* (LTs förlag, 1969). Author's translation: Idea weave: Designs for Small Looms

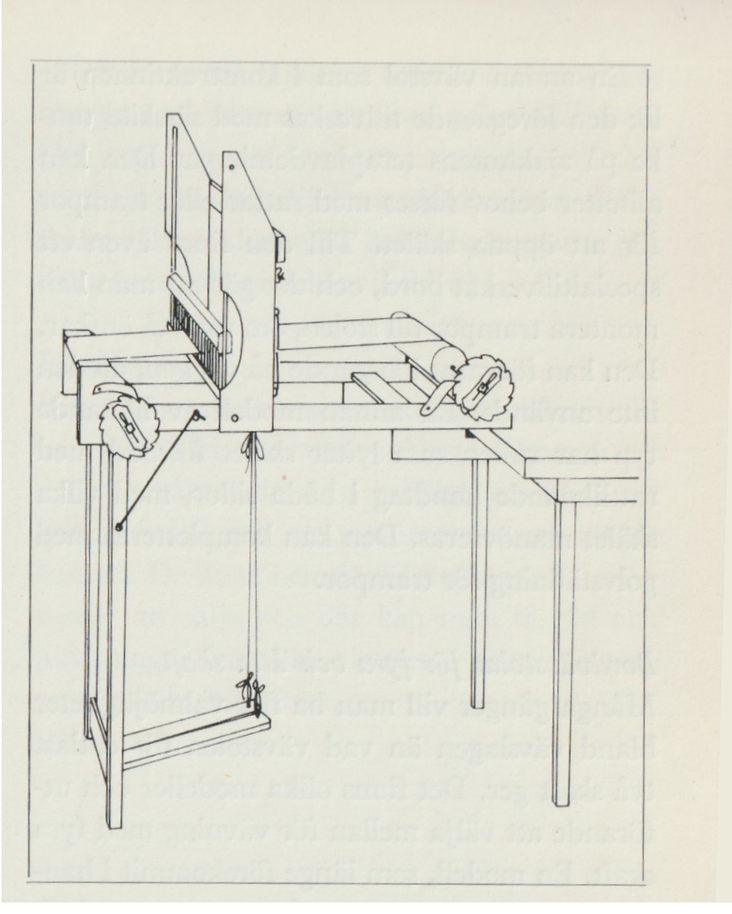


Figure 3.21 Small, foldable floor loom with its back fastened to a table plate. Illustration: Kerstin Anchers-Lundahl. From the book *Idé Väv: Modeller För Småvävstolar* (LTs förlag, 1969), 15.

According to the author of *Idé Väv*, the book was motivated by the interest of weaving in Swedish cities, where there was a lack of space both in the private home, as well as in weaving course facilities. Smaller looms are necessary to overcome this challenge.[276] This statement is reminiscent of sentiments from Denmark between 1896 and 1950s presented earlier in this chapter, indicating a shift in notions about how hand-weaving should and can take place.

Ingers and Westerberg's 1970 book about weaving for and with children, *Barnvävning*,[277] shows several types of simple tapestry looms and multi-shaft table looms.[278] Here the focus is more on creating an inclusive and expressive activity for children. A catalog from Swedish loom producer Glimåkra from 1977[279] shows several smaller looms: the table loom *Pysslingen*,[280] the weaving frame *Kristina*[281] and small belt looms.[282] Small looms were thus clearly being produced in Sweden in the 1970s.

Figure 3.22 A child weaves on table loom. Photo Carl Meijer. From the book Gertrud Ingers and Viola Westerberg, *Barnvävning: En Bok til Föräldrar, Lärare och Barn* (ICA-Förlaget AB, 1970), 6.

Figure 3.23 Illustration from a Glimåkra loom catalog from the 1970s. Illustration: Unknown. From the catalog *Glimåkra Vävstolar* (Vävstolsfabriken Glimåkra AB: Vävstolsfabriken Glimåkra AB, 1977). Product catalog, handwritten date.

276 *Idé Väv: Modeller För Småvävstolar*, 11, 14.

277 Ingers and Westerberg, *Barnvävning: En Bok till Föräldrar, Lärare och Barn*.

278 Ingers and Westerberg 1970.

279 *Glimåkra Vävstolar* (Vävstolsfabriken Glimåkra AB: Vävstolsfabriken Glimåkra AB, 1977). Product catalog, handwritten date.

280 *Glimåkra Vävstolar*, 14–15.

281 *Glimåkra Vävstolar*, 16–17.

282 *Glimåkra Vävstolar*, 18–19.

Based on my review of instructive weaving books, small looms do not appear to have enjoyed the early popularity in Sweden that they did in Denmark – this seems particularly true of the simple, plain-weave-based looms.

3.3.6 A QUICK NOTE ON FINLAND

I did not encounter publications about or actual examples of small mobile looms from the first half of the 20th century in Finland; the first time I came across a small Finnish table loom was when researching in the private archive of weaver and weaving teacher Kaija Mälkki. Produced in the 1970s by the company Varpapuu, the loom model was Nordica (FIGURE 3.24). The eight-shaft model bears resemblance to the Swedish LillStina model from the 1930s.

Figure 3.24 Finnish Nordia table loom from Varpapuu. Photo: Rosa Tolnov Clausen.

Figure 3.25 Finnish Nordia table loom from Varpapuu. Photo: Rosa Tolnov Clausen.

3.3.7 QUESTIONS

What caused the differences in the development of looms and free time hand-weaving in Denmark, Sweden and Finland, respectively? Could it have something to do with geography? Sweden and Finland are much larger countries, and hand-weaving was a necessary practice in rural areas for far longer.[283] Perhaps Denmark's geographical proximity to Germany played a role?

Might it be related to the strong cottage industry tradition in Sweden and Finland, with crafts as a political tool to create prosperity – and later a national identity – as Finnish researcher in cultural politics Eliza Kraatari posits?[284] Or a political tool to prevent depopulation of rural areas and emigration to America, as Zickerman considers?[285] And simultaneously a conscious and passionate endeavor to uphold and preserve traditional practical craft knowledge in a time of great societal change due to industrialization?[286] In contrast, looms, patterns, and the locations for hand-weaving were subject to fundamental reinvention in Denmark from the mid-18th century.[287]

The observations made by Swedish cleaning lady and writer Maja Ekelöf,[288] and aforementioned findings from Mälkki's archive would indicate,[289] perhaps the cottage industry tradition in Sweden and Finland meant that producing hard-beaten, hand-woven rag rugs was seen as an extra source of income for a longer time. Might other economic reasons have played a role, for example, Finland's independence from Russia in 1917?[290] The Second World War and the post-war economic consequences it entailed? Only after 1945 does Finland's economic development introduce extensive urbanization.[291]

3.3.8 WEAVING WITHOUT A LOOM

Several publications on rigid heddle looms[292] and self-built looms[293] were published in Denmark in the late 1960s and in the 1970s, and I have found one from Sweden.[294] Perhaps the increased interest in making, as well as the freer approach to making on small and sometimes self-built looms, may be read as a sign of those times. The late 1970s were characterized by economic challenges with the oil crisis,[295] and perhaps an increased need to produce garments and accessories like scarves and bags by hand; it was also a time characterized by youth rebellion and a break with patriarchal authorities.[296]

Tønder Væveramme, or Loom no. 11,[297] as it was called by the 1970s, was still in production in an updated version. This is the version I have used in the Kiosk, and it can, for example, be seen in use at Tove Heydman's weaving school for children in Copenhagen in the 1970s (FIGURE 3.36).[298] In an image, a group of children is seen weaving in a garden on rigid heddle looms and small tapestry looms.

283 Skeri-Mattsson and Osvald-Jacobsson, 12. In a sense, this statement supports the notion that handcraft traditions prevailed more strongly in Sweden than in Denmark, partly because of the larger geography and thus the different economic situations in the rural versus urban areas. This idea requires more in-depth research.

284 Kraatari, "Domestic Dexterity and Cultural Policy."

285 Zickerman, *Lilli Zickermans bästa: hemslöjdstankar från källan*, 108–115.

286 Kraatari, "Domestic Dexterity and Cultural Policy"; Zickerman, *Lilli Zickermans bästa*; Nylén, *Hemslöjd.*

287 La Cour and Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*; Andersen and Budde-Lund, *Folkelig Vævning i Danmark*; Cock-Clausen, "The Weaving Workshop."

288 Ekelöf, *Rapport fra en gulvspand.*

289 Martikainen, Svinhufvud, and Lindquist, "A Weaver's Geography of Helsinki."

290 "Finland - Independence, Sovereignty, Autonomy | Britannica," January 28, 2025, https://www.britannica.com/place/Finland/The-struggle-for-independence.

291 Elli Heikkilä, "Differential Urbanisation in Finland," Tijdschrift Voor Economische En Sociale Geografie 94, no. 1 (2003): 49–63, https://doi.org/10.1111/1467-9663.00236; Anna Takala and Tuomo Björksten, "Flight from the Country: How Finland Moved from Rural Areas to the Cities," News, December 9, 2014, https://yle.fi/a/3-7677896.

292 Lund, Lær Vævning; Paulli Andersen, *Vævebog: Rammevæv - Skaftevæv* (Borgen, 1971); Schlüter, Væv med Cum; Lisbeth Tolstrup, *Kreativ Fritid - Grovere Håndarbejder* (Lademans Forlagsaktieselskab, 1979); Lis Schlüter, *Lærebog i Rammevævning* (C.U.M., 1972).

293 Rainey, *Væv uden Væv*; Ingerslev, *Vi Væver på Pap*; Elisabeth Hoppe, Estine Östlund, and Lisa Melén, *Fri Vævning - På Mange Slags Væve* (Høst & Søn, 1974); Dora Wigg, *Vi Væver* (Thaning and Appel, 1976); Birthe Karin Fischer, *Fingervævning* (Viborg: Sesam, 1978).

294 Elisabeth Hoppe, *Väva fritt i ram och vävstol* (Västerås: ICA, 1972).

295 "Oliekriserne og deres betydning for dansk økonomi, 1973-1991," accessed January 30, 2025, https://danmarkshistorien.dk/vis/materiale/oliekriserne-og-deres-betydning-for-dansk-oekonomi-1973-1991.

296 "Ungdomsoprør," Arbejdermuseet, accessed January 30, 2025, https://www.arbejdermuseet.dk/viden-samlinger/arbejderhistorien/plads-til-os-alle/goer-din-pligt-kraev-din-ret-velfaerdssamfundet/ungdomsoproer/.

297 Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

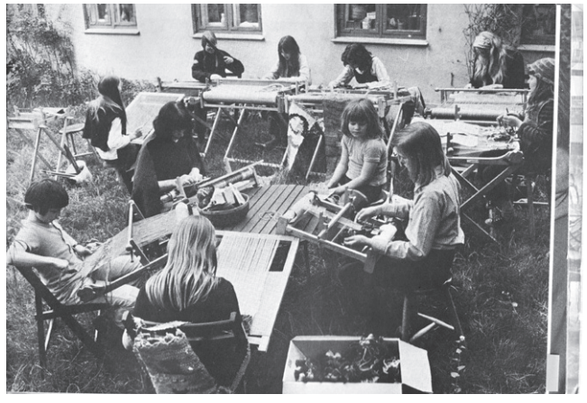


Figure 3.26 Tove Heydman's weaving school for children in Copenhagen. Photo: Per Wilman. From the book Annette Holdensen, *Frihed til at Væve: Annette Holdensen, Berit Hjelholt, Vibeke Klint, Helle Kaastrup-Olsen, Lise Warburg, Margrethe Agger, Tove Heyman, Anne-Suzette Sadolin* (Denmark: Alfehjul, 1979), 67.

Lervad translated its catalog into various languages in the 1970s and '80s, indicating that it had a market in central Europe, including Great Britain, Germany, and the Netherlands.[299]

I even found an article in the French magazine "La Maison" that features a small multi-shaft Lervad model in a Parisian apartment against the Paris skyline, sending the message that hand-weaving can be done by young, fashionable practitioners in urban environments (FIGURE 3.27).[300]

Figure 3.27. Article from the French magazine "La Maison: De Marie Claire" from 1969. Note the Eiffel Tower in the background. The loom on the right side is a Lervad foldable loom. Photo: Unknown. From magazine article Nicole Vallery-Radot, "La Maison: De Marie Claire," La Maison: De Marie Claire, 1969.

I have found some examples of garments woven using the rigid heddle loom and depicted on fashionable young women in Danish weaving books and articles from the late 1960s and early 1970s (FIGURES 3.28 and 3.29).[301]

Sjaler i 3 farver.

20

Busseronne og hue.

21

Figure 3.29 Image from the Danish lifestyle magazine "Femina" from 1967. Photo: Unknown. From the magazine article E. Lindal Hansen, "Vævning er en hyggelig hobby," Femina, 1967, 48.

Figure 3.28 DIY garments woven using a rigid heddle loom. Photo: Unknown. From the book Lis Schlüter, ***Væv med Cum*** (Cum Forlag, 1968), 20-21.

It seems that interest in hand-weaving garments prevailed in Denmark well into the 1980s, with several books about simple hand-woven garments being published.[302] Danish weaver Dorthe Sigsgaard alone published five books;[303] two of them were translated to Swedish and published in Sweden.[304] Sigsgaard's books focus on weaving directly in the shape of sewing pattern pieces using self-built looms made with nails on plywood (see FIGURE 3.30). The many publications and the translations reflect that there was interest. Sigsgaard writes that she was motivated to write the first book as she saw that there was great interest in hand-weaving, but that people were reluctant to start weaving because looms are expensive to buy and maintain, and because weaving itself is considered difficult and time-demanding to learn.[305] Her motivation echoes that of Rosenberg some fifty years earlier, as well as my own, forty-four years later.

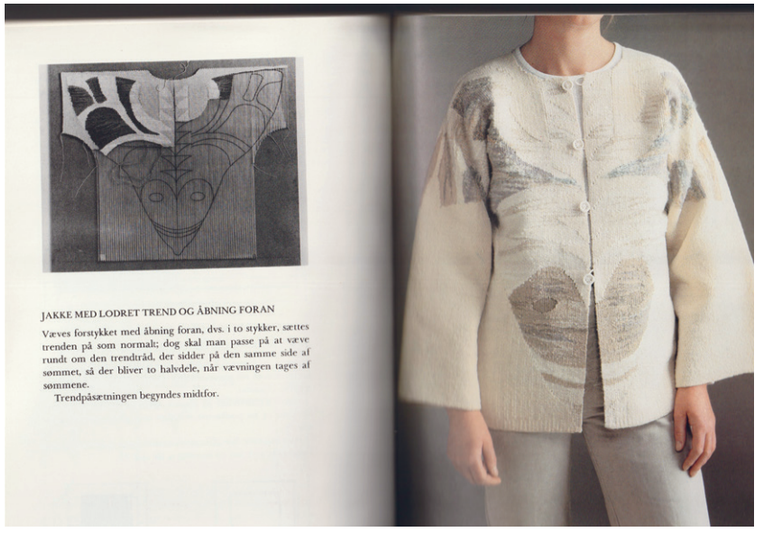


Figure 3.30 One of Sigsgaard's self-built looms and a garment woven with it. Photo: Erik Jeppesen. Dorthe Sigsgaard, *Væv i Form* (Borgen, 1981), 52-53.

298 Annette Holdensen, *Frihed til at Væve: Annette Holdensen, Berit Hjelholt, Vibeke Klint, Helle Kaastrup-Olsen, Lise Warburg, Margrethe Agger, Tove Heyman, Anne-Suzette Sadolin* (Denmark: Alfehjul, 1979), 67.

299 Foldere "VÆV SELV" Dansk-Norsk-Fransk-Hollandsk, date unknown, 141, 1967-1970 2 kataloger på 4 sprog med 9 nye og ændrede vævemodeller, prisliste og dansk-fransk ordliste, A631, Vejen Lokalarkiv; Catalogs in English, Dutch and German, 1978, NL 1978 – UK 1978 – UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

300 Nicole Vallery-Radot, "La Maison: De Marie Claire," *La Maison: De Marie Claire*, 1969.

301 Lund, Lær Vævning; Lis Schlüter, Lærebog i Rammevævning (C.U.M., 1972) ; Schlüter, Væv med Cum; E. Lindal Hansen, "Vævning Er En Hyggelig Hobby," Femina, 1967.

302 Hertz Grete Janus, *Vævning - De Næste Skridt* (Borgen, 1985); Konja Koch-Hansen, *Håndvävning* (CUM´s Forlag, 1981); Hanne Galschiøt, *Tøj på Rammevæv* (København: Høst og Søn, 1984); Maj-Britt Engström and Eva Stephenson-Möller, *Vævet Hverdagstøj* (København: Borgen, 1983); Lis Schlüter, *Væv med Garntex: Opskrifts- og Lærebog i Håndvævning.* (Garntex, 1980); Lis Schlüter, *Væv med Garntex. Nr. 2: Opskriftsbog i Håndvævning* (Garntex, 1981); Lis Schlüter, *Væv med Garntex. Nr. 3: Opskriftsbog i Håndvævning* (Garntex, 1982); Lis Schlüter, *Væv med Garntex. Nr. 4 : Opskriftsbog i Håndvævning* (Garntex, 1983); Lis Schlüter, *Væv med Garntex. Nr. 5: Teoribog i Håndvævning* (Garntex, 1983); Lis Schlüter, *Væv med Garntex. Nr. 6: Opskriftsbog i Håndvævning* (Garntex, 1984); Lis Schlüter, *Væv med Garntex. Nr. 7: Opskriftsbog i Håndvævning* (Garntex, 1986).

303 Dorthe Sigsgaard, *Væv i Form* (Borgen, 1981); Dorthe Sigsgaard, *Væv Smått i Form* (Borgen, 1981); Dorthe Sigsgaard, *Væv Applikationer i Form* (Borgen, 1984); Dorthe Sigsgaard, *Væv Tøj i Form* (Borgen, 1983); Dorthe Sigsgaard, *Væv og Strik i Form* (Borgen, 1989).

304 Dorthe Sigsgaard, *Väv i form* (Västerås: Ica bokförl., 1985); Dorthe Sigsgaard, *Väv smått i form* (Västerås: Ica bokförl., 1984).

305 Sigsgaard, *Væv Tøj i Form*, Forord.

306 My impression is that the suitcase loom was developed with the purpose of making weaving education mobile.

307 Rosenberg, *Vævebog for Væveramme*, 5.

3.3.9 REFLECTION

This chapter is far from a comprehensive history of the development of free-time hand-weaving or looms in the northern European area, and nor does it intend to be. From a design and engineering point of view however, the looms presented in the previous section – with the exception of Bergman's Suitcase Loom[306] – show how looms developed to allow for hand-weaving to be practiced in a modern, increasingly urban Nordic society with smaller living spaces, as well as smaller or alternative course facilities. There, there is a parallel with Knott's observations related to the development of amateur painting and wooden craft from the mid-19th to the mid-20th century.

The Suitcase Loom and Tønder Væveramme were both part of an explicit ambition to change weaving education by allowing teachers to travel with their looms and, in the case of Tønder Væveramme, also the students. In the case of Husflidsvæven, the Suitcase Loom, and Tønder Væveramme, we know that they were specifically reinvented by women with an ambition to ignite broader interest and access to hand-weaving.

When reading the introduction to Rosenberg's weaving book from 1935, published in connection with the introduction of Tønder Væveramme, I was struck by the similarity of her motivation for creating Tønder Væveramme[307] and my own motivation for creating the Weaving Kiosk 84 years later. Both relate to creating a weaving situation that fits into the contemporary societal situation, and this has in both cases required creating a tool- and material set-up that invites and includes the non-experienced weaver into the craft. Rosenberg "reinvents" the loom, and with this, the notion of time and space needed for weaving. Unknowingly, I seem to have been building on Rosenberg's work, or perhaps responding to similar conditions/dynamics with a similar pedagogic idea by placing emphasis on mobility and temporality and by updating the visual appearance of the craft.

The books on small, self-built looms from the '70s and '80s represent another approach to the same challenges 84 years ago and today. How does one create a material and technical framework that permits those unfamiliar with the craft to get started without investing an excessive amount of time, effort and money? My research on the rigid heddle looms provides insight into a historically quite different development in three countries that frequently mirror in each other in other respects, in terms of economy and societal structure. The invention and prevalence of small looms offer indications of what geographical contexts needed reinvention, revival, and adaptation to contemporary lifestyles. The Kiosk is part of this history – not by redesigning looms, but by continuing to rethink the place of hand-weaving in society.

3.3.10 SMALL LOOMS TODAY

Today there are no longer any loom manufacturers in Denmark. Lervad discontinued its production of looms in 2004, as mentioned earlier in this chapter. In the Nordic countries today, smaller table loom and rigid loom models are now produced mainly by the Finnish loom producer Toika, which produces several models from rigid heddle looms to multi-shafted table looms.[308]

Small looms from international producers like the New Zealand company Ashford and the Polish producer Kromski continue to be available.[309] These looms can also be transported with the warp intact and mounted. Some have a specially designed carrying bag,[310] resembling the one for Tønder Væveramme, but smaller. This suggests that there still is a contemporary ambition to rethink the place of handweaving in society, at least from the loom manufacturers' perspective. The small, simple, and, in some cases, transportable looms on offer are an indication of a continued demand.

3.4. PREDOMINANT ORGANIZATIONAL MODELS FOR FREE TIME HAND-WEAVING WORKSHOPS IN THE SECOND HALF OF THE 20TH CENTURY

The development of looms in the Nordic region presented in the previous section illustrates that the field of free time hand-weaving has been in development since it began around the end of the 20th century, adapting to surrounding societal conditions.

This section will present the predominant contemporary organizational models for free time hand-weaving in Sweden, Finland and Denmark that I have observed via my visits throughout this research. I increasingly understand the Weaving Kiosk as an addition to this landscape. The Weaving Kiosk is not "only" a participatory project; it also strives be a continuation of long established collective textile practice. Therefore I do not wish to claim the Weaving Kiosk as wholly novel, but instead see the importance of understanding the Kiosk's place along a continuum of hand-weaving developments.

Nordic free time hand-weaving workshops may seem alike at first glance, with their large, multi-shafted wooden floor looms and their

308 "Weaving Looms – High-Quality Handcrafted Looms | Toika | Toika Online Shop New," accessed January 30, 2025, https://shop.toika.com/category/1/looms.

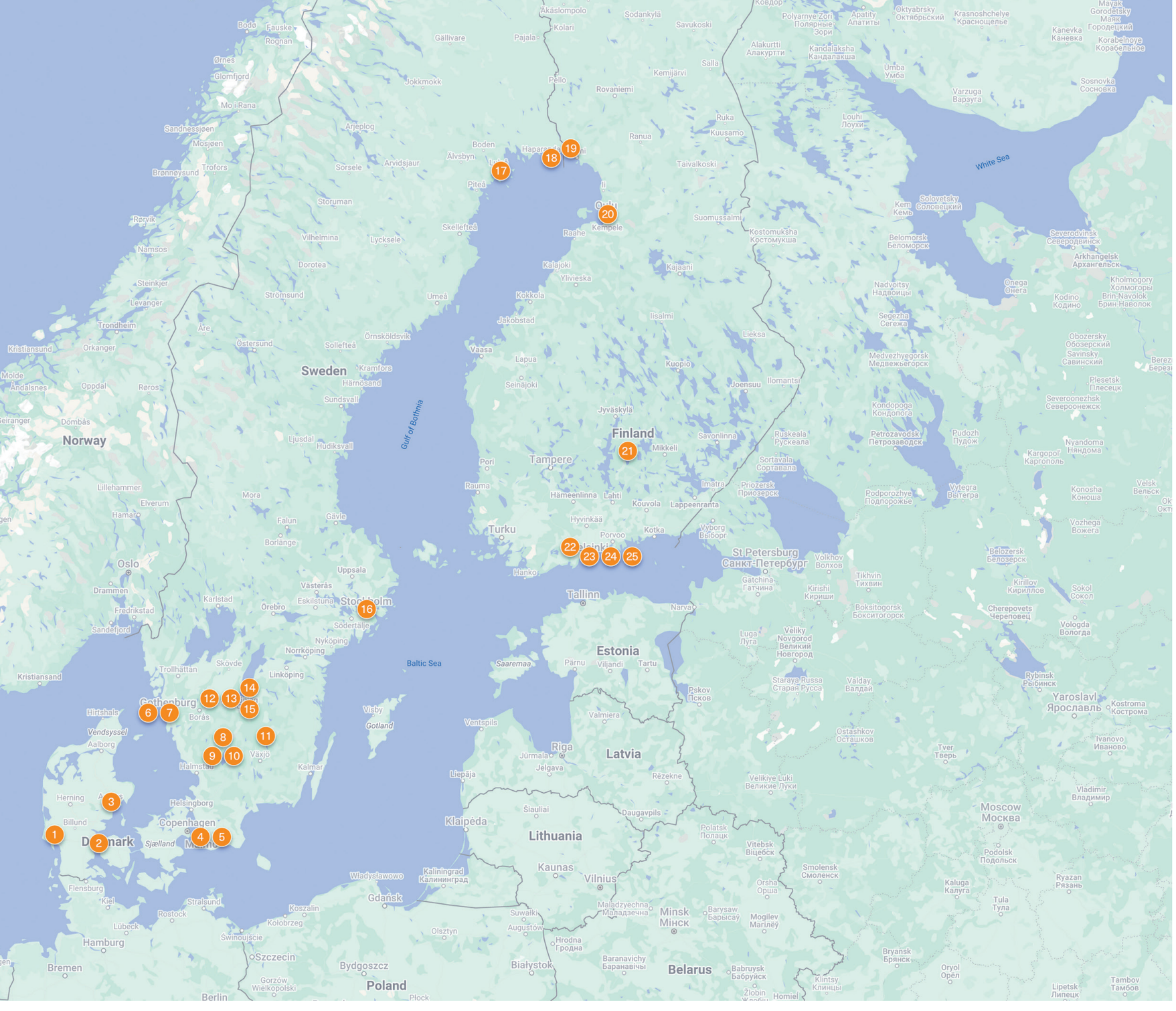
309 "Weaving – Ashford Wheels and Looms," accessed January 30, 2025, https://www.ashford.co.nz/product-category/weaving/; "Weaving Looms – Kromski The Official Website – Kromski Spinning and Weaving Tools for Fiber Artist," accessed January 30, 2025, https://kromski.com/product-category/weaving/kromski-looms/.

310 "Carry Bags and Chairs – Ashford Wheels and Looms," accessed January 30, 2025, https://www.ashford.co.nz/product-category/weaving/weaving-accessories/carry-bags/; "Harp Bag – Kromski The Official Website – Kromski Spinning and Weaving Tools for Fiber Artist," accessed January 30, 2025, https://kromski.com/product/harp-bag/.

311 Based on the exhibition *Vävland*, Virserums Konsthall, 24 February – 30 November 2024. Virserum.
"Tidigare utställningar," Virserum Konsthall, accessed January 21, 2025, https://www.virserumskonsthall.com/utstallningar_/tidigare-utstallningar/.

seemingly uniform membership demographic: usually women, usually Caucasian, and usually between 60 and 90 years of age. This section aims to highlight what I have observed through my visits: there are different organizational structures that may initially be imperceptible, geographical characteristics and, I believe, cultural specificities which emerged, for example, through the local presence (or absence) of handicrafts organizations, adult education systems and other historic cultural developments.

During this PhD project, I visited 25 free-time hand-weaving workshops in the three countries that are the focus of this study. This is admittedly only a sample: in the southern Swedish region of Småland alone, there are presently at least 50 free time weaving workshops.[311] I maintain however that these 25 visits offer the basis for a general overview of the salient characteristics of the present operative variety of Nordic hand-weaving workshops. In this section, I focus on free time hand-weaving that takes place outside contexts with organized educational curriculums.



1. Vesterhavsvæverne, Sydvestjysk Vævekreds, Varde, DK
2. Vævestuen Vesterdal, Middelfart, DK
3. Bunker-Væverne, Aarhus, DK
4. Limhamns Vävstuga, Malmö, SE
5. Vävstugan Inslaget, Malmö, SE
6. Göteborgs Hemslöjdsförening, vävstugan, Göteborg, SE
7. Göteborgs Nya Hemslöjdsförening, Göteborg, SE
8. Vävstugan Reftele, Reftele, SE
9. Bredaryds vävstuga, Bredaryd, SE
10. Brogatans Vävstuga, Anderstorp, SE
11. Ulla-Britts Vävstuga, Korsberga, SE
12. SVs vävstuga, Mullsjö, SE
13. Nya vävstugan, Mullsjö, SE
14. Visingsös vävstuga, Visingsö, SE
15. Rosenlundsgatans väventusiaster, Jönköping, SE
16. Vävstuga Immanuelkyrkan, Stockholm, SE
17. NJA/SSAB vävstuga, Luleå, SE
18. Seskarö Konst och Hantverksförening, Seskarö, SE
19. Tornion Käsityötupa, Tornio, FI
20. Taito Pohjois-Pohjanmaa, Fi
21. Taitokeskus, Joutsa, Fi
22. Espoon työväenopisto, Espoo, Helsinki, FI
23. Hilmala, Hietaranta, Helsinki, FI
24. Kaorin Kangaspuut, Helsinki, FI
25. Kutomo, Jätkäsaari, Helsinki, FI

Figure 3.31 Locations and names of the twenty-five weaving spaces I visited between 2018-2025. Illustration: Martin Born.

3.4.1 OUT OF THE HOME

As addressed in the previous section, instructive weaving books from 1896 indicate that hand-weaving was practiced primarily in the home until at least the 1950s, although a technical and practical knowledge foundation was often acquired through course activities. Nyberg writes that in Sweden, hand-weaving was taught in domestic economy schools and folk high schools in rural areas during the 20th century.[312] Hand-weaving knowledge was thus no longer only passed down within families or through the service of a household. Furthermore, Nyberg writes that the "domestic economy associations" organized more artistic weaving courses from the end of the 19th century; such course activities were later taken over by the cottage industry organizations.[313]

In her survey of Swedish historical instructive hand-weaving literature, Swedish weaver Kerstin Frölund points out that most instructive weaving books published before 1937 required pre-existing knowledge of hand-weaving, as they do not introduce all of the tools necessary or the preparation and the setting up of the loom.[314] Fröberg also reports that she observed a tendency for students in weaving courses to make their own weaving books between the 1900-1930s.[315]

Rosenberg's is the only instructive weaving book I have come across that clearly articulates the ambition of providing a book that is so accessible in its structure and language that it can be used by people without any weaving experience.[316] La Cour and Siegumsfeldt's weaving courses at Askov Volk High School,[317] as well as the courses created in Denmark – including Rosenberg's teaching, as a consequence of the evening school law in Denmark in the 1930s[318] – show that there were also weaving courses on offer in Denmark, and they were highly popular, as Garhn Andersen points to in her book.[319]

In Finland, Fredrika Wetterhof School of Craft in Hämeenlinna, founded in 1885, taught weaving,[320] this is likely one of the schools Danish weaver Johanne Siegumfeldt visited in 1895.[321] Siegumfeldt's online biography also states that she studied weaving in the city of Turku (Åbo in Swedish) that same year.[322] The weaver Kaija Mälkki taught weaving in adult education contexts in Helsinki between 1970-1990, but the history of liberal education and its institutions in Finland falls beyond the scope of this research project.

312 Nyberg, *Så vävde de: handvävning i Sverige och andra länder*, 91.

313 Nyberg, 91.

314 "Spinnhuset – Survey of Swedish Weaving Books."

315 Spinnhuset – Survey of Swedish Weaving Books."

316 Rosenberg, *Vævebog for Væveramme*, 5.

317 "Jenny la Cour, væver | lex.dk."

318 Manny Mule Jørnung and Gudrun Dines Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 6–7.

319 Kirsten Gahrn Andersen, *Rammevæv: Til Undervisning og Selvstudium* (G.E.C. Gads Forlag, 1954), 3.

320 "Wetterhoff History | Wetterhoff Oy," accessed February 3, 2025, https://www.wetterhoff.fi/wetterhoff/wetterhoff-history.

321 "Johanne Siegumfeldt, væver | lex.dk."

322 "Johanne Siegumfeldt, væver | lex.dk."

323 Harry Röneholm, Markkinat, *Messut Ja Nättelyt*, vol. II (Suomen Messut Osuuskunta l.L., 1945), 622, 645.

324 Heikkilä, "Differential Urbanisation in Finland"; Takala and Björksten, "Flight from the Country: How Finland Moved from Rural Areas to the Cities."

3.4.2 DOMESTIC HAND-WEAVING IN FINLAND AND SWEDEN (WWII TO THE 1970S)

The instructive weaving literature examined in the previous section indicates that weaving in Sweden and Denmark was practiced in private homes or courses in domestic economy education, as well as liberal education in folk high schools and evening schools, from the end of the 19th century until the 1970s. Correspondingly, images from furniture fairs in 1939 and 1940 in Helsinki show looms as part of multiple displays of modern Finnish interiors (FIGURES 3.32 and 3.33),[323] illustrating the continuity of domestic hand-weaving through the time of Finland's urbanization.[324]

Figure 3.32 Loom in a modern Finnish interior at a Helsinki furniture fair in 1939. Photo: Unknown. From the book Harry Röneholm, *Markkinat, Messut Ja Nättelyt, vol. II* (Suomen Messut Osuuskunta l.L., 1945), 645.

Figure 3.33. Loom in a modern Finnish interior at a Helsinki furniture fair in 1940. Photo: Unknown. From the book Harry Röneholm, Markkinat, Messut Ja Nättelyt, vol. II (Suomen Messut Osuuskunta I.L., 1945), 622.

Likewise, the working diaries of Kaija Mälkki, which detail her home visits as a weaving consultant in Helsinki, speak of the wide presence of looms in Helsinki homes in the 1960 and 1970s.[325] According to Mälkki's records, sights such as the one captured in the photo below of Mr. and Mrs. Kylläinen at the loom in their Helsinki home were not uncommon (FIGURE 3.34).[326]

Figure 3.34 Mr. and Mrs. Kylläinen in their home in Helsinki. Photographer Pekka Kyytinen 1972. The Finnish Photo Heritage Agency Ethnographic Collection.

325 Martikainen, Svinhufvud, and Lindquist, "A Weaver's Geography of Helsinki."

326 Pekka Kyytinen, "Kylliäisen Pariskunta Kudontapuuhissa Kotonaan Helsingissä," accessed February 4, 2025, https://museovirasto.finna.fi/Record/museovirasto.F2CE4ED6883F770BC5BDEAB5B563A45B.

327 Martikainen, Svinhufvud, and Lindquist, "A Weaver´s Geography of Helsinki."

328 Ekelöf, *Rapport fra en gulvspand*, 16.

329 Brink, *"Jag har torkat nog många golv": en biografi om Maja Ekelöf*, 142.

330 Raija Hentman, "Kaija's Story," in *Life among Looms / Loimien Lomasta* (Kioski kirjat, n.d.), 26–27.

331 Gertrud Ingers, *Nya Mattor*, 102.

332 "Spinnhuset – Survey of Swedish Weaving Books."

333 "Spinnhuset – Survey of Swedish Weaving Books."

Intra-urban differences existed in the weaving projects undertaken in Helsinki households. As mentioned earlier, Mälkki also points out that her home visits to wealthy homes in central Helsinki were particularly interesting, as more intricate weaving projects were prepared there. By contrast, in the suburbs of Helsinki, she generally assisted in setting up the warps for rag rugs in homes where they would be produced to sell for extra income.[327] A similar economic depiction is given in Ekelöf's *Rapport från en skurhink*;[328] Ekelöf mentions here that she wove rag rugs for sale; this is also mentioned in her biography from 2022.[329]

Interestingly, in some instances hand-weaving was offered as a job perk in Finland and Sweden as the countries urbanized. Mälkki, for example, was also a weaving consultant for employees at weaving workshops offered in the 1970s as a "job perk" by large, Helsinki-based companies such as Shell Oil, SOK or Pohjolan Insurance.[330] That corporations of this size would offer their employees the time and facilities to weave indicates the extent to which Finland's urban(izing) population was interested in hand-weaving.

These workshops eventually ceased to exist in Helsinki. On a visit to the northern Swedish city Luleå in 2022 however, I encountered their Swedish counterpart: active as an offering of steel manufacturer SSAB since the 1970s. The weaving workshop now consisted of a group of elderly weavers and shared many operational characteristics with workshops I have visited in Sweden and Denmark. However, it stands out in its relationship to the steel factory, which has continued to provide space to the weavers.

The oldest weaving workshop I visited, Limhamns vävstuga in Malmö, Sweden, was founded in 1953. The workshop offers an early example of a shift from private/individual to shared spaces for weaving. The first mention I have found of a shared weaving space in a Nordic context – outside educational institutions such as folk high schools and schools of home economics – was in the book *Nya Mattor* from 1959. Here, the writer Gertrud Ingers, mentioned earlier in this chapter, suggests that a group of weavers wishing to purchase a larger carpet loom join together for its acquisition and have the loom placed in a communal facility, such as a local community house, and use the loom in turns.[331]

Most of the weaving spaces I visited were established in the 1970s and 1980s. This supports the finding presented earlier in this chapter that hand-weaving experienced a certain revival in these decades. In Sweden, Fröberg observed that weaving predominantly became a "romantic hobby" from the 1970s and onward.[332] Fröberg points to an emphasis on "traditional weaving," "local traditions" and an increased interest in weaving rag rugs.[333] One wonders whether the loom had lost its purpose to support households at this point and thus no longer had a place there.

Perhaps the preference – at least in Sweden – for large floor looms has meant that people wishing to weave have had to find places outside the home to practice the craft. Since the size and weight of traditional floor looms is significant, joining together and sharing the cost for a space has made sense economically. It also seems from Sweden and from one example in Denmark that joining together in a study circle ensures the support of educational associations in finding a space, or at least receiving some economic support for the activity.

3.4.3 SHARED SPACES, 1: CLOSELY KNIT COMMUNITY

COMMON EQUIPMENT SITUATION

I call the first group I have identified *closely knit communities*. Usually, the weaving space is equipped with large floor looms. In Sweden these are most commonly the counterbalance type, and in Denmark they are generally countermarch looms. Either each weaver has their own loom, or everybody in the space shares the looms and takes turns at the different warps. The different warps on the looms are planned and set up together.

WEAVERS

These weaving groups are commonly comprised of a group of permanent members, usually retired women in their late 60s to mid-90s. Many of them wove when they were younger, for example in domestic economy schools or folk high schools, and returned to weaving after retirement. In the weaving workshop *Göteborgs Hemslöjdsförening, vävstugan*, in Sweden, new weavers were commonly characterized as "new pensioners." Some groups have male members and younger female members in their 40s and 50s, but this is more the exception than the rule. Member renewal is typically slow and gradual, with member composition usually changing when somebody gets too old to weave or when someone moves away.

A VARIETY OF SPATIAL SITUATIONS

I am familiar with shared weaving spaces in a variety of architectural configurations: in shared communal rooms in the basements of apartment buildings, in attics, barns, church-run community spaces, and repurposed factories and schools. One of the conditions commonly found is that the space is rented to a group of weavers at a low rate by the municipality, by adult education organizations, private owners, or, in some cases, relatives. The weavers then share the expense for the space, paying a monthly fee.

334 Based on the exhibition *Vävland,* Virserums Konsthall, 24 February – 30 November 2024. Virserum. "Tidigare utställningar,"

335 Waldén, *Handen och anden : de textila studiecirklarnas hemligheter.*

SOCIAL INTERACTION

All members have a key to the space and meet at least once a week, in several cases several times weekly, to weave and have coffee and cake: "fika," as they say in Sweden. The meeting days are usually fixed to a specific day and time. In some groups, all members are active; others have a core group of active member weavers that meet on a weekly basis and then additional members that use the looms occasionally.

PEER-TO-PEER LEARNING

There is generally at least one weaver in the group with some weaving experience, usually several, and usually the experienced weavers have a supporting role in the group. They are not teachers, but they have some technical authority. It is very common that the weavers go on weaving-related outings together, for example to visit a yarn producer, another weaving workshop, or to an exhibition. This is both a social activity, but also an opportunity to acquire knowledge. Often the weavers join short term courses in folk high schools or other adult educational or craft-related organizations, and then they bring new technical and/or material insights back to the group.

PRODUCTS

The weavers mostly weave for themselves, as well as for friends and relatives, producing mostly household goods like rag rugs, rugs, tea towels, tablecloths and throws. Sometimes they weave scarfs, and in a few cases, textiles to be used for garments. Several weavers have expressed fear of making and inaccurate cut into one's self-woven textile in the transformation to garments; perhaps therefore primarily 2D products are woven. One space collaborated with a tailor to ensure precise cutting and sewing.

EVALUATION

The coffee machine, the table, and the chairs around it are as essential as the looms in closely knit communities, as social anthropologist Lotta Granbom has also observed.[334] The workshop serves as a place in between other parts of life, as researcher Louise Waldén points out in her research into the Swedish textile circles.[335] Here problems, sorrows, dilemmas, worries, and frustration can be shared freely between the members – and as Kjølsrød says in regards to complex leisure – "be 'juggled' with."[336] In

this regard, it is relevant to mention that many of the weavers I met had one (or several looms) in the shared workshop, as well as at home. This also supports the notion of the value of social interaction and perhaps also peer-to-peer learning of the shared weaving workshop. If it had "just" been about weaving, most of them could have done it at home.

In addition to the informal interaction between the weavers, the weekly meetings are also used to plan new projects and warps. Often, the weavers go on trips together to purchase yarn, visit exhibitions, or visit other weaving workshops. Aligning with Kjølsrød's arguments concerning complex leisure, it is my impression that the weavers are very aware of and interested in being part of a larger national and international community of free time weavers. In accordance with Kjølsrød's observation regarding serious leisure, there is an ongoing ambition of continued learning and skill development.

In Sweden, I have observed how the nationwide weaving organization Riksvävarna[337] and its fourteen regional departments play an important role for many of the closely knit communities in their organization of courses, lectures and trips, as well as by sharing insights on weaving-related events, exhibitions and literature. To my knowledge, there are no weaving-focused organizations of this kind in Finland or Denmark.

In Finland and Sweden, the craft organizations "Taito" and "Hemslöjd," respectively, are both descendants of cottage industry organizations.[338] They also seem to play an important role for free time weaving spaces today, providing information about weaving circles and workshops, events, and publishing magazines, which often also contain weaving-related articles and patterns. Furthermore, the hand-weaving magazine VÄV in Sweden is published in both Swedish and English and available in magazine shops across the country.

Lastly, in alignment with Kjølsrød's presentation of the societal value of serious leisure, I have observed that the weavers are keenly aware of their role in preserving and upholding practical, traditional, and cultural heritage traditions. As mentioned earlier, I have in several instances experienced weaving workshops collaborating with museums and other cultural institutions to create reproductions of historical textiles.

FORMAL ORGANIZATION

The Swedish study circle system was founded in connection with industrialization at the beginning of the 20th century to encourage lifelong learning on all levels of society.[339] In Sweden, anyone can form a study group to focus on something that interests them. If the group consists of a minimum of three members, it can be registered as part of study

336 Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*, 9.

337 "Riksvävarna," accessed February 5, 2025, https://www.riksvav.se/.

338 "Taitojärjestön historiaa," Taito, accessed February 5, 2025, https://www.taito.fi/me-olemme-taito/tietoa-meista/taitojarjeston-historiaa/; "Hemslöjdens historia," Hemslöjden – slöjd och hantverk för alla, accessed February 5, 2025, https://hemslojden.org/om-hemslojden/historia/.

339 Björn Wallén, "Att Adla Anden, Att Odla Kunskaperna. Oscar Olsson och Studiecirkelns Födelse," *Mentora - Svenska Studiecentralens Nyhetstidning*, 2002, 2, https://www.sfv.fi/Site/Data/2942/Files/mentora/mentora1-02.pdf.

340 "Studieförbund," Folkbildningsrådet, January 3, 2025, https://folkbildningsradet.se/studieforbund/.

341 For example, the Swedish study organization ABF shares a history and values with the Swedish Social Democratic Party. ABF was founded by the Swedish Social Democratic Party, the Swedish Trade Union Confederation LO and the The Cooperative Union in 1912. Today, the association is politically independent, but its website states that it shares values with the Swedish Social Democratic Party, the Left Party, as well as Swedish Trade Union Confederation LO ("Om ABF," accessed March 15, 2025, https://www.abf.se/om-abf/).

342 For example, the Swedish study organization *Bilda* is linked to the free church association ("Historia," bilda.nu, accessed March 15, 2025, https://www.bilda.nu/om-studieforbundet-bilda/historia/).

343 Author's translation: The Danish Weaving Circles Association. The conversation took place on January 31, 2023.

344 "https://www.dansktekstillaug.dk/netvaerk-vaevekredse," www.dansktekstillaug.dk, accessed February 4, 2025, https://www.dansktekstillaug.dk/netvaerk-vaevekredse.

organizations and receive support for materials, literature, or space, as in the case of several weaving workshops. There are eight educational associations in Sweden that are eligible for state subsidies to support the activities of the study circles.[340]

Vävstugor (weaving workshops) are often organized as study circles under political[341] or religious[342] associated study organizations, or as non-profit organizations, if the weaving workshop does not wish to be associated with religious or political organizations. The circle's representative sends in a short report of the activities during a meeting, and the workshop receives a small monetary compensation for each member. The monetary compensation usually does not cover the whole expense of the rent, so weaving workshop members usually pay a fee.

Although the study circle system also exists in Denmark, few of the weaving workshops I have visited were part of it. In general, my impression is that weaving offerings in adult education are not as common in Denmark as in Sweden and Finland. The two vävstugor I visited in Sweden that are run as non-profit organizations receive some monetary contributions from the department of the municipality that supports sports and other free time activities. In Denmark, the weaving spaces share most characteristics with the Swedish circles, even called circles, *kredse*, in Danish. Still, they are run independently, sometimes supported by the municipality, but not as a rule. This became clear from my conversation with Merete Stavnsbjerg, at the time chairwoman of Vævekredsene i Danmark. *Vævekredsene i Danmark*[343] was a self-initiated membership organization of free time hand-weaving workshops in Denmark until 2023, but it was discontinued. Today, one can find links to some of the Danish weaving circles through the Danish Textile Guild website.[344]

While models like the Danish and Swedish weaving circles do not, to my knowledge, exist in Finland, I have experienced one unique space in Finland that shares many characteristics with the weaving circles as a close-knit community with daily meetings between weavers. *Vantaan Kutojat ry* was founded in 1992 by five women. Today, the group is run as a non-profit organization with seventy-five members; in 2023 they moved to a 280m^2 commercial space in front of a supermarket in the Helsinki suburb of Vantaa. Vantaan Kutojat ry has 20 floor looms in the space. Around 20 of their members meet daily; the remaining members weave occasionally. Members pay a beginning membership fee of 30€ and then 40€ annually, plus the material costs for the warp and weft they use.

What is very unique to this example is how the core members produce rag rugs for sale. These are sold to passersby daily and during four annual sales that last three days each. Rag rug production gives the weavers a focus for their weaving and finances most of the monthly rental costs.

The space is rented on market terms, and Vantaan Kutojat ry receives no public subsidiaries, as they have deemed the deliveries and demands to be disproportionately large compared to the benefits. While the space is a free time weaving space, and the weavers emphasize the social aspect, it is run much like a business. The activity finances the activity itself. It is essential to mention that there is no pressure to weave for sale in Vantaan Kutojat; one can also weave for private use. In a sense, some weavers cover the costs of other weavers, but the weavers emphasized that it feels meaningful for them to weave for sale. While most of the closely knit weaving communities I have visited in Denmark and Sweden have a small production meant for sale at a yearly market, none exist on the scale of Vantaan Kutojat ry.

3.4.4 SHARED SPACES, 2: PAY-PER-USE

A VARIETY OF SPATIAL SITUATIONS

Drop-in weaving spaces exist all over Finland.[345] I have experienced weaving spaces where set-up looms can be rented with a pay-per-use model in urban contexts like Espoo and Oulu, and in rural contexts like Joutsa in middle-Finland. They are usually run through municipal adult education[346] or the crafts organization Taito, supported by the Ministry of Education and Culture Funds in Finland,[347] which means that they receive some sort of municipal or state support.

LOOMS, WARP MATERIALS, FEE

All the pay-per-use spaces I visited in Finland had larger wooden shaft looms of the countermarch type. In all the Finnish drop-in spaces, there is a daily fee for using the loom, usually between 6-10€ per day, and an additional fee for the warp used, depending on the material. Usually there are cotton warps set up for rag rugs, a thinner rug rag called Poppana, which is commonly used for table runners and bags, and sometimes a wool warp for throws. The warp colors are usually "neutral," that is, white, off-white, beige, grey and black. Thus, the weavers' personal imprint on the textile is made primarily through the choice of weft color and material, as well as the woven pattern. The weaver also pays for weft yarn. Usually, all looms offer the possibility to weave plain weave, as well as multiple shaft patterns. It is also possible to rent a loom and set up one's own warp, if one wants to invest the time and money.

345 "Omnia," May 11, 2024, https://www.omnia.fi/palvelut/espoon-tyovaenopiston-kudonta-asema#anchor-kudo-omilla kangaspuillasi; "Taito," May 11, 2024, https://www.taito.fi/etelasuomi/kankaankudonta/.

346 Työväenopisto

347 "About Taito," Taito, accessed February 5, 2025, https://www.taito.fi/en/we-are-taito/taito-organization-in-finland/.

WEAVERS

The Finnish pay-per-use spaces seem to attract many different weavers of different ages and genders. While weaving facilitator in Espoon työväenopisto in Espoo facilitator Ritva Kurittu-Kalaja mentioned that it was not uncommon for people like myself, with a different background than Finnish, to use the space, something that Kurittu-Kalaja pointed out stuck with me: although there was a Finnish language school located in the same house as the weaving workshop, none of the language students came by to weave. Some had shown interest, but after hearing the price, they never returned. The impact of the monetary threshold is, at least for some, an impediment to access.

Frequent users of the pay-per-use spaces I visited in Tornio and Espoo seemed to also develop a community resembling that in the Danish and Swedish circles.

GUIDANCE AND ACCESS

A facilitator is usually present in the spaces to help weavers during defined opening hours. The facilitator can help introduce and troubleshoot, but it is the weaver who initiates, plans, and executes the project. A key can sometimes be provided to enter the space outside official opening hours.

PAY-PER-USE AT THE CLOSELY KNIT COMMUNITIES

Two weaving workshops in Gothenburg that I consider to be closely knit communities offer looms for members as well as a pay-per-use model as part of which looms can be rented for a shorter period. According to the weavers at Göteborgs Hemslöjdsförening, vävstugan, this possibility was taken advantage of by younger designers, artists, and researchers who needed access to a loom for a defined, shorter period (one to several months) for a specific project. In these cases, the weavers from the community emphasized that they appreciated this interaction in that it brought new inspiration and insights, refreshing everyday life in the workshop. At *Bunker-Væverne* in Aarhus, Denmark, the weavers are experimenting with providing three-month residencies to younger weavers. This approach is aimed at engaging younger weavers, providing extra support for the rent by lowering the usual members' rent, and recruiting new members with the possibility of a trial period before a longer-term commitment is made.

EVALUATION

The pay-per-use model offers the possibility to weave using large floor looms in urban settings with less commitment in terms of time and physical presence than in the closely knit communities. It is an occasional monetary investment, and an organizational model that can be interpreted more freely in relation to life conditions such as family, work/studies and travels.

It is not my impression that this type of organizational model falls under Kjølsrød's notion of serious leisure. The weaving may have a social aspect to it if a few or a group of weavers decide to go weave frequently.

Since one pays a daily fee in the Finnish pay-per-use spaces, a certain pace is necessary in order for the weaving not to become too expensive. The weaving process seem more motivated by a specific project, rather than by the notion of continuous learning.

From my perspective, these spaces play a role in upholding practical knowledge about hand-weaving in that they offer an urban, low-threshold access to hand-weaving. They provide the possibility for anyone to test out hand-weaving, even with little skill, and with a minimal investment of time and money. I did not encounter a particular interest in or concern for the cultural historical dimension of their craft by the weavers and facilitators I met in these spaces, a finding that stood in contrast to the sensitivity to this dimensions that I had witnessed in the closely knit communities.

The observed value of interactions though the pay-per-use model in a closely knit community are noteworthy. In a sense, by inviting in people from outside, the weavers access insights that they otherwise would have gained though their own trips and visits – not unlike my own method of having visits.

3.4.5 SHARED SPACES, 3: COMMERCIAL APPROACH

The brief overview shows that the free time hand-weaving space in the three Nordic countries is predominantly organized in models based on public monetary support and as a sharing economy paired with some municipal goodwill. I have identified only a few spaces that allow people to weave without operating as a sharing economy and/or receiving public subsidies.

KUTOMO

Kutomo in the central area of Jätkäsaari, Helsinki, was an unusual example of a weaving space run on market conditions. The concept of Kutomo was fundamentally identical to that of the pay-per-use Finnish weaving spaces, even if Kutomo also had a range of other offerings, including yarn sales and short weaving workshops for tourists.

Seven set-up countermarch floor looms were available in the 60m2 storefront. They were dressed in cotton warps for rag rugs, but several unusual warps were also featured, like a black linen warp and a thin, multicolored cotton warp. One woman had made a special agreement with Kutomo to have her own loom there, as she was conducting research, and other weaving facilities were too far from her home.

Kutomo had to close after a year because, as one of the founders, Merja Saviranta, explained in a conversation, trying to create a profitable business was too difficult and mentally exhausting.[348]

Kutomo's central location in the city and storefront were especially noteworthy. I also found some of the warps unique and thus an attractive opportunity to try something out on the loom with a low threshold; otherwise I would have had to set up myself and weave a whole warp.

Although the two founders were testing many different approaches to make the space and free time hand-weaving a profitable business, conversations with Saviranta, my observations from the closely knit communities and the traditional Finnish pay-per-use spaces indicate that it is nearly impossible to run a free time hand-weaving workshop as a profitable business.

HILMALA

Hilmala by the beach Hietaranta in Helsinki was another example of a space run without subsidiaries. Here, founder and owner Anu Jokela had created a rigid heddle weaving studio in an approximately 40m2 space shared with a yoga studio. Jokela also worked as an interior designer; thus, Hilmala was not her main source of income. At Hilmala, one could participate in workshops of different defined lengths. Some had a specific material outcome, such as a scarf as a finished product. Fees were calculated on the basis of used workshop time, plus an optional extra for having one's work finished by a seamstress.

Before opening in 2017, Jokela had made a detailed calculation of expenses related to the weaving process upon which her workshop prices were based. Weavers at Hilmala use rigid heddle looms like those in the Weaving Kiosk, but smaller (30-40cm weaving width), produced by the Polish producer Kromski. The warps were a strong, thickish cotton, softer than the one used in the Kiosk, set up in different colors and stripe variations and set up for the weavers in advance for their use.

Although the approach to weaving was free and without curriculum, Jokela had many samples available to show technical and material possibilities. Furthermore, in the course of the three-hour workshop, Jokela gently interrupted the weavers several times to show us

348 The conversation took place on November 29, 2022.

different techniques used in a cushion prototype. Jokela also served fresh mint tea as part of the workshop.

What fascinated me about Hilmala were Jokela's creative approaches to the workspace. She had designed a clever interior, with a large shelf on one side of the space storing her many hundreds of yarns, samples, tools, and other things. The yoga studio had a similar setup on the opposite wall for its portable mats and other supplies. This design left floor space accessible to be occupied by either of the businesses at set times. In this way, Jokela managed to create a design that optimized the use of space and made weaving possible in urban Helsinki.

My impression was that the structure of the workshop, Jokela's input and the tea break created a kind of comprehensively recreational experience, like a spa visit or a visit to a hairdresser. This was an emphasis of a weaving space unlike any that I have otherwise experienced.

KAORIN KANGASPUUT

Kaorin Kangaspuut was opened in a storefront in downtown Helsinki in 2021. One of the founders is a trained furniture designer who designed a smaller foldable countermarch loom used in the space. The special attribute of this loom was that had designed a construction where the warp would not have to be cut in order to be changed, offering the possibility to try different warps without weaving to the end or taking it off; this is not unlike the Swedish *kassettvävstol*[349] I have come across, in which each weaver in a course has their own warp 'cassette,' which can be easily placed in a loom structure and removed.

Kaorin Kangaspuut focuses on thin rag rug weaving called "Poppana" in Finnish. The space is usually open on Friday, Saturday, and Sunday, and time slots are booked by an individual or as a group. When I visited in the summer of 2023, the space was still not running on commercial terms, being more of a passion project for the two retired initiators and exploring different models for a more economically sustainable future.

Like Kutomo, the location and visibility of weaving stood out for me at Kaorin Kangaspuut. The focus on a single weaving technique, rather than on being able to do anything, was unique, and in a sense created a defined frame for the weaving process, which allowed for experimentation, but at the same time gave direction and did not offer endless possibilities. The redesign of the loom shows that this remains a consideration to make hand-weaving more flexible, approachable and attractive.

[349] Ingrid Parving-Olsson, *Vävning i Kassettvävstol* (Stockholm: Skolöverstyrelsen, 1973). Author's translation: Swedish Cassette Loom

3.4.6 SUMMARY OF THE PREDOMINANT ORGANIZATIONAL MODELS OF FREE TIME HAND-WEAVING SPACES IN THE THREE COUNTRIES OF THIS STUDY

The above presentation provides insight into the predominant organizational models of free time hand-weaving in Sweden, Finland and Denmark. I consider the Weaving Kiosk to stand in relation to this landscape.

The closely knit community seems to be the most common way of organizing in Sweden and Denmark. I argue that the tightly connected communities can be defined as serious leisure due to the continuous investment of time and other resources, the continuous ambition to learn, the character of the social interaction and the maintenance of cultural historical knowledge.

The organizational level in Sweden, both regarding educational associations as well as craft and weaving organizations, seems to have a longer history and stronger foundation than its counterparts in Denmark. One can consider whether that has to do with Denmark's interrupted history of weaving; if a tradition once is broken and then reinvented, it might be harder to point back at the long continuous history and cultural heritage.

Finland bears stronger resemblance to Sweden regarding the presence of hand-weaving in contemporary adult education offerings and the presence of weaving in the craft organization Taito. I argue that by lowering the monetary, temporal and spatial threshold to hand-weaving, the pay-per-use spaces in Finland – like the small mobile looms of the 1930s – can be considered a way of upholding practical craft knowledge in contemporary Nordic society.

All of the commercially run spaces I have come across are located in Finland, which can be seen as an indicator of the continued relevance and presence of hand-weaving in the Finnish mind. Based on my visits to the spaces described above, it is my clear impression that running a weaving space on market terms in Helsinki today is close to impossible. A combination with other activities appears required for achieving economic viability.

3.5 SUMMARY OF CHAPTER 3: CONTEXT

This chapter has presented the context of this research by positioning the study and its practices of interest in relation to four relevant aspects. As Knott shows, the cultural conception of amateur craft in the industrialized West has led to a diminished view of the field and its practitioners in contemporary Western culture. However, as Kjølsrød reveals, craft practices must be understood as having societal effects beyond the individually healthful benefits, which Kirketerp finds at the level of identity-building, mental and physical well-being, continued learning, increased social capital, and strengthened community bonds. When performed with persistence and investment, leisure activities preserve skill and cultural historical knowledge, generate social resilience, and reinforce a commitment to public life.

Scholars' and practitioners' perspectives support the notion of increased interest in free time craft in contemporary Nordic urban contexts. Hirscher notes the emergence of a new variety of contemporary urban craft offerings that supplement more traditional offerings, and that existing cultural institutions develop their craft offerings in an interplay with these. This is connected to the opening of unconventional spatial potentials through pop-up and slack space strategies such as those conceptualized by Harris and Wright. These ways of operating must be regarded critically as they are integrated with commercial logics that increase the spatial precarity of vulnerable professions and citizens alike.

Through a design and engineering lens, the history of small and mobile looms reveals how these looms were developed as instruments to sustain hand-weaving practices in an increasingly urban Nordic society characterized by smaller living spaces and the condition of urban mobility. Moreover, some of these looms were specifically designed to spark a broader interest in hand-weaving, and came thus paired with updated pedagogies; Meta Rosenberg for example emphasized mobility and temporality and new takes on weaving's visual appearance.

In regard to the contemporary organization of Nordic free time hand-weaving, the "closely knit community" appears as the most common model outside of educational institutions in Sweden and Denmark, whilst pay-per-use models are more common in Finland. The organizational robustness in Sweden of both educational institutions and craft associations might, at least in part, explain the apparent continuity in the country's weaving heritage, whereas the absence of formal support for the craft in Denmark may be the consequence of an interruption in this history in Denmark.

In this regard, Finland bears a stronger resemblance to Sweden, given the presence of hand-weaving in contemporary adult education offerings and the status of weaving in the work of the craft organization Taito. Here, pay-per-use weaving spaces offer a different way of approaching and upholding the craft – like small mobile looms did in the 1930s – by lowering the monetary, temporal and spatial thresholds to the craft. However, at least in Helsinki, running a weaving space on market terms today without supplementary economic activities appears close to impossible.

Chapter 4: Analysis and Evaluation of the Weaving Kiosk Project 151
4.1. Part 1: Space 151
4.1.1. Initial Thoughts 151
4.1.2. Loom No. 11 154
The Price Dimension 156
4.1.3. The Gapless Loom 156
Weaving with the Gapless Loom 158
4.1.4. Comparing the Looms with a View on the Weaving Kiosk Ambitions 159
4.1.5. Interior 160
The Shelf, the Table, and the Stools 162
The (in)ability to Influence the Space 165
Slack Space 170
The Impact of (too Many) Square Meters 170
Placement of Looms 175
The Effect of Immediate Access and Flow of People 176
4.1.6. The Weaving Kiosk in Production-Related Contexts 179
Another Type of Functional Availability 180
Design and Art Events 182
4.1.7. The Physically Temporary, Digitally Permanent Weaving Space 184
4.1.8. Summarizing the Findings From Section 1: Space 184
4.2. Part 2: Craft 186
4.2.1. Between Control and Freedom 186
4.2.2. The Textile 187
Technique, Samples, and Yarn 187
Plain Weave 188
The Sample Library 188
Yarns 189
Warp 189
Weft 194
Going Outside the Grid 198
4.2.3. From 2D to 3D 198
Product Production Strategies 203
Aesthetics, Functionality and Time Optimization 203
Approach 204
Product Examples 205
The Gym Bag 205
The Belt and the Jacket 208
Folded Selvedges and Interfacing as a Tool for Success 211
4.2.4. Not Starting From Scratch 213
The 75% Done Dinner and the Halfway Product 213
Losing Design Authorship 214
The X% Done Product as a Catalyst for Social Interaction 215
4.2.6. Summarizing the Findings From Section 2: Craft 216
4.3. Part 3: People 217
4.3.1. Target Group 217
4.3.2. Who Was Invited? 218
Graphic Design 219
Images 222
The Role of the Image 226
Reflection on Who Was Invited 226
4.3.3. Mixing Up Hierarchies and Hosting Dynamics 227
4.3.4. The Value of Loose Social Connection 229
4.3.5. Open for Interpretation, Production as One of Several Motivations 230
4.3.6. Planting a Seed 231
4.3.7. Summarizing the Findings From Section 3: People 233

CHAPTER 4
ANALYSIS AND EVALUATION OF THE WEAVING KIOSK PROJECT

THIS CHAPTER analyzes and evaluates the Weaving Kiosk project from three perspectives: Space, Craft, and People. Its aim is to provide practical insights that will inspire new approaches to how and where hand-weaving can be organized today.

In the first section, Space, I present the practical development of the Weaving Kiosk in terms of tools and interior design, and how these contribute to fulfilling the project's ambitions of accessibility and mobility. I analyze how different spatial parameters such as ease of access, size, and public visibility, as well as specific institutional regulations, have affected the project. I evaluate the effects of being part of different design and art events and discuss the particular temporality of the Kiosk, which has resulted from its intertwined existence in physical space and the digital spaces used for communication about it.

In the section Craft, I review the development of the Weaving Kiosk project in terms of weaving technique, material, and product design. I evaluate the significance of the choices made in relation to these parameters and the project ambition to create a technically accessible production process that yields desirable products for the target group. I relate the production attitude of "not starting from scratch" to other analogous concepts from contemporary participatory practices.

In the third and final section of this chapter, People, I introduce and evaluate some of the potentials revealed through the eleven iterations of the Weaving Kiosk project. Specifically, this is done by echoing the many interpretations the participants have had of the project; and considering the potential that the Weaving Kiosk might have for the future of free time hand-weaving. I also reflect on what I consider one of the weaker points of the project, namely, the largely homogeneous profile of the participants.

Overall, these sections describe different types of knowledge that can be generated when one invites and receives visits – knowledge that would largely never have been accessed without practice.

4.1 PART 1: SPACE

4.1.1 INITIAL THOUGHTS

When I was working at Blindes Arbejde, I collaborated with the weavers in Copenhagen daily. Occasionally however I also went to the company's

workshop in Aarhus, Denmark's second largest city. It always felt special to me to arrive at their souterrain space in the city center, which allowed pedestrians to peek in at the looms and weavers working from the street. This was a particularly remarkable sight in an area that – like the center of most other larger, contemporary Nordic cities – is dominated by series of shops selling industrially-made products.

The encounter with Saori in Osaka that I presented in the prelude had such a significant impact on me because it changed my concept of what a weaving space can be. Until then, my education and visits had lulled me into thinking of the free time hand-weaving workshop as a space full of large, multi-shafted wooden floor looms owned by a group of weavers.

The standard Nordic counterbalance or countermarch floor loom is usually at least 100 cm wide and 100 cm deep providing a weaving width of approximately 80 cm. These looms are made of solid wood and weigh well over 50 kg (See example FIGURE 4.1). Thus, they are only moved if necessary.

Figure 4.1 Countermarch looms in Skærbæk, Denmark 2015. Photo: Rosa Tolnov Clausen.

At Saori, I encountered a free time hand-weaving workshop in a large Japanese city, reachable by public transportation. The space was full of small, simple, pre-warped looms that anyone – even without prior knowledge – could access and use (See FIGURE 4.2). This was eye-opening for me.

Figure 4.2 Visit to Saori in Osaka in 2013. Photo: Rosa Tolnov Clausen.

The idea that one could circumvent the process of setting up a loom, of deciding on a project in advance, and of acquiring the material to weave by hand made the idea of weaving by hand so much more attainable. I wondered if others in the Nordic countries would feel the same way I did.

I started developing the Weaving Kiosk in 2016 with the ambition of making the weaving process easily accessible and of exploring the production of self- and hand-made products as alternatives to their industrially produced counterparts. The idea of accessibility in this initial moment for me included principally the lowering of spatial and logistic, temporal, technical, economic, social and aesthetic thresholds that I found to exist around the weaving craft.

4.1.2 LOOM NO. 11

When planning the Weaving Kiosk, I was looking for a light loom that would be easy for inexperienced weavers to master quickly. This required selecting a simple tool that would still be big enough to produce large pieces of textiles that could be transformed into garments.

As mentioned in the previous chapter I chose to work with Loom no. 11 a "Rigid Steel Heddle Loom"[1] from the Danish loom producer Lervad. This rigid heddle loom make is relatively light at 11kg. It is easy to assemble, disassemble, and transport, making it an appropriate choice because of the project's requirements for mobility across cities and countries (see the size difference between an unassembled and an assembled Loom no. 11 in FIGURE 4.3). This loom has been available in all Kiosks with the exception of one in Haparanda-Tornio (Dec. 2022) in which I used my eight-shafted Japanese Gapless Looms to test how the possibility of increased technical complexity on the loom would affect the Weaving Kiosk.

Figure 4.3 The black wrapped object is an unassembled Loom no. 11with the assembled loom seen beside it, here while setting up the Weaving Kiosk in Stockholm (Feb. 2017). Photo: Martin Born.

[1] Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

[2] Clausen, "Having Visits: Considerations on the Researcher-as-Host in Participatory Projects."

[3] Haraway, *Staying with the Trouble*, 130.

The looms are warped before the Weaving Kiosk starts, and I usually transport the looms with the warp on. This allows for a very fast set-up, and all looms can be used immediately. A weaver's first weaving experience in the Kiosk thus does not involve winding the warp and dressing the loom, which is otherwise common practice in weaving education.

As presented in the article "Having Visits: Considerations on the researcher-as-host in participatory projects,"[2] the rigid heddle loom is one example illustrating how a specific element of the Weaving Kiosk has served the creation of a "response-able"[3] situation. My selection of rigid heddle looms as the central instrument has been a significant material choice for the Weaving Kiosk in terms of supporting dialogue between the visitor, the space, the project and myself as the host. The reed and shaft functions of a rigid heddle loom are engineered into a single, integrated component. This reduces the technical complexity of both set-up and operation and makes the loom much more easily accessible to inexperienced weavers. Lifting the reed component up and down is all that is needed to bring the warp threads into position and allow the weft to lock into a plain weave structure. Despite the simplicity of operation, looms of this type allow for the production of rather large pieces of textile (up to 70 cm wide and 7 m long with yarn of a suitable fiber and thread thickness).

Because of these properties, the rigid heddle loom has supported the two initial ambitions of the Weaving Kiosk: making the weaving process easily accessible and exploring the production of self- and hand-made products as alternatives to industrially manufactured wares. Furthermore, the particular loom model used in the Kiosk is light, easy to assemble and disassemble and therefore to transport, which is crucial for the project's mobility.

Throughout the Kiosk's installations, many weavers have commented on the size and approachability of the Lervad loom, and that it had suddenly made it possible to imagine having a loom at home. At no point in the project did any situation arise where this tool was inaccessible to a visitor, including an occasion when a wheelchair user visited the Kiosk. In that situation, I informed the participant that I had regretfully not given thought to the possible requirements of people with functional variations in the project preparation. She was unfazed and wanted to try anyway, and as it turned out, the fact that there are no pedals on a rigid heddle loom allowed the wheelchair to slide under it, and the visitor was able to enjoy the same good working position and access to the reed as other participants.

This situation made me aware of the fact that I had not been considering the space in terms of its accessibility for people with physical

or mental variations. It was thus a dialogical event in two directions. I had prepared the space to be accessible as well as I was able to in the senses mentioned above, and this occurrence added a new parameter and node of sensitivity. The "intra-action"[4] with the Weaving Kiosk and the "response-ability"[5] between the visitor, the loom and myself provided me with additional knowledge about the loom and made me aware that in its current formulation, the space might have accessibility limitations.

THE PRICE DIMENSION

The Loom no. 11 model is widespread on the second-hand market and can be purchased for between 40€ to 120€ on online second-hand platforms, making them a cheaper alternative to newly produced smaller rigid heddle looms from Ashford and Kromski.[6] Cost is a factor that influences the accessibility of a craft; this aspect has become more pronounced as I have learned more about predominant models of organizing hand-weaving spaces. Regardless of the type of organizational model one engages with, and on what level, access to looms requires a significant monetary investment beyond purchasing material, which is the case as in many other textile crafts. The Loom no. 11 thus has an effect on the feasbility of having a loom at home due to its size and technical features, and its price is another dimension in this respect.

4.1.3 THE GAPLESS LOOM

The Gapless Loom (See FIGURES 4.4 and 4.5) is made of metal and painted red. It comes in three sizes (20 cm, 40 cm, and 60 cm weaving width) and with either four or eight shafts. The loom can be folded to fit into a bookshelf. As with the rigid heddle loom, it is possible to weave usable garment textiles on a Gapless Loom, particularly on the larger model, where the fabric can be up to 60 cm wide and 3 to 4m long with yarn of a suitable fiber and thread thickness.

[4] Haraway, 127.

[5] Haraway, 130.

[6] Online retailers sell Ashford and Kromski rigid heddle looms for between 228-369€ for a width between 25-80cm. "Rigid Heddle Looms – Toika & Ashford Weaving Tools | Toika Oy | Toika Online Shop New," accessed February 18, 2025, https://shop.toika.com/category/245/rigid-heddle-looms; "Ægbækgaard - Uldtrolden. Væve," accessed February 18, 2025, https://www.uldtrolden.dk/v%C3%A6ve-2#/pageSize=4&orderBy=0.

Figure 4.4 The Gapless Loom unfolded and in use. Photo: Kohei Usuda.

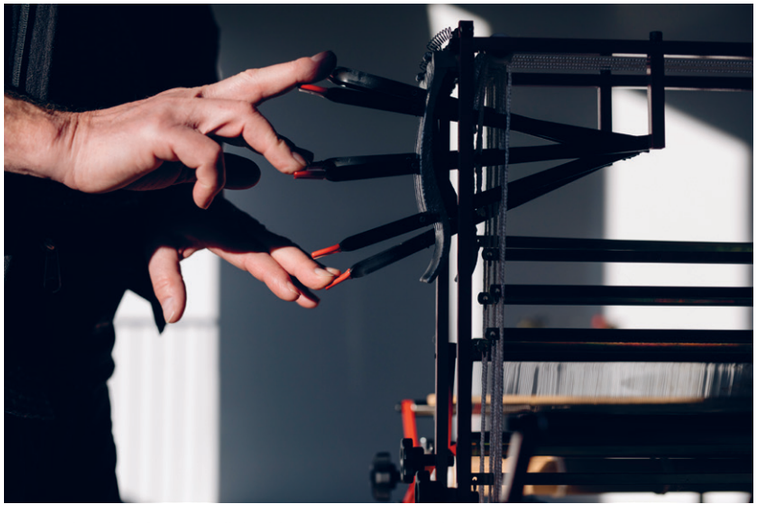


Figure 4.5 The eight shafts are controlled with levers on the side. Photo: Johannes Romppanen.

WEAVING WITH THE GAPLESS LOOM

Experienced and inexperienced weavers alike were attracted to the Gapless Looms. The size, red color, and metal dissociate from many traditional aesthetic associations, which aligns with the Kiosk's ambition.

When I used the Gapless Looms in the Weaving Kiosk, I chose to activate all eight shafts, due to the heddle distribution. Working with eight shafts, however, means that mastering the Gapless Looms takes a significantly longer time than the rigid heddle loom for inexperienced participants. The many combinations of bindings possible with different types of fibers and colors means that a lot of exploration and testing is needed before the weaver achieves a basic understanding and a satisfying aesthetic result.

I placed stickers with numbers on the eight keys that lift the shafts to facilitate the weaving process (See FIGURE 4.6). Weavers would not have to count the keys for every weft or remember which one to push. Furthermore, I had the idea to make ten instruction cards to help participants get started weaving (See FIGURE 4.7).[7] These cards show the participant the draft of the pattern: a numeric sequence shows what keys to push and when, and the cards also show a textile sample of the binding woven in light and dark linen. The high contrast makes it possible to see the correlation between the drawn pattern and the woven result.

Figure 4.6 Numbers on the levers. Photo: Johannes Romppanen.

[7] These cards were made in collaboration with Weaving Kiosk intern and later assistant in the project Export/import Camilla Dissing.

Figure 4.7 Instruction cards. Photo: Johannes Romppanen.

The cards have proved valuable for the participants in approaching the loom and provided some framework for their work. Still, I noticed that participants seldom experimented outside these cards, even if I made a blank card where they could draft and test their own patterns.

Gapless Looms cost around 1000€ + import taxes, and they are thus a significant monetary investment for most people. The prices vary most depending on whether a model has four or eight shafts, and are less affected by the width.[8] The loom can only be ordered directly from the factory in Tokyo, which is a difficult process if one does not speak Japanese or know somebody who does and can help.

4.1.4 COMPARING THE LOOMS WITH A VIEW ON THE WEAVING KIOSK AMBITIONS

Due to its particular properties, the Loom no. 11 has supported the three initial ambitions of the Weaving Kiosk: 1) to make the weaving process mobile and 2) immediately technically accessible and 3) to facilitate exploration the production of self- and hand-made products. With its size, foldability and lightness, the design of the Gapless Loom also supports the mobility ambition of the Weaving Kiosk.

As presented in the previous chapter, I have observed that unfamiliarity with the Loom no. 11 in Sweden and Finland, together with its design, has challenged a dominant image of what weaving looks like and where it can take place, much in line with the ambition of creating a

[8] "手織機 | 東京都板橋 | 東京手織機織維デザインセンター," accessed February 28, 2025, https://www.tokyoteoriki.co.jp/machine#ttl-02gapless.

different appearance for the hand-weaving workshop. In the one Weaving Kiosk where I used the Gapless Loom, I noticed that it had a similar effect based on its visual appearance. Thus, both looms have supported the ambition of creating a visually different image of the weaving space when compared to the space-limited workshops, where as many large and heavy pedal looms as possible are often lined up closely to optimize cost.

Both looms offer the possibility to produce textiles large enough for garments, but in terms of technical accessibility and productive effort, my experience has been that the Loom no. 11 creates a more technically accessible weaving situation for inexperienced weavers and allows for items to be produced within a limited timeframe. In contrast, the Gapless Loom (with active eight shafts) opens up many possibilities to fit the original shape of the Kiosk concept. Working with eight shafts is too demanding for an inexperienced weaver who is visiting for an hour or even a day to approach. I have observed that weavers are naturally interested in what happens when all shafts are being used. The focus then becomes on understanding the loom, and participants usually do not get further than experimentation; Gapless Looms (with active eight shafts) thus do not support the productive ambition of the Weaving Kiosk. In contrast, the design of the rigid heddle loom does not inherently open any discussion beyond the use of plain weave; the loom can be mastered in 15 minutes, after which a weaver can decide whether to start producing a bigger piece of fabric or experimenting with colors, fiber and composition. In developing the Kiosk further, I will test only activating two or four shafts on the Gapless Loom to see if a place between technical opportunity and viable introduction is possible to locate.

Lastly, I have seen that the design and price of the Loom no. 11 has made it easy and desirable for Weaving Kiosk weavers to imagine having one in a city apartment, and it has been easy to find online sources where these looms can be purchased. Both the price and the complicated process of ordering make the Gapless Loom less attainable than the rigid heddle loom in Europe and North America. The significant monetary investment and the challenges of communication when ordering Gapless Looms makes it hard to promote the idea of having a loom at home compared to the Loom no. 11 from Lervad.

4.1.5 INTERIOR

Development of interior elements for the Kiosk was intended to support the project's mobility and create a contemporary and – to my eye – attractive space that is unfamiliar in urban contexts – one that sparks curiosity and seems approachable. The core and recurring elements of the

Weaving Kiosk interior have been the looms, five stools, a shelf, a sewing table, two sewing machines, and a large quantity of yarn. In addition to serving their practical purposes, these elements have signaled the Kiosk's presence in the space. The Kiosk furniture is light, transportable, and modular. Designer Martin Born designed and built the full Weaving Kiosk set-up especially for the project and to support the concept. The furniture can be adjusted according to the space and to my and the weavers' needs, size and shapes, and it can all be packed flat. It was designed to fit the space of a Ford Tourneo (See FIGURES 4.8, 4.9 and 4.10), the car that I had use of.

Figure 4.8 The full Kiosk set-up packed in a Ford Tourneo in Stockholm. Photo: Martin Born.

Figure 4.9 The full Kiosk set-up packed in a Ford Tourneo in Stockholm. Photo: Martin Born.

Figure 4.10 The full Kiosk set-up packed in a Ford Tourneo in Stockholm. Photo: Martin Born.

I chose not to use other, cheaper alternatives for the interior, like buying the elements second-hand or from Ikea. Finding second-hand furniture that would fulfill my needs – for example, a modular shelf that could be set up according to the size of the space and transported easily, or five stools with whose height could be adjusted to each weaver – was difficult. I could not find the right elements at Ikea, for example. Furthermore, I felt that creating a space for the promotion of hand-making and alternative production methods furnished with interior elements from one of the lowest-cost companies, which promotes excess and disposal consumption, would send the wrong signals.

THE SHELF, THE TABLE, AND THE STOOLS

The Weaving Kiosk stools are made of plywood and metal (See FIGURE 4.11). The metal legs are painted dark blue, and two bright orange handles make it easy to adjust and accommodate each weaver's height. This feature is common in weaving benches and makes it possible for every weaver to have a comfortable weaving position. The painted metal legs and plywood made the stools stand out visually from the existing hand-weaving benches made of solid wood (See example FIGURE 4.12).

Figure 4.11 Weaving Kiosk stool. Design and Photo: Martin Born.

The sewing table, to allow cutting and sewing of woven cloth into functional items, (see FIGURE 4.13) is made of the same type of plywood as the seat of the stool, creating a visual coherence, and the legs are asymmetrically constructed. It is 1.2m long and 80cm deep, accommodating one sewing machine and an overlocker side-by-side. This makes it easy for the person sewing to quickly switch machines depending on what needs to be sewn. Scissors and needles are placed behind the machines, and there is often a bobbin winder (essential for weaving with thinner thread) on the side of the table (see FIGURE 4.14). The table can easily be assembled, disassembled, and packed flat.

Figure 4.12 An example of a more traditional weaving bench, although this one is not height adjustable. Photo: Rosa Tolnov Clausen.

Figure 4.13 Weaving Kiosk table. Design and Photo: Martin Born.

Figure 4.14 Bobbin winder attached on table and in use in the Weaving Kiosk (Sep. 2018). Photo: Johannes Romppanen.

The shelf is made of thin, 5mm pine plywood and pieces of solid square pine with a width of 3cm. The shelf can be set up in one to four sections and three heights: full-height, half-height, or a combination (see FIGURES 4.15, 4.16 and 4.17).

Figure 4.15 Kiosk shelf, fully set up (Stockholm, Feb.2017). Design and Photo: Martin Born.

Figure 4.16 Kiosk shelf set up to one-third of its full size (Copenhagen, June 2017). Design Martin Born. Photo: Rosa Tolnov Clausen.

Figure 4.17 Kiosk shelf set up to half size (Helsinki, Nov. 2017). Design Martin Born. Photo: Rosa Tolnov Clausen.

Couches and armchairs are not included in the interiors to emphasize an industrious, rather than a cozy, atmosphere. In one space in Helsinki however (Feb. 2018), couches were already present, and I noticed how their presence generated more of a hangout atmosphere.

THE (IN)ABILITY TO INFLUENCE THE SPACE

In a photo-elicitation conversation with textile teacher and Weaving Kiosk intern Camilla Dissing, Dissing's eyes caught a piece of green upholstery foam hanging on the wall in the Kiosk in Kalleria in Helsinki (Sep. 2018), in which she had taken part (see FIGURE 4.18). She said, "At the time, I really didn't get why we had to hang up all that stuff that didn't have anything to do with weaving."

Figure 4.18 Green upholstery foam on the wall in Kalleria, Helsinki (Sep. 2018). The image has been cropped to cut out the weaver. Photo: Johannes Romppanen.

Despite the looms being warped/dressed in advance, we discussed what Dissing had also realized in hindsight: that setting up the Weaving Kiosk was an often day-long process of getting to know a space and its potential by testing different furniture set-ups and hanging different things more or less directly related to the Kiosk on the walls. These things might be the Weaving Kiosk products, but they could also be woven samples made by me or, for example, a piece of foam chosen for its color combination and texture. With the looms and furniture elements, hanging textiles, and other components on the wall that my collaborator Merja Hannele Ulvinen and I found added to the Kiosk's interior has been an approach to taking over the space.

In the Weaving Kiosk at the Nordic Cultural House in Reykjavik (March 2018), I was only allowed to hang things on the wall in one designated part of the space (See FIGURE 4.19). The Nordic Culture Point in Helsinki (April 2018) did not allow anything to be hung on the walls because it could leave marks. Similar to the Kiosk in Iceland, in the Nordic Culture Point it was possible to place Kiosk elements in one assigned area of the space; here, the windowsill (see FIGURE 4.20).

Figure 4.19 Merja Hannele Ulvinen explaining the Weaving Kiosk concept in Reykjavik (March 2018). Photo: Rosa Tolnov Clausen.

[9] In the cases of Reykjavik and Hangzhou, the set-up was minimal as we traveled there by airplane. In the case of the Kiosk in Helsinki, the Kiosk was a weekend activity taking place over four weekends in a space that was occupied differently during the weekdays; everything needed to be packed away on weekdays. For this Kiosk, I had a small storage space available and 30 minutes to pack up, so a larger set-up was impossible.

Figure 4.20 Me weaving in the Weaving Kiosk in Helsinki (April 2018). Photo: Johannes Romppanen.

In the Zhejiang Art Museum in Hangzhou (Jan. 2020), the architecture of the space meant that nothing could be hung up before or during the workshop (see FIGURE 4.21). In addition, these three Kiosks were characterized by a very minimal interior set-up.[9]

Figure 4.21 Weaving Kiosk in Hangzhou (Jan. 2020). Photo: Rosa Tolnov Clausen.

The looms have always been the main priority in the Weaving Kiosk. When needed, I borrow additional furniture from the respective institutions if I cannot bring the Kiosk interior.

While I was aware that the furniture elements and the hanging of other elements had a significance for the Kiosk, I have been surprised to discover how important these elements are beyond their practical purposes, for signaling that this space is now a Weaving Kiosk. Being without them has affected the possibility of taking over a space, and with that, my sense of ownership and pride in the space and concept. These elements seem to serve a purpose similar to what Harris describes in relation to her research on British pop-up culture and the significance of hanging things on a wall in a pop-up space: it is a way of "signaling rootedness within its [the pop-up's] mobility."[10]

From my perspective, due to the small physical set-up and the restrictions in regards to inhabiting space, the Kiosks in Reykjavik, Hangzhou, and Helsinki more closely resembled short-term educational workshops than weaving workshop spaces in their own right. This experience might have been additionally affected by the fact that in two of the locations (Reykjavik and Helsinki), the Kiosk was placed back-to-back with a public library, and in the third location (Hangzhou), the Kiosk was placed in the educational department of a museum; these are two types of locations in which one could expect educational workshops to appear. In other words, these examples point to the fact that a combination of rather unremarkable spatial set-up and what initially appears a quite typical type of activity for a specific location (like the library or the museum) weaken the possibility to create a different appearance of hand-weaving through the Weaving Kiosk.

The Kiosk in Haparanda-Tornio (Dec. 2022), however, showed that borrowing furniture from an institution does not have to negatively influence the Kiosk. At this point in the project, I had decided to leave the shelf, table, and stools in my studio, as they had seen a lot of wear and tear after five years of being set-up, disassembled and used. I also decided to bring the gapless table looms. As the Gapless Looms require table space, more furniture elements than usual were borrowed. Aine Museum, one of the hosting organizations, gave me a couple of options for furniture they had in stock that could be used for the Kiosk. Based on the weaving space I had created using the Gabless Looms in Japan in 2017, I had a good idea of the amount of furniture I needed and my preferences in terms of material and design.

[10] Harris, *Rebranding Precarity*, 44.

[11] Shercliff and Holroyd, "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research," 13.

Figure 4.22 Interior from Haparada-Tornio Kiosk (Dec. 2022). Photo: Johannes Romppanen.

I chose some classic Alvar Aalto tables and stools. The furniture provided the functionality needed, and the large number of identical tables and stools in combination with the looms and yarns created a visual cohesion (see FIGURE 4.22).

Here, certain aspects facilitated creation of the image I was seeking for the Kiosk: being able to choose the furniture; the location of the Kiosk in a space was far from where one would expect to find hand-weaving. The former hairdresser's salon in a shopping center allowed me to do more or less anything I wanted in the space, like hanging things on walls and in windows, as long as I brought the space back to its original condition before my departure.

In that sense, this Kiosk showed that using a non-customized interior or appearing as part of a museum program is not inherently incompatible with the aspirations of the Weaving Kiosk. For me, an essential part of this experience was that the host/institution could invest time and effort in thinking with me as a practitioner and not automatically dismiss notions that fall outside of usual exhibition practice. This recalls the significance of the relationship between the facilitator/researcher and the hosting partner that Holroyd and Shercliff point to in relation to participatory practice.[11]

SLACK SPACE

The Kiosk at the architectural office Collaboratorio (Sep. 7-17, 2017) was the most interesting and unanticipated approach to accessing urban storefronts with the purpose of hosting a Kiosk. The office, closed for the holidays, may be defined as slack space;[12] that is, a space that is principally occupied and that, therefore, nobody would think to claim, but that offers possibilities for alternative use. The functional availability of Collaboratorio met the needs of the Kiosk well. There was lighting installed that suited the purpose of studio work, a kitchenette where we could make coffee and tea for the weavers, and a toilet nearby. If the Kiosk had not moved in, the office would have been empty for two weeks. The arrangement benefitted both the architects and me: the architects received compensation to help with rent and their space received some attention, and I was able to open the Kiosk in central Helsinki with a relatively small economic investment.

While this approach could arguably be regarded as an extreme optimization of vacant space, in the case of the Kiosk, I experienced a reciprocally beneficial arrangement for which trust was a prerequisite. The architects needed to know that when they arrived on Monday morning, the space would be clean, orderly, and ready for them to continue business as usual. The vacated hair salon in the Haparanda-Tornio shopping mall where the Kiosk took place can also be considered a type of slack space, in this case between tenants. Similar to Collaboratorio, the functional availability of the space included lighting suitable for studio work, a kitchenette (equipped by Aine Museum for the purpose of the Kiosk), and a toilet nearby.

Using the empty storefront for a short while was, I believe, only possible because Aine Museum had already established contact with the director of the mall Rajalla på Gränsen for creating museum exhibitions and events in the location. As a stranger in Haparanda-Tornio, finding a space and negotiating the terms for its use would have entailed a lot of research and communications prior to the event. In that sense, as with Collaboratorio, the pre-established relationship of trust, here between the two local parties Aine Museum and the shopping mall, allowed me, the third party, to benefit here without being physically based in the area.

THE IMPACT OF (TOO MANY) SQUARE METERS

In addition to the interior elements, the size of the space has also impacted the Weaving Kiosk's ability to influence and “take over” the spaces in which it was set up. In my experience, the Kiosks that have taken place in spaces of around 30m², on their own or in a larger workshop space as one practical offering among many have been most successful when it comes to changing the appearance of the hand-weaving workshop in contemporary, urban, northern European contexts.

[12] Wright, *Toward a Lexicon of Usership*, 57-58.

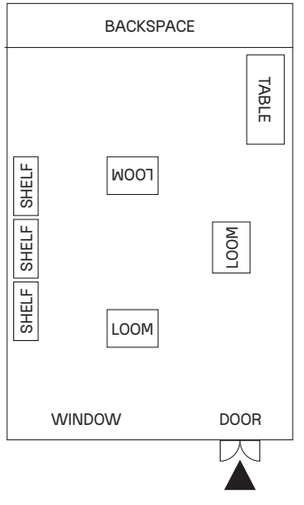


Figure 4.23 The Weaving Kiosk interior at Collaboratorio, Helsinki (Sep. 2017).

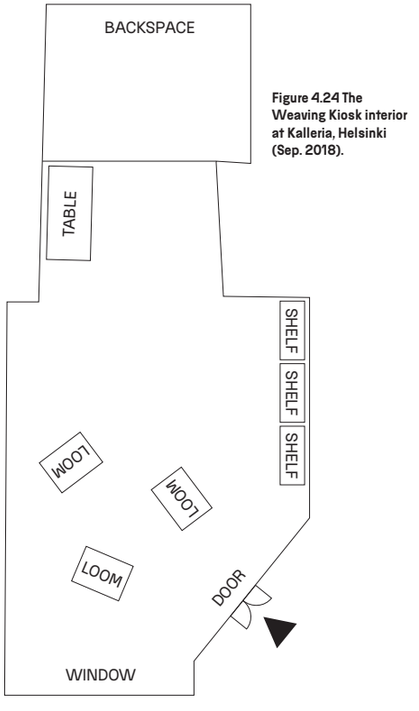


Figure 4.24 The Weaving Kiosk interior at Kalleria, Helsinki (Sep. 2018).

In Helsinki (Sep. 2017 and Sep. 2018), the architectural office on holiday Collaboratorio (see FIGURE 4.23) and the artist-run gallery Kalleria (see FIGURE 4.24) were both storefront spaces of around 30m2 that the Weaving Kiosk could easily inhabit with its interior elements. Three to four looms can be set up in a space of this size, depending on demand. In my experience, three active looms create an optimal pedagogical situation; I can be present for everyone working at their loom while still being able to welcome newly arrived visitors. Ulvinen or another co-host can simultaneously accommodate the sewing of one to two projects, alone or with a weaver. If I am in the midst of a longer explanation at the loom, my co-host can introduce the concept to the new arrival. The size of the space makes it easy to sense what is going on and where and how one is needed.

In other words, the size of the space limits how many looms can be active and, thus, how many people may need attention; this in turn impacts the character of the attention. Can we stay with a weaver and spend more time on a question or challenge, or do we need to move quickly between weavers?

The Kiosks in Stockholm (Feb. 2017), Reykjavik (March 2018), Helsinki (Nov. 2018), and Hangzhou (Jan. 2022) took place in over-100 m² gallery spaces. Even with five active looms, this was too much space for the Kiosk. I applied different strategies to understand how the Weaving Kiosk concept could best stand its own.

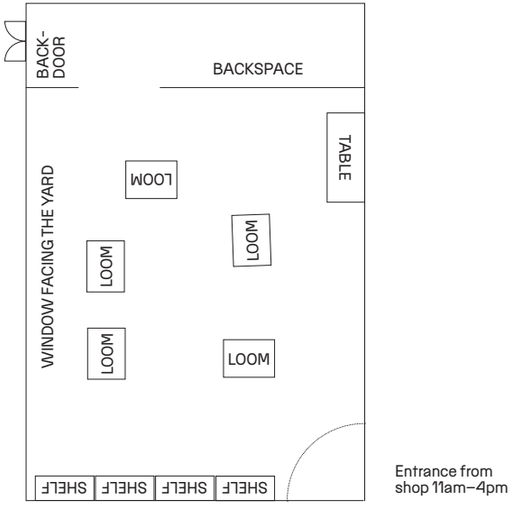


Figure 4.25 The Weaving Kiosk at Handarbetets Vänner Galleri, Stockholm (Feb. 2017). Photo: Martin Born.

At the first Weaving Kiosk iteration, in Stockholm, an attempt was made to fill the 100m^{2}space, which had been assigned for the Kiosk several months before, instead of the 30m^2 storefront I had expected. I tried to "fill" the gallery space as much as possible with all the active interior elements. I set up five looms at a distance from one another, the full shelf and the table (see FIGURE 4.25). Because of the large space, the high ceiling, the acoustics, the gallery spotlights, and the placement in the back gallery of the Stockholm space, which made the Kiosk invisible to passersby, I never really managed to create the sense of a new kind of making space in its own right; there was always the sense of an event placed in a gallery space.

In Reykjavik, we could not get access to a smaller, more central space in the city and we were offered a large space instead. Using the experience gathered in Stockholm, and equipped with fewer interior elements due to air travel, Ulvinen and I deliberately chose to only let the Kiosk occupy a corner of the space; we chose the corner where we were allowed to hang some of the Kiosk products on the wall using an existing hanging system. In doing this, we try to create a more concentrated Kiosk space within the larger space (see FIGURE 4.26). While I did not record participants' reactions to the size of the space, Ulvinen and I experienced that the placement negatively impacted the interaction with the visitors.

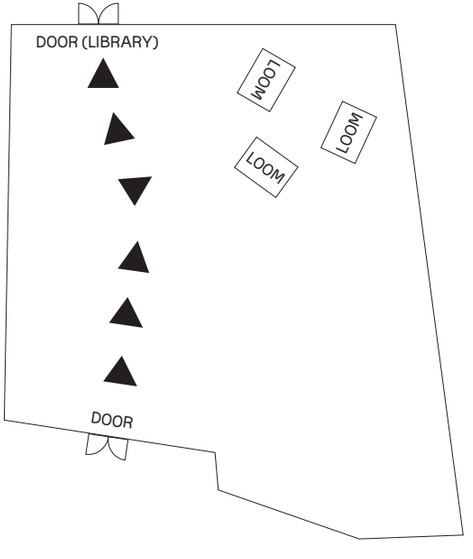


Figure 4.26 Movement in the Weaving Kiosk in the Nordic Culture House, Reykjavik (March 2018).

Two sides of the workshop area were open toward the rest of the space and the high ceiling, and we thus did not manage to create a space that stood independently; the Kiosk was engulfed in the larger space and context. Due to the two open sides, we experienced people moving past the Kiosk when moving from the space entrance to the library.

In addition to the size of the space and the placement, I believe that the Kiosk in Reykjavik was affected by the fact that there were many events taking place in the Nordic Culture House; that the library is one of Reykjavik's attractions; and the fact that the Weaving Kiosk was not, as in Stockholm, a destination for the gallery visitor. The Weaving Kiosk was one event among many, and the space in which it was placed was a transit area.

In this regard, the Kiosk at GoogleSpan in Helsinki (Nov. 2018) more successfully created a more intimate space within a space, as well as more interactive movement through the space, although it was not the final destination that it had been at Handarbetets Vänner in Stockholm (Feb. 2017), but rather a one-day workshop in a large design event, more similar to the kind of event in Reykjavik. Hosted by the tech company Google, the one-day annual conference GoogleSpan focused on "how design and technology shape our everyday lives"[13] and targeted young, international creatives. My request for a smaller space in the venue could not be accommodated. Instead, the Kiosk was placed in the far back of a 150m^2 space shared with a VR experience and a computer game. Around 40m^2 were assigned to the Weaving Kiosk, and I set up three looms and the Weaving Kiosk table (see FIGURE 4.27).

However, because the ceiling was lower in the area assigned to the Kiosk, and thus about 3m high rather than 7m, there was a sense of stepping into a space, and this allowed the Weaving Kiosk to inhabit the space with a clear presence. This was further emphasized by the fact that the one open side of the Kiosk space was interrupted by a large screen in the middle of the larger space. Rather than one side of the Kiosk space being completely open, the screen created an entrance and exit and made it possible to stand outside looking in, as in Reykjavik when the Kiosk was in the corner with two open sides. At GoogleSpan, people were naturally let through the Kiosk to continue exploring the other side of the screen.

13 "SPAN Helsinki: Meet Our Speakers," Google Design, accessed February 18, 2025, https://design.google/library/span-helsinki-meet-our-speakers.

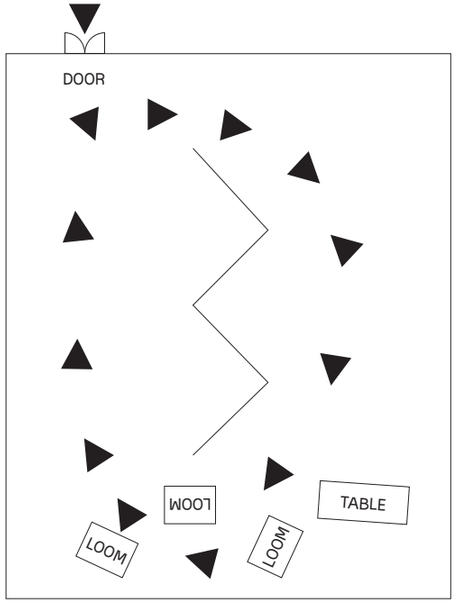


Figure 4.27 Movement through the Weaving Kiosk at GoogleSpan, Helsinki (Dec. 2018).

Passing between the looms automatically made people interact with the Kiosk; they looked, touched, and asked questions, and some sat down to weave, creating a more substantial interface with weaving than in Reykjavik.

PLACEMENT OF LOOMS

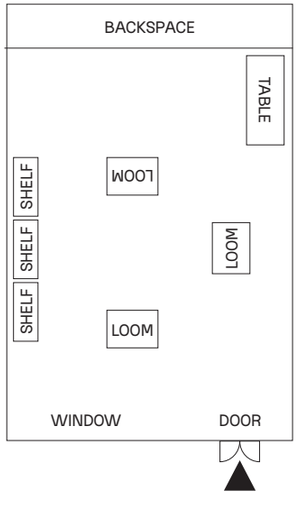
I always try to place the looms facing each other to create a different atmosphere than in existing weaving workshops I have visited, where lining up floor looms in rows to optimize space is common practice. I position the looms with plenty of space between and often opposite each other. Thus, one can easily move in between the looms, and weavers' eyes meet when they look up. They are visible to each other, they can choose to converse, and they are thus not alone in the practice. Being situated in a space that is not too big also means that weavers pass by each other's looms when going to the shelf or table for materials or tools; they "unavoidably" encounter one another and the other's projects and will perhaps get inspired.

The relatively small space and the fact that visitors automatically interact when looking up or walking around has meant that when both Ulvinen and I have both been busy in a Kiosk, weavers have turned to each other for help with minor issues by the loom.

In that sense, the size of the space and the placement of the looms affects how people in the Kiosk interact with each other and, I believe, their sense of ownership of the space. Participants quickly become co-hosts, and thus, the traditional, authoritarian teacher-student relationship is disrupted through the spatial set-up. This is an observation that I will return to in the section People in this chapter.

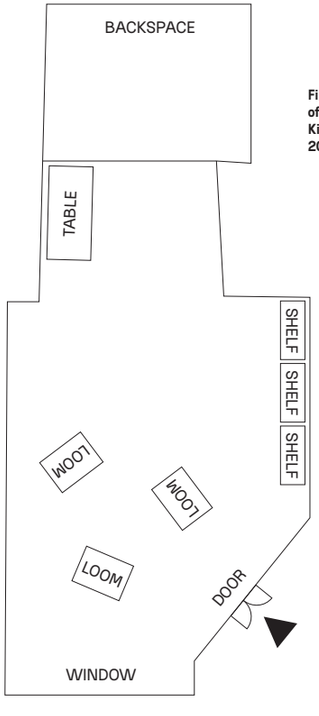
THE EFFECT OF IMMEDIATE ACCESS AND FLOW OF PEOPLE

In addition to the freedom to affect the space physically and having adequate square meterage available, another positive effect of having the Weaving Kiosk in smaller independent storefront spaces was that the Kiosks were showcased as an offer in the city. The storefront windows caught the attention of passerby and drew them, in just as intended. This was my experience with the Kiosks in Helsinki (Sep. 2017 and Sep. 2018) and in Haparanda-Tornio (Dec. 2022), all of which took place in smaller storefront spaces with easy access (see FIGURES 4.28, 4.29 and 4.30).



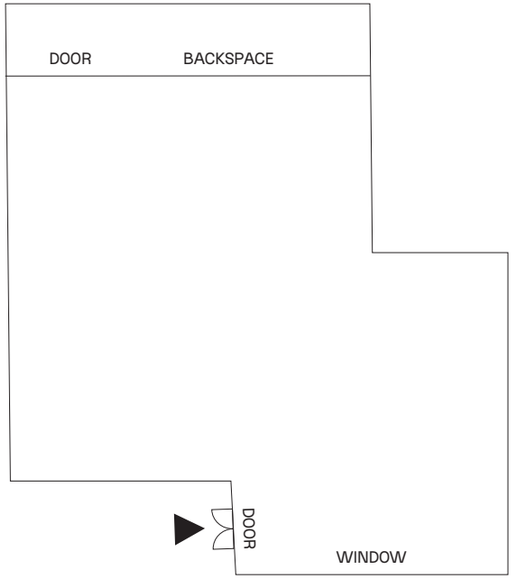
STREET: PUNAVUORENKATU

Figure 4.28 Placement of door in the Weaving Kiosk at Collaboratorio, Helsinki (Sep. 2017).



STREET: KAARLENKATU

Figure 4.29 Placement of door in the Weaving Kiosk in Kalleria (Sep. 2018).



STREET: LÄNSIRANTA

Figure 4.30 Placement of door in the Weaving Kiosk in Haparanda-Tornio (Dec. 2022).

During the Kiosk in the Nordic Culture Point in Helsinki (April 2018) however, I realized that the location of the door is crucial for whether passersby come inside once their curiosity has been sparked by watching through the window. The gallery at the Nordic Culture Point is located in the center of Helsinki, with large windows facing the street, and it is adjacent to the metro station Kaisaniemi and the Helsinki University Library and close to the central railway station. Many people, not at least university students, pass through the street every day; in theory, this should be an optimal location for the Kiosk. But the gallery space had one challenge: to enter it, one had to go through the building's main entrance and two additional glass doors. During this Kiosk, I found that many people stopped at the window to look in, like with the Kiosks in Collaboratorio (Helsinki, Sep. 2017) and Kalleria (Helsinki, Sep. 2018), but few entered the space spontaneously – perhaps because they could not find the door (see Figure 4.31).

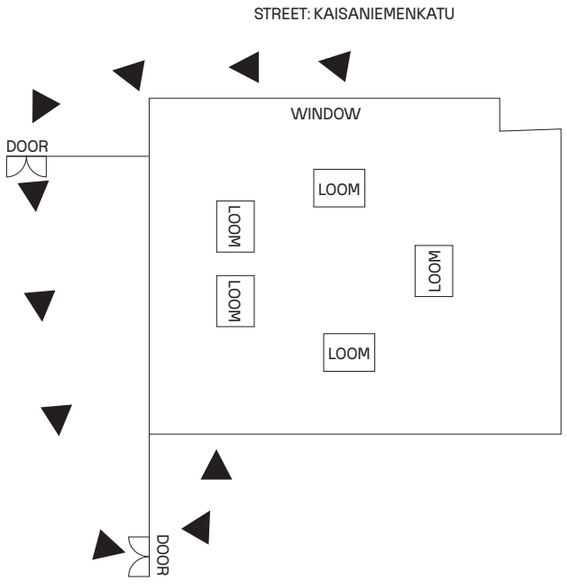


Figure 4.31 Weaving Kiosk at Nordic Culture Point, Helsinki (April 2018). Photo: Jukka Kiistala.

In addition to the question of immediate access, I experienced that the lack of spontaneous visits affected the dynamics of the space; having no passerby entering meant that I was with the same participants the whole time. As mentioned earlier, I have found that Kiosk weavers turn to each other for help when I am occupied. Because there were few – if any – interruptions at Nordic Culture Point, the weavers mainly turned to me, resulting in more traditional teacher-student dynamic.

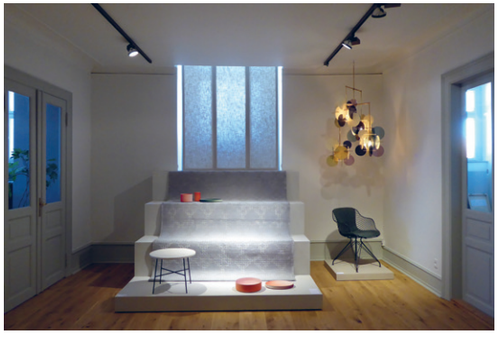
Usually, the Kiosks do not require any signup; this is part of a commitment to allow the Kiosks to be accessible to passerby. The Weaving Kiosk at Nordic Culture Point in Helsinki (April 2018) and the Kiosk at Zhejiang Art Museum in Hangzhou (Dec. 2022) were the only that required participants to sign up. The Kiosk in Hangzhou was located in the educational department at the corner of the top floor of the building, and participants thus had to make an effort to take part, both by signing up and by finding their way to the place.

Based on these two similar experiences, I argue that the inaccessibility of the space, a small, dedicated group of participants, and no passerby entering the workshop space results in a different dynamic. These people came with different expectations; they had decided in advance that they wanted to learn. I believe that the fact that I was always available, not having to introduce newcomers, meant that weavers turned less to each other and more automatically to me, although the looms were placed opposite each other and with space in between as in the other Kiosks. My role was thus that of a teaching authority, as one would expect in a course.

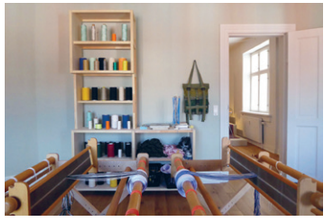
3.1.6 THE WEAVING KIOSK IN PRODUCTION-RELATED CONTEXTS

Three of the Weaving Kiosk iterations – Copenhagen (June 2017), Helsinki (Nov. 2017), and Helsinki (Feb. 2018) – have taken place in active, creative urban production environments, which, from my observation, similar to the (in)ability of inhabiting space, has also impacted the ambition to create an alternative appearance of the craft with the Weaving Kiosk.

As part of the event 3 Days of Design in Copenhagen, the Kiosk was placed as a pop-up in a luxury flat on the top floor of a building where flats had been converted into design company showrooms, fine craft workshops, and architectural advisory offices (see Figures 4.32, 4.33, 4.34 and 4.35). The building itself is in a central and exclusive area of Copenhagen.



Figures 4.32 and 4.33 Exhibition at Frederiksgade 1, Copenhagen (June 2017). Photos: Rosa Tolnov Clausen.



Figures 4.34 and 4.35 Weaving Kiosk at Frederiksgade 1, Copenhagen (June 2017). Photos: Rosa Tolnov Clausen.

Ulvinen and I felt that the Kiosk did not fit well into this setting, with its almost "popular" approach to craft focused on making hand-weaving technically and temporally accessible. We found the context too exclusive, and we felt that our approach to craft appeared poor and amateur compared to the surrounding tenants, who were manufacturing, for example, exclusive plexiglass lamps or doing fine leather work to produce high-end accessories.

ANOTHER TYPE OF FUNCTIONAL AVAILABILITY

Contrary to this experience in Copenhagen, the Kiosk in Helsinki (Nov 2017) in the FabLab A:Space blended in naturally as another offering among electric and digital tools. Like work with tools such as 3D printers, embroidery machines, and laser cutters, weaving is a craft that requires space and a monetary investment, despite the smaller scale and lower price of the rigid heddle loom. In addition, having an instructor present when learning such crafts is beneficial. Perhaps this is why the Kiosk fell into stride so naturally in this environment (see Figures 4.36, 4.37, 4.38 and 4.39).

Figures 4.36, 4.37, 4.38, and 4.39 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photos: Rosa Tolnov Clausen.

The students using the space did not find the looms out of place or old-fashioned, although the other tools on site were primarily digital tools. Quite the contrary: they were visibly excited to be introduced to another tool they could use for their experiments. Furthermore, many international students and students from other disciplines than textiles or fashion, who had limited access to the looms at Aalto University, saw the potential of the Kiosk as a place to try out the craft. The Kiosk thus met a special need for a specific group within the target group. In future, placing Weaving Kiosks in FabLabs, which are increasingly being established in urban centers, might have great potential to introduce a younger audience to hand-weaving.

The Kiosk in Helsinki (Feb. 2018), which was in the active, alternative and, at the time, newly opened cultural center Museum of Impossible Forms (MIF) on the first floor of the shopping arcade in the eastern suburb of Kontula, also generated valuable insights related to inhabiting a space for cultural production.

MIF is not a FabLab but more a functional space (with a kitchen, a toilet, and some furniture) open for interpretation by its users, who could move the furniture elements according to their needs. MIF users were primarily cultural actors, for example designers, writers, performance artists and filmmakers. While the Kiosk was there, performance artists were preparing a piece; everything in MIF could be and was often moved and

rearranged. The flexible nature of the space and the possibility to inhabit it and be there on the same terms as everyone else made a positive difference. Furthermore, my experience was that the Kiosk benefitted from MIF's interface with various subculture youth groups in Helsinki. Parallel to this, the director of MIF also observed that the Kiosk attracted a new group of visitors to MIF.

Both MIF and A:Space had relevant furniture elements for the Kiosk, and in that sense they offered a "functional availability" without being "slack spaces." They were not large, more traditional exhibition spaces ready to be occupied by an exhibition or a concert, like the gallery at Handarbetets Vänner in Stockholm (Feb. 2017) or the Nordic Culture House in Reykjavik (March 2018). Perhaps one could draw parallels between the 30m2 stand-alone event space and the production space: both were easy to inhabit and take over for the Kiosk. Furthermore, based on these experiences, the Kiosk seems to have been a relevant offering in the space, which supported the ambition for the Weaving Kiosk to be an alternative production space in the city, rather than a short-term educational context.

DESIGN AND ART EVENTS

When planning the Weaving Kiosk, I aimed for the project to be included in and appear during different Nordic design events. Participating in these events was a way of testing what would happen if hand-weaving and self-woven products appeared in a design context rather than in a hobby, handcraft context. My aspiration was for a younger audience to perceive hand-weaving and self-made products as more attractive. Furthermore, I expected that the audience of these newer contemporary design events would be primarily within the Weaving Kiosk target group.

The Kiosks in Copenhagen, Hangzhou, Reykjavik, and at GoogleSpan in Helsinki were all conceptionally and physically embedded in larger art and design events. In contrast, the Kiosks during Helsinki Design Week and Luleå Biennial 2022 were part of the event programming but stood alone physically. In all cases, I experienced that the Weaving Kiosk received attention from both the press and the public as I had hoped, but I felt that the participation in Helsinki Design Week (Sep. 2017) was the most beneficial for the Weaving Kiosk for two reasons.

Firstly, the duration of this particular event is ten days, making it possible for people to visit spontaneously and return if they did not have the time at that moment. In that sense, I experienced that the timeframe of this event made people willing to invest more time in an event like the Kiosk than was the case in shorter, one-to-four-day events like 3 Days of Design, Copenhagen (June 2017), DesignMarch, Reykjavik (March 2018) and

GoogleSpan, Helsinki (Dec. 2018). During these shorter events, I have found that people are on the move, and they mainly browse, investing no more than 15-30 minutes in an activity – an insufficient time to weave an actual product. In this sense, these shorter events did not support the project's ambition of promoting the individually handmade, self-made product.[14]

Secondly, I found that the Kiosk during Helsinki Design Week (Sep. 2017) served as a kick-off for the Kiosk iterations in Helsinki the following year. As mentioned earlier, maintaining a single, dedicated space for the Kiosk for the whole year was impossible. Still, I found that people who had participated in the first Kiosk started to follow the Weaving Kiosk on Facebook and returned to the following five events in Helsinki. The online platform became the permanent space of the Kiosk, whereas the physical location was temporary.

The shorter events in Copenhagen (June 2017), Reykjavik (March 2018), and Helsinki during GoogleSpan (Dec. 2018) were not followed by other iterations in a nearby location, so any seeds of interest that may have been planted during these short events were not nourished further – at least not in additional Weaving Kiosk events. In this sense, the Weaving Kiosk's participation and location in a single short-term event has, in my opinion, been characterized many by compromises regarding location and space, as presented earlier in this chapter, single short-term events have shown little potential in regards to providing participants the opportunity to produce something by hand themselves, either due to the short duration of the event or its stand-alone character, which did not offer the possibility to come back on another occasion.

Based on these insights about participation in design events in combination with the temporality of a Weaving Kiosk, I believe that the Weaving Kiosk in Stockholm (Feb. 2017) could have benefitted from being part of the official Stockholm Design Week program. This particular Kiosk lasted 25 days, and I believe that a kick-off like the one for Helsinki Design Week could have been valuable for reaching an audience unfamiliar with textile craft. The audience at the gallery at Handarbetets Vänner primarily included people well acquainted with textile crafts, although due to the character of the event this audience might still be fairly specialized and represent a narrow segment of the population.

Ulvinen and I found that it took some time for interest in the Weaving Kiosk to take off in Stockholm, with Ulvinen's local network in Stockholm playing an important role in the beginning for participation and spreading the word. If we had been part of a design event, we might have attracted an audience faster – an audience that could have returned and spent more time there in the weeks that followed, as was the case in Helsinki Design Week 2017.

[14] Ulvinen and I succeeded in designing a meaningful conceptual development for the Kiosk at DesignMarch, Reykjavik (March 2018), which I will return in section 4.2 of this chapter.

4.1.7 THE PHYSICALLY TEMPORARY, DIGITALLY PERMANENT WEAVING SPACE

To me, the notion of the physically temporary, digitally permanent weaving space that surfaced through the Helsinki iterations is one of the more fascinating findings from the Weaving Kiosk project regarding space. As introduced in the chapter 3 Context, the field of handcrafts is already largely intertwined with the digital realm when it comes to knowledge sharing, community, business opportunities, and professional practices.

The intertwinement of the physical and digital realm in the Kiosk is different from these examples, however. Knowledge sharing and physical practice in the Weaving Kiosk occur in a physical space, like in a traditional hand-weaving workshop. Still, the notion of space and how continuity is created is different. The online platform becomes the place to follow, check, and update the physical location and timing so that one knows where and when to go next.

The experience of the possibility to create permanence and continuity through reoccurrence is similar to an observation that weaver Travis Meinolf made in relation to a series of back-strap weaving workshops held outside in a park in California every Sunday: continuity is created if an event reappears, even if it has no permanent built space.[15]

Similar to the Weaving Kiosk iterations in Helsinki, Harris's research on pop-up shows how websites and social media platforms are means to introduce and communicate a vision or ambition of space, even when this space is not physically accessible. Furthermore, with direct emails and text messages, these platforms are ways to communicate upcoming events or communicate instructions to participants about location, requirements, and possibilities.[16]

Thinking about the online platform as a permanent location for a weaving workshop that physically occurs where space is available opens an entirely new potential for hand-weaving. Suppose the hand-weaving workshop is so mobile, light, and flexible that it can take place in any space, and the weavers are notified of where in the city to go via social media. In that case, the workshop no longer depends on a cheap, peripheral permanent location to maintain consistency and continuity for its practitioners.

4.1.8 SUMMARIZING THE FINDINGS FROM SECTION 1: SPACE

In this section, I have presented the practical development of the Weaving Kiosk in terms of tools and interior design and how these spatial components have contributed to fulfilling the project's ambition of creating a mobile, urban and technically accessible weaving space.

The Kiosk's custom-designed interior has been a way to fulfill

15 Hemmings, Clausen, and Fairbanks, "A Dialogue about Social Weaving: The Weaving Kiosk and Weaving Lab," 233.

16 Harris, *Rebranding Precarity*, 27, 125.

the project's ambitions of mobility and spatial flexibility, as well as the concrete, practical needs of a weaving workshop, such as having height-adjustable stools. In other words, the combination of mobility, lightness and the flexibility of the set-up has made it possible for the Kiosk to inhabit a great variety of spaces. At the same time, the interior elements together have worked in interplay with the looms to create a different visual appearance for the weaving workshop.

The review of the different iterations of the Weaving Kiosk reveals how the size and type of space impacts the Kiosk's presence and the kinds of interaction that take place in it. While larger spaces tend to overwhelm or absorb the Weaving Kiosk, smaller spaces can serve to foster a specific sense of interaction between the participants, the host, the tools and the materials. Factors like ceiling height as well as entrance and exit points are aspects that can be leveraged to counter or work around the pressure exerted by large spaces or larger events. Working actively and consciously with the spatial conditions at hand is particularly important for a concept like the Kiosk, which occurs in spaces that are often part of, and thus programmatically and physically informed by, existing institutions.

Immediate access from the street supports the ambition of creating a visible and easily accessible hand-weaving workshop with a low threshold for spontaneous visits from passersby. The itinerant organization of the Weaving Kiosk, both in terms the approach to weaving, the visual appearance and the character of the space, together with the unimposing loom model, results in a different type of pedagogic space than that offered by weaving courses or weaving circles, which typically meet at regular times and require commitment to a schedule.

Placing the Weaving Kiosk in an experimentation- and production-oriented environment such as FabLabs showed how offering weaving can complement existing urban offerings in such a context. The scale of the tools, for example 3D printers, laser cutters and embroidery machines in the FabLab, corresponds well with the scale of looms. Similarly, there are similarities in the ways these tools are practically approached and interpreted. Furthermore, setting up the Kiosk in a space geared towards experimentation opened new perspectives on the Kiosk. This location of the Weaving Kiosk provided concrete insights into how a location can be relevant for reaching a subgroup of the main target group interested in material experimentation.

Design and art events offer new venues for presenting hand-weaving and self-made products. This involvement and these associations help create different associations with hand-weaving, profiling it as visible and accessible in public space, practiced by a younger generation and used to make contemporary products. The experience from the Weaving Kiosk during

Helsinki Design Week (Sep. 2017) shows that such events have the potential to be an asset in terms of reaching a new audience; if there is continuity, and a specific Kiosk is followed by additional Weaving Kiosks in the same geographic area, the interest that has been sparked may be garnered and nourished. As both the Kiosk in Copenhagen (June 2017) and Reykjavik (March 2018) show, this potential cannot be experienced in stand-alone events.

The pop-up nature of the Weaving Kiosk has allowed it to occupy urban vacant spaces for shorter periods, spaces which would otherwise be economically unfeasible. In Helsinki, where the Weaving Kiosk has popped up in a series of iterations and many different types of physical spaces, online social media have emerged as the project's digital permanent platform. In this sense, the social media platform, where followers can always access information about the next physical edition, has become the permanent location of the Weaving Kiosk. The dynamics between the physical and digital space permitted the Weaving Kiosk, despite its pop-up nature, to materialize as a continuous and enduring space.

4.2 PART 2: CRAFT

4.2.1 BETWEEN CONTROL AND FREEDOM

Since the collaboration with the weavers at Blindes Arbejde, creating physical frameworks that support the ambition and conditions of a specific project has been a significant part of my practice. Working with blind and visually impaired weavers gave me awareness that technical and material limitations could be a joyous and valuable feature of the project; perhaps because saying "you can do anything you want" can feel intimidating, whilst saying "you can freely work with these bindings, these yarns, and on this surface" gives a structure that sparks creativity, and the participant starts perceiving possibilities in the limitations. In a similar line of thought, in their *Stitching Together: Good Practice Guidelines* Twigger Holroyd and Shercliff point to the facilitator's awareness of creating framework that considers the participants' specific prerequisites and points of departure.

> Consider how much creative input the participants will have into the work they are making, and how this may affect their experience. Note that some people welcome creative freedom, while others will be much happier following direction.[17]

When developing the Weaving Kiosk, I thus reflected on how the fabrics and garments I saw at Saori looked very similar although the

[17] Holroyd and Shercliff, Stitching Together: *Good Practice Guidelines*, 17.

possibilities were limitless: there were multicolored, chunky textiles transformed into boxy garments. I am aware that Saori has a specific visual aesthetic, and while this does not correspond to my personal preferences, it was interesting that the textile I produced in Saori come out aligned with the Saori aesthetic rather than my own. My hypothesis is that I was influenced by the many yarns available and my excitement about using them all, without a plan. At the same time, one might wonder whether all participatory frameworks will reproduce the aesthetic preferences of their creators to some degree; perhaps the creator's signature is an inherent part of the appeal and thus part of the invitation.

Observing how the young woman at Saori mentioned in the Prelude used her sense of color, scale, and composition to make a beautiful, modern, and perfectly complementary self-made handwoven scarf for her outfit, using a pre-set-up loom and plain weave, also showed me how the Saori set-up could be used to create fashionable accessories with an appeal to young people.

I wanted to create the same excitement about the accessibility of weaving in the Kiosk that I had felt at Saori, as well as a sense of satisfaction and empowerment in the participants, who would enjoy having made something functional in which they could take pride and that they want to use. In this section, I present how the fashion designer Merja Hannele Ulvinen and I have worked on updating the appearance of the handwoven product while actively working to making an accessible, inclusive production process that results in products of high material and aesthetic quality.

4.2.2 THE TEXTILE

TECHNIQUE, SAMPLES, AND YARN

As presented earlier, I decided to work primarily with Loom no. 11, a rigid heddle loom by Danish Lervad, for its physical features: it is light, can be transported pre-warped, it is easy to assemble and disassemble and large enough to weave larger pieces of fabric on, and easy to approach technically for the inexperienced weaver.

The low technical threshold has supported the ambition of making the craft accessible with little time investment: on average, it takes an untrained weaver five to ten minutes to learn how to wind a bobbin and about 15 minutes to master the basics of the rigid heddle loom. After that point, weavers can usually work more or less independently on the loom, changing yarns and colors and experimenting with composition.

PLAIN WEAVE

One of the reasons that mastering the rigid heddle loom goes so fast is the restriction to the plain weave technique. In a plain weave structure, half of the warp threads are lifted and half stay down. After the weft has been passed through the shed, the threads that were down are lifted, and the threads that were raised go down.

This means that every thread crosses each other, producing a stable and strong textile (depending, of course, on the fiber and yarn used). This supports the Kiosk's ambition to facilitate making textiles that can be used as products. Plain weave can be varied through the use of materials and colors, and many techniques are possible on the rigid heddle loom. I deemed that plain weave would be enough for Kiosk weavers with and without textile experience to explore weaving while also creating stable and functional textiles.

THE SAMPLE LIBRARY

I bring a sample library of plain weave textiles from my production and textiles collected on my travels in northern Europe, Mexico, Japan, and South Korea to every Kiosk (see Figure 4.40). The samples are meant as a physical introduction to the possibilities of plain weave. I find that the knowledge offered in weaving books is somewhat abstract for inexperienced weavers, while the sample book offers a hands-on experience.

Weavers can test weaving plain weave on a loom and then go to the sample library, where they can see and feel what it means to, for example, use cotton or silk, beat the weft hard or gently, or use thin versus thick weft material. They can see different variations of stripes and understand how stripes can be created using colors, materials, or threads of varying thickness.

Figure 4.40 Weaving Kiosk sample library at Collaboratorio. Samples from Mexico, Japan, Finland and of my own production. Photo: Jukka Kiistala.

[18] La Cour and Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 4. Author's translation. Original reads: "vil give Lyst til at forsøge paa Vævningen af de forskellige Tøjer [...] maa kunne hjælpe til at faa Vævningen godt i Gang i mange Hjem Landet rundt."

[19] With the exception of the Kiosk that used Gapless Looms in Haparanda-Tornio (Dec. 2022).

Interestingly, Siegumfeldt and La Cour's weaving book, published in Denmark in 1897, contains a library of small physical woven samples. According to the writers, the samples are included to "motivate [weavers] to try weaving different kinds of fabrics," and thus "help prompt a good start to weaving in many homes throughout the country."[18] In this regard, perhaps the function of the samples is similar to that of the samples in the Weaving Kiosk: to spark interest in weaving and the loom's potential in an audience unfamiliar with the craft.

Samples are usually produced and used by experienced weavers as a tool, a means to an end. Generally, they are a smaller-scale test with which the weaver can gain insight into the properties of a textile before preparing and making a larger piece. Out of the twenty-six weaving workshops I have visited, the Finnish workshop Hilmala was the one that used samples most noticeably as a pedagogical and inspiration tool. At Hilmala, the sample was used similarly to in the Weaving Kiosk and by La Cour and Siegumfeldt, to give inexperienced weavers insight into what is possible on the loom.

While La Cour and Siegumfeldt's sample libraries comprise examples of both technically simple and challenging bindings, Hilmala's sample library, like that of the Kiosk, contained only plain weave samples. As both the Weaving Kiosk and Hilmala only use rigid heddle looms,[19] showing samples that could not be produced would be pointless.

YARNS

Plain weave was chosen as a technical framework, and I also selected yarns for the Kiosk. I had two criteria for this selection: 1) functionality in terms of durability and use, and 2) visual appearance and coherence between yarns.

Drawing on my experience at Saori and my experiences from previous participatory projects on visual and material frameworks, I determined that to make it possible to weave for a short time (without the need to sketch much) and arrive at a (hopefully) visually satisfying and functional result, as a designer, I need to create limitations within which the participant can design and produce.

WARP

It is important that the warp threads do not break easily, as it is common for inexperienced weavers to graze the warp with the shuttle during the learning process, and repairing a broken warp thread requires experience and patience. I primarily use a Finnish-produced 6-ply Kalalanka cotton thread for the Kiosk (see Figures 4.41 and 4.42). I decided on this yarn, and

on buying it new, so that the risk of breaking a yarn due to brittleness[20] or force would be minimized, protecting weavers from feeling embarrassment or frustration from breaking threads. In addition, weavers would not have to wait for me to fix broken warp threads, meaning that I would spend less time on repairs.[21] Choosing Kalalanka 6-ply thread for the warps has thus supported the ambition of creating a successful weaving experience with a limited duration for inexperienced weavers. The thickness of the Kalalanka yarn is also a factor that, together with the weft, ensures steady progress, and thus supports the ambition of producing usable textiles in a limited time period.

[20] Yarns bought in second-hand shops can be brittle due to age and the conditions under which they have been stored.

[21] Spun in Finland, Kalalanka cotton yarn is commonly used for warps in Nordic rag rug weaving. Rag rug weaving demands a warp that can withstand repeated beatings with the beam and tough wear in the home. Kalalanka yarn comes in different thicknesses; the 6-ply is the thinnest and weakest but still very strong. The thin Kalalanka cotton is commonly used in Finland for weaving with thin rags, also called Poppana.

Figure 4.41 Kalalanka 6-ply cotton thread used for the warp in the Weaving Kiosk at Collaboratorio (Sep. 2017). The loom was threaded with four threads per centimeter and a weaving width of 40cm. Photo: Jukka Kiistala.

Figure 4.42 Gym bag made using Kalalanka 6-ply cotton thread as the warp in the Weaving Kiosk at Collaboratorio (Sept. 2017). Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

I have also had good results using a thin, strong polyester sewing thread as the warp (see FIGURES 4.43 and 4.44). In the Kiosk in the FabLab A:Space in Helsinki (Nov. 2017), we expected the focus to be mainly on experimentation due to its location in a university-associated FabLab. Despite the experimental atmosphere, Ulvinen and I wanted to make it possible to make a product with little time investment. The fine warp thread and the more detailed weaving supported the ambition for smaller and multiple experiments, from which one could be chosen to create a patch for a T-shirt. As polyester does not shrink in the wash, there was no danger of the textile patch misshaping a t-shirt when washed, so we did not have to spend time washing and drying the samples before applying them, which we do for textiles made with Kalalanka cotton. The polyester thread supported the productive ambition even with a small-time investment.

Figure 4.43 The thin polyester warp on the loom at A:Space (Nov. 2017). Photo: Rosa Tolnov Clausen.

Figure 4.44 Weaving Kiosk t-shirt designed for A: Space (Nov. 2017). The patch is woven using the thin polyester sewing thread warp. Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Photo: Jukka Kiistala.

I decided to set up warps only in black and white. For reasons of accessibility in terms of time and technical ability, weavers in the Kiosk cannot choose to set up their looms; this approach is similar to that of the Finnish drop-in spaces and Hilmala, but different from the weaving circles in Sweden and Denmark, where group members commonly decide which looms to set up, and how. I did however want to offer a choice, mostly in acknowledgment that the base color of the warp can significantly impact the visual appearance of a textile (see Figure 4.45). There was thus a pedagogical ambition in this decision. In addition, I was aware that using colors on the looms might result in queues for some looms while others stood unused.

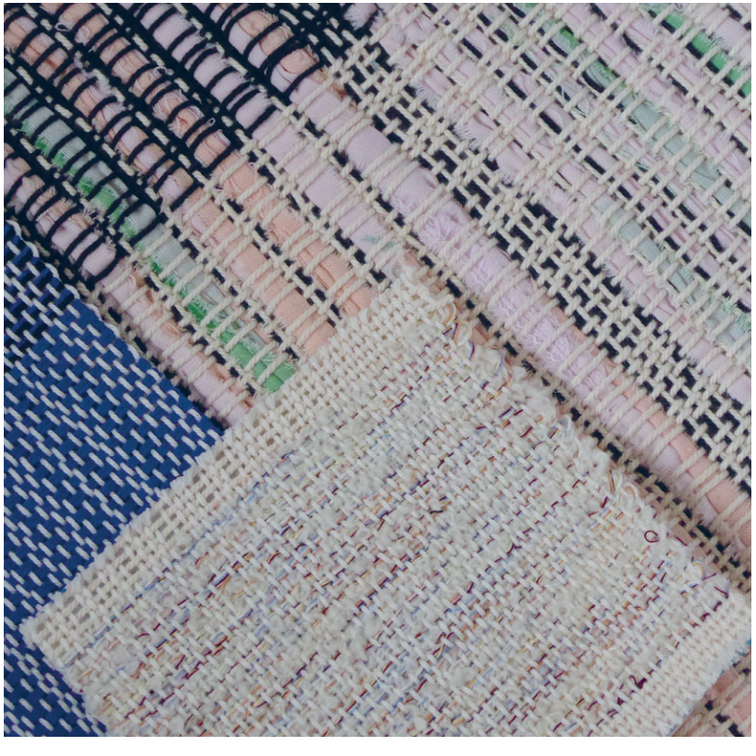


Figure 4.45 Color samples from the Kiosk. Note how in the upper part of the image the black and white warps affect the appearance of the textile. Photo: Rosa Tolnov Clausen.

WEFT

The primary weft material has been the same 6-ply Kalalanka thread used in the warp, but with two yarns twined together; the yarn is available in 45 different colors (see Figure 4.46). I made this yarn especially for the Weaving Kiosk, and its flickering, ikat-like appearance has become a unique feature of the Kiosk.

With this color selection, I ensured a lot of variation, and at the same time all colors could go together. I mostly used these yarns for the textiles in the product prototypes to show their potential (see for example FIGURE 4.47).

Figure *4.47* Kalalanka twined cotton in use. Photo: Jukka Kiistala.

These yarns were steamed, so I knew that only the warp could cause shrinkage. The twined yarn was softer than the untwined, making it possible to push together more densely. The thickness of the weft thread and the Kalalanka warp ensured steady and visible progress; I have noted that weavers are also motivated when they see that they're getting somewhere.

In addition to the reliable Kalalanka yarn, rags and materials like polyester rope and bricklayer's cord have also been used to add bright colors and texture and underline an experimental atmosphere. The rags and synthetic yarns are not affected by washing. When participants use them, I generally mention their unique properties and my experiences working with them; for example, using only these will create a very thick fabric, which is hard to sew with. In doing this I hope to help people avoid unpleasant surprises after weaving if the fibers have different shrink rates when washed.

In the FabLab Kiosk mentioned above (Helsinki, Nov. 2017), I had thin synthetic yarns available as weft with the polyester warp. Because the emphasis was on experimentation in this Kiosk and we expected that many design students would participate, Ulvinen and I encouraged participants to bring their own materials, which resulted in a lot of experiments and less focus on functionality (see examples FIGURES 4.48, 4.49, 4.50 and 4.51).

Figure 4.48 Mattress foam cut in strips and woven into the polyester warp in Weaving Kiosk at A:Space (Nov. 2017). Weaver unknown. Photo: Rosa Tolnov Clausen.

Figure 4.49 Experiment with tapestry technique from Weaving Kiosk at A:Space (Nov. 2017). Weaver Nur Horsanali. Photo: Rosa Tolnov Clausen.

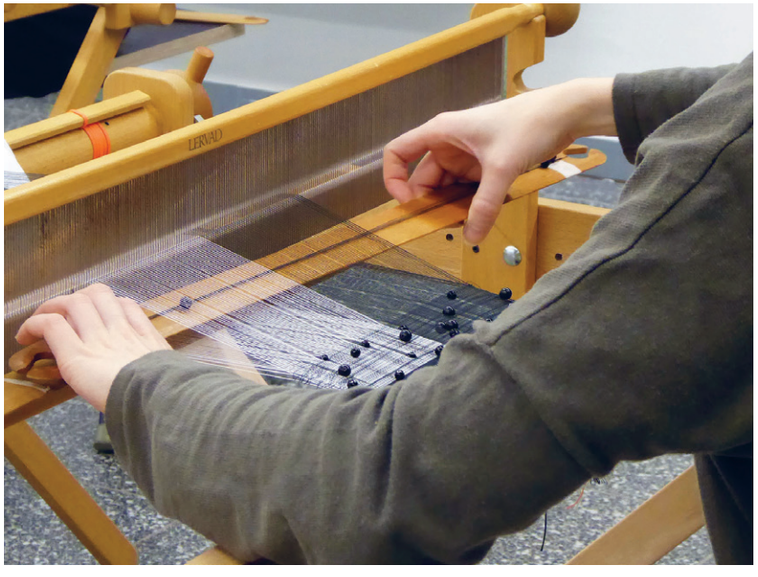


Figure 4.50 Weaving with beads in Weaving Kiosk at A:Space (Nov. 2017). Weaver unknown. Photo: Rosa Tolnov Clausen.

Figure 4.51 Sample woven from plastic bags and polyester thread in Weaving Kiosk at A:Space (Nov. 2017). Weaver unknown. Photo: Rosa Tolnov Clausen.

GOING OUTSIDE THE GRID

In three Kiosk iterations, I decided to use different warp yarns than those previously introduced (April 2018; Nov. 2018; Dec. 2022). The first time, I used a thin Bockens 16/2 cotton. Ulvinen and I planned to make a keychain design, and we wanted to produce a fabric that was thinner than what the Kalalanka yarn would allow, but thicker than what sewing thread would permit. I did tests beforehand and found that the yarn worked as we wanted, in that the thickness of the textile was right and the yarn did not break.

The use of a black and white one-ply woolen yarn for the warp (Nov. 2018) was more problematic. In retrospect, I am unsure why I made that decision, as I knew the yarn was weak and would not suit the work of many different and inexperienced weaving hands. I believe it was a combination of having woven numerous meters on the rigid heddle loom myself using this yarn without any problems and wanting to introduce the color effect technique, knowing that it comes out nicely with this yarn, and being overconfident after the eight preceding Kiosks. But I had underestimated my own weaving experience, and the weavers indeed continuously and inadvertently grazed the warp with the shuttle, resulting in many broken, tangled threads and one unused loom for most of the one-day event.

In December 2022, I set up one out of six looms with a recycled cotton warp (blue/white color effect) that I had not used before myself and that I did not test in advance. It proved too fragile for inexperienced weavers to use. The threads broke continuously, and I spent a lot of time repairing them. All of these cases underline how important it is to know the yarn that one is working with as a facilitator. Knowing the yarn prevents the frustration of weavers having to wait for me to repair and feelings of incompetence because one has broken something. To me, this highlights how seemingly small choices may be vital and significantly impact the weaving experience.

4.2.3 FROM 2D TO 3D

Based on my visits to weaving spaces and from following the field of hand-weaving, it seems that the products woven by hand today are predominantly 2D items like rugs, tea towels, and tablecloths. I have however also come across simple Kimono jackets and bags. In one workshop near Middelfart, Denmark, the weavers told me about their collaboration with a tailor when transforming fabric to garments to ensure that the textiles they have woven so carefully become equally high-quality garments. Anu Jokela from the Hilmala workshop also worked with a seamstress to ensure proper sewing of the purses and cushions people wove.

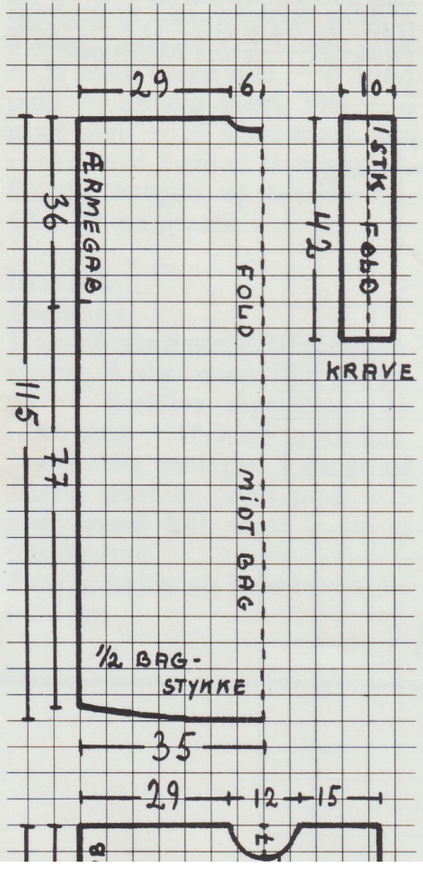
It is unsurprising that predominantly 2D products are produced in weaving spaces today, as making handwoven garments oneself demands two practical skill sets: weaving and sewing. This is different from other crafts like ceramics and knitting, where one works simultaneously on the structure/surface and on the shape. My review of historical instructive weaving literature indicates that possessing sewing skills or having clothes made by a seamstress or tailor was common, in Denmark, Sweden and Finland, until the 1950s. Many books contain weaving patterns for garment fabrics, and, in some cases, there are images of garments made using self-woven fabrics, but no patterns and instructions of how to make those garments.[22] As presented in the Context chapter of this thesis, the rigid heddle loom seemed to experience a revival in Denmark in the 1970s, and several books with contemporary weaving patterns and products were published in the 1970s and 1980s. Simple, scaled patterns of garments are often included in the weaving literature (see example FIGURE 4.52).[23] These patterns can be easily scaled up using a ruler and do not require much cutting in the fabric, which can be nerve-wracking when one has spent many hours producing a piece of textile and does not feel confident at pattern-making and sewing. Thus, the simple patterns with less cutting support the ambition of producing one's own garments without requiring advanced sewing skills.

22 Rosenberg, *Vævebog for Væveramme*; La Cour and Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*; Jespersen and Jørnung, Væv Selv : *Lærebog for Toskaftsvævning*; Skeri-Mattsson and Osvald-Jacobsson, *I Vävstolen: Handbok i Vävning*; Jespersen and Jørnung, *Firskaftsvævning*.

23 Susanne Møldrup, ed, *Alt Om Håndarbejdets Vævebog* (Palle Fogtdal A/S, 1979); Hanne Galschiøt, *Tøj på Rammevæv*; Maj-Britt Engström and Eva Stephenson-Möller, *Vävet Hverdagstøj*; Lis Schlüter, Væv med Garntex: *Opskrifts- og Lærebog i Håndvævning*. (Garntex, 1980); Lis Schlüter, *Væv med Garntex*. Nr. 2: Opskriftsbog i Håndvævning; Lis Schlüter, *Væv med Garntex*. Nr. 4 : Opskriftsbog i Håndvævning; Lis Schlüter, *Væv med Garntex*. Nr. 7: *Opskriftsbog i Håndvævning*.

86 TREKVARTLANG FRAKKE

Binding: Lærred
Trend: Garntex Visby blå nr. 3058 — turkis nr. 3369
Kam: 30/10
Kambredde: 78 cm
Trendlængde: 5,50 m
Trådantal: 234 tråde
Islæt: Som trend
Trend- og islætsvægt: 770 g af hver farve
Islætstæthed: 6 islæt på 2 cm
Trendliste: 2 blå — 2 turkis. Rapporten gentages 58 gange og slutter med 2 blå.
Islætsliste: Som trendliste
Efterbehandling: Stænk stoffet godt, så det trækker sig lidt sammen. Pres det, når det er tørt.
Færdig stoflængde: Ca. 5 m
Montering: Når stoffet er klippet til efter mønsterdelene, syes på maskine med små tætte sting ved alle klippekanter.
Der er brugt 8 kraftige trykknapper til lukning samt et stykke vlieseline til forkanter og krave.



4.52 Easily scalable pattern from the book Schlüter, *Væv med Garntex. Nr. 7: Opskriftsbog I Håndvævning.*

In the 1980s, Danish weaver Dorthe Sigsgaard published several books focusing on how to weave in a pattern shape on a simple self-build loom, eliminating pattern cutting and fringy edges to overlock or zig-zag after weaving, as the pieces only needed to be sewn together (see example FIGURE 4.53 and 4.54).[24]

I wonder whether this development could be linked to the decline in sewing skills due to the mass industrial production of clothing? Perhaps Sigsgaard's woven-in-shape garments were more attractive to weave oneself than simpler garments that one can buy cheaply in any store on the high street because of their artistic, one-off quality.

24 Sigsgaard, *Vœv Applikationer i Form; Sigsgaard, Vœv i Form; Sigsgaard, Vœv og Strik i Form; Sigsgaard, Vœv Småt i Form*; Sigsgaard, Vœv Tøj i Form.

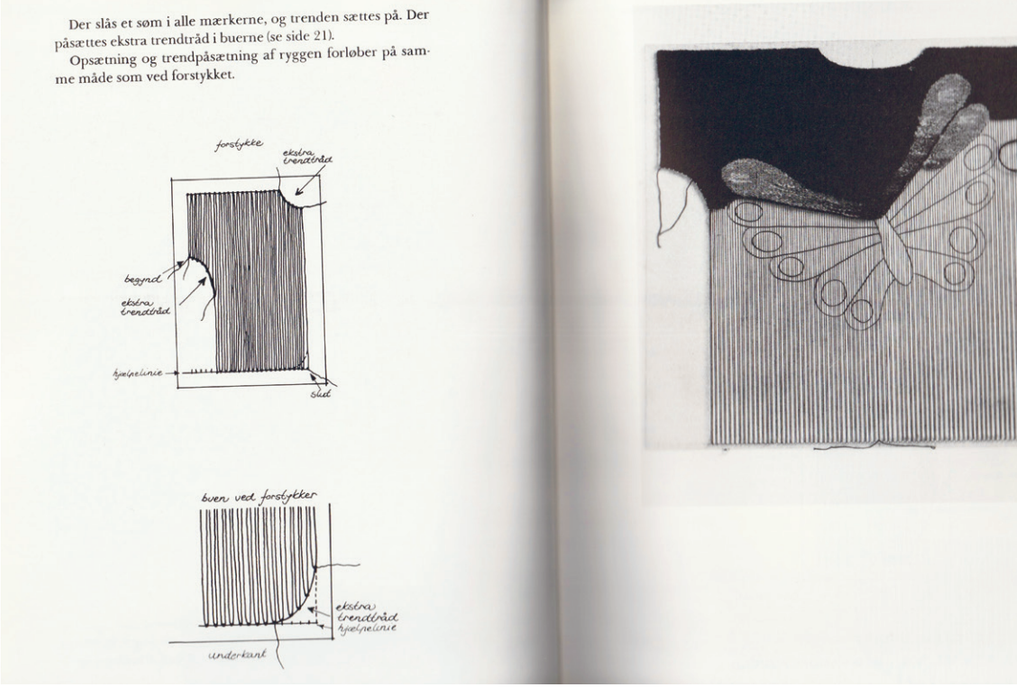


Figure 4.54 Jacket woven in pattern shape. From the book Dorthe Sigsgaard, ***Vœv Tøj I Form*** (Borgen, 1983), 38-39.

Figure 4.53 Jacket woven in pattern shape. From the book Dorthe Sigsgaard, ***Vœv Tøj I Form*** (Borgen, 1983), 36-37.

In the Weaving Kiosk, I wanted to support the ambition of creating a new image for hand-weaving by making products that would become visible in and part of urban lifestyles, so I decided to focus on garments and accessories, rather than what is nowadays considered more traditional handwoven objects, such as rag rugs, tea towels, and throws.

When preparing the first Weaving Kiosk in Stockholm (Feb. 2017), I realized that my skills as a product designer and seamstress needed improvement – as observed earlier, transforming woven textile into garments requires a double skill set – to achieve my ambition of creating contemporary, wearable designs of high aesthetic and functional quality. Therefore, I contacted my friend and former study colleague, Finnish fashion designer Merja Hannele Ulvinen. As a product design partner, I find Ulvinen's unisex style supports the ambition for Weaving Kiosk products to attract a broad audience.

PRODUCT PRODUCTION STRATEGIES

AESTHETICS, FUNCTIONALITY AND TIME OPTIMIZATION

From the beginning, Ulvinen has emphasized focusing on producing smaller pieces of handwoven fabrics and combining them with industrially-made fabrics and other elements like closures, both to change the handwoven aesthetics and for time optimization. The combination of handmade textiles and industrially-made elements supported faster

production and a more accessible work process for the inexperienced; it supported the ambition to produce functional items, and it helped distance handwoven products from traditional ideas about what can be woven by hand.

APPROACH

Ulvinen and I decided to design one product per Kiosk instead of beginning with a complete collection. We had to test the collaboration before committing to years of work, and as Ulvinen was employed full-time, we had to be realistic about the time she could invest. Furthermore, we wanted to gauge people's reactions and adapt and develop products "response-ably."[25]

As early as the first Kiosk in Stockholm, we came to understand the importance of knowing (approximately) how long it would take to make a product to match participants' expectations and communicating this to them. For every Kiosk, I sent textile samples to Ulvinen by post that she could use as a point of departure for the product design ideas, and we usually met a couple of weeks before the Kiosk to finish the prototype and patterns and to stock up on materials.

These preparation meetings were important. Having the material in our hands and producing the prototypes ourselves helped us gain confidence with the process and troubleshoot prior to the actual Kiosk event. In line with the Stitching Together: Good Practice Guidelines from the UK-based textile network Stitching Together, through our preparation meetings we were able to plan around our own "skill base and confidence level,"[26] thereby avoiding insecurity and hesitancy during the Kiosk. This gave us a better foundation for hosting. In my experience, being able to present a workshop framework precisely and with confidence lowers the threshold for participation, as one can communicate clearly what is expected of a participant and what they will receive in return. Expectations are matched, and people know what they are getting into. In addition, spending time troubleshooting before a Kiosk also meant more precious production time during the Kiosk that we didn't have to spend resolving technical problems; this again supported the productive ambitions for the project and the accessibility of looms: people did not have to wait for things to be repaired, so looms did not stand unused.

The designs for the Kiosk were based on the amount of time we expected people to be willing to invest in the Kiosk, and we became better and better at estimating this from one iteration to the next. Ulvinen and I have worked from weaving 1.5 m of fabric to be transformed into a backpack from scratch (Feb. 2017), which requires a total of 20 working hours. We found this to be possible in a 25-day long Kiosk where participants could come back. In a 10-day Kiosk (Feb. 2017), we expected that people would

[25] Haraway, *Staying with the Trouble*, 130.

[26] Shercliff and Holroyd, "Stitching Together," 16.

only visit on one day, so we planned a gym bag with a 30cm self-woven pocket that required a total of seven hours to produce.

PRODUCT EXAMPLES

THE GYM BAG

Our continuous, responsive product design process allowed us to learn from iteration to iteration and develop the concept with an eye to different contexts and timeframes. The most successful balance of time investment, fixed framework, and freedom is represented by the gym bag we designed for the Weaving Kiosk at Collaboratorio in Helsinki (Sep. 2017). The bag consisted of a base textile (a cotton satin available in black, mint and army green), a top polyester strap (available in red, blue, white, green, army green, yellow and black); army green rope; a 25cm zipper (available in different colors/materials) and a piece of handwoven fabric approximately 30cm wide and 50cm long (see FIGURE 4.55). Weaving the textile for the gym bag took four to five hours, and the sewing took one-and-a-half to two hours.

Figure 4.55 Weaving Kiosk gym bag. Design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Photo: Rosa Tolnov Clausen.

Participants could freely choose from the available elements, as well as the yarn and the technique on the loom. In this sense, there are several set elements within which they have a certain degree of freedom.

This product was a particular success, and we found that participants had a great desire to make and have a gym bag in the Weaving Kiosk where it was introduced (Sep. 2017), as well as in the following iterations. Participants found it "cool" and attractive as an alternative to the ever-popular tote bag because it is similarly light and foldable. Reinventing or updating craft practices and combining them with street culture to make craft cool is something that design researcher Otto von Bush points to as a move to disassociate craft from heritage and museums in his presentation of "Craftivism."[27] This speaks to the Weaving Kiosk's ambition to change the visual appearance of hand-weaving, both in the way that it takes place, but also in the resulting products.

Furthermore, four or five hours of weaving time seemed viable for all participants. The sewing process was also technically approachable, requiring only that one cut and sew straight, and only a few stitches were visible, thus minimizing the impact of anything that might have been less than perfect. The easy sewing and weaving processes meant that participants could execute the whole production process themselves with limited-to-no prior weaving and sewing experience or skill.

Figure 4.56 Backpack for the Weaving Kiosk in Stockholm (Feb. 2017). Bag design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Photo: Jukka Kiistala.

[27] Otto von Busch, *Fashion-Able: Hacktivism and Engaged Fashion Design,* Artmonitor (Göteborg: School of Design and Crafts HDK, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, 2008), 70, http://hdl.handle.net/2077/17941.

For the Weaving Kiosk in Stockholm (Feb. 2017), we designed a backpack with an attached outer pocket that could also be produced independently and used as a clutch (see FIGURES 4.56 and 4.57). The entire production process for the backpack required around fifteen hours of weaving and around four to five hours of sewing, and I found that the timeframe had a disengaging effect on many participants. Many chose instead to weave only the clutch, which required four to five hours of weaving time. The sewing component for the backpack was also technically complex and there were many visible stitches, so Ulvinen and I had to do much of the work and, in that sense, disempower the participants from part of the process.

With the gym bag design, I found that we successfully designed a product and a product frame that visually appealed to our target group and allowed them to put their personal touch on it. Functionally, it met an actual need by our target group, and it was balanced in terms of production, technicality and the time invested, both for weaving and sewing.

Figure 4.57 Clutch as part of backpack for the Weaving Kiosk in Stockholm (Feb. 2017). Bag design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.58 Scarf designed for the Kiosk at Museum of Impossible Forms (Nov. 2017). Scarf design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

While the scarf designed for Helsinki (Feb. 2018) had a similar production time as the gym bag and the clutch, perhaps its appearance was too dominating (see FIGURE 4.58). Naturally, the weaver could impact the visual appearance of the scarf, but not to the same degree as with the gym bag. The scale of the scarf and the padded synthetic material overshadowed the attached handwoven pockets. Compared to the gym bag, it was harder to put one's personal touch on it, and if one was accustomed to other materials (wool and cotton scarves, for example) and visually silent, more everyday, functional accessories, perhaps it was also difficult to imagine integrating it into one's everyday life. In that sense, the gym bag could more easily be compatible with a variety of lifestyles.

In addition to the balanced technical complexity of a product and the time investment that the gym bag required, the clutch and the scarf fulfilled, I believe the degree to which one can put one's personal touch on a product and how a product can be integrated into everyday life are motivating factors for commencing production. In other words, if it is easy to imagine a product that we personally desire and how we might use it, we are more motivated to start making it.

THE BELT AND THE JACKET

Before the second Kiosk edition, which was to be part of the event 3 Days of Design in Copenhagen in June 2017, Ulvinen and I had already assumed that visitors would not commit the hours (ranging from two to twenty) that others had spent in the inaugural installation, a 25-day Kiosk at Handarbetets Vänner in Stockholm.[28] The proposed product we designed was thus a belt that required one hour of weaving and half an hour of finishing to be completed (see FIGURE 4.59). What we were unprepared for however was that people attending a short-term event like 3 Days of Design would not sit down for even 30 minutes. Many visitors were interested in weaving and sat down to try, but very few cared about creating a product. Most wanted to just sit and try it out for a short while.

28 Clausen, "Having Visits: Considerations on the Researcher-as-Host in Participatory Projects," 124–25.

4.59 Belt designed for the Kiosk at Frederiksgade 1 (June 2017). Belt design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Photo: Merja Hannele Ulvinen.

This experience led us to explore other approaches for comparable types of short events in which we were planning to take part. We concentrated more on offering the possibility to weave 'at all' than on the completion of pieces, and, on the project side, we focused more on the capacity of this type of event to create visibility. For example, we began testing how visitors could contribute to common pieces that were then offered in a lottery among all weavers afterwards, such as the jackets with patches made in the four-day Reykjavik Kiosk in March 2018 (see FIGURE 4.60).

4.60 A patch made out of textiles produced in the Kiosk during DesignMarch in Iceland (March 2018). Design and styling Merja Hannele Ulvinen. Photo: Jukka Kiistala.

The findings here are two-fold. By adapting and demonstrating that we can respond to unanticipated forms of engagement during the Kiosk's runtime, we have been able to accept invitations from institutions for subsequent editions in different settings. Secondly, because we intended the space to be situationally responsive rather than a rigid installation of a premeditated idea, each space became an instrument with which we could understand some of the specific conditions in which we found ourselves. The logic of 3 Days of Design worked differently than others – and differently than we had, or could have, imagined.

Dynamic tensions exist between limitations and freedom and time and what is realistic. In this regard, the two jacket pieces designed after the Kiosk in Reykjavik were extraordinary. Ulvinen custom-manufactured

them from all the textiles that had been woven during the four-day event, remarking that they suited the collection and were possible because we only needed two pieces. Having Ulvinen making customized garments would not have been unfeasible with 30 or 50 pieces of textile generated in a Kiosk given the ambitions and economic framework of the project.

In a conversation after the Kiosk in Kalleria, where we had presented all the products, Ulvinen pointed out that the jackets – which allowed her to use her skills, focus, and time – worked as a showpiece of sorts for the Weaving Kiosk collection. While they had come into being unintentionally, they created variation in the collection, making it appear more of a whole. In this sense, the jackets also facilitated changing the image of the handwoven product, lighting a spark in the imagination of what it is possible to weave.

FOLDED SELVEDGES AND INTERFACING AS A TOOL FOR SUCCESS

I want weavers to find joy and excitement in the weaving process – to create a sense of success no matter what. For beginner weavers, then, the design needs to accommodate frequent material challenges produced by new weavers, such as uneven edges and an unstable fabric due to changing yarns and density. Designs were created so that the selvedge is most often folded in. We also use iron-on interfacing on the back of the washed textiles if we deem that extra support might be needed (see FIGURE 4.61 and 4.62).

In traditional weaving, selvedges are a weaver's pride; if they are not good enough, one unravels and reweaves. Deliberately not caring about the edges and instead concealing them and using interfacing[29] is not in line with "correct" weaving. A conventionally trained weaver would not consider this a viable approach, but instead regard it as little more than bad weaving.

[29] Interfacing is a material used for supporting textiles, and iron-on interfacing has an adhesive on one side. When ironed on to parts of the pattern that need extra stability (like a collar or cuffs of a shirt) the adhesive melts onto the main fabric and the interfacing becomes an integrated part of the main fabric. Interfacing is available in different thicknesses, materials and colors.

4.61 and 4.62 These images show the edge of a textile produced in the Kiosk and the interfaced back. Photo: Rosa Tolnov Clausen.

One could argue that interfacing should be unnecessary if the proper binding, material, and weaving firmness have been chosen. This is too much to expect from a new weaver, especially considering the timeframe of the Weaving Kiosk. With the objective of providing freedom to play with the yarn available, without thinking about thread count and density for the production and still creating a functional textile, I determined that applying interfacing was the right approach. Additionally, the interfacing has the function of protecting the handwoven fabric from direct rubbing and wear from the hands, pencils, and phones, which are commonly placed in pockets; ultimately, lining would probably be necessary to support the visual and functional longevity of the handwoven fabric.

Concealing edges and using interfacing has been essential for creating an experience of success and a "taste for more." Ulvinen and I made specific craft and design decisions anchored in our knowledge about weaving and sewing to meet the requirements of time (the weavers should not be bound to the weaving space for long), skill (most weavers in the Kiosk are inexperienced), psychology (there should be feeling of accomplishment), and durability (the items produced should be things that the weaver can and wants to use).

Some of the approaches we chose might be considered bad practice in a traditional crafts perspective, but we did not choose them for lack of technical craft knowledge. This is reminiscent of what textile artist Anne Wilson points out in her introduction to the origin of the term "Sloppy Craft," defined as a "[…] critical, content driven decision to work sloppy."[30] We know the risks of uneven edges, too loose tension, the properties of the materials, etc., and we know how to work around them so we would not have a textile on the verge of falling apart.

When visiting Hilmala, I observed how founder Anu Jokela, had, like the Kiosk, also found a way to stabilize the handwoven textiles that were transformed into a product. Hilmala's design also hid the edges of the fabric in the seam, and the back of the design was always made of industrial fabric to stabilize the handwoven fabric. Like the Kiosk, Hilmala did this to speed up the production process (only weaving one side of the product), to not have the weaver focus on the edge, and provide the possibility of many yarns to be used without limitations. This suits Hilmala's organizational model well, as Hilmala offers time-limited workshops of three to seven hours.

The previous observations share qualities with other contemporary practices. For example, Danish knit designer Lærke Bagger has gained success in Denmark and internationally with her use of scrap yarns and the slogan "just tie knots" as a core part of her designs.[31] Bagger works against the dominant idea in knitting that ends should be neatly stitched, which would mean endless stitching and time when working with the short scrap

30 Anne Wilson, "Foreword: Sloppy Craft – Origins of a Term," in *Sloppy Craft – Postdisciplinarity and the Crafts* (London: Bloomsbury, 2015), XXIV.

31 Bagger has published two knitting books that have both been printed in several print-runs as well as translated to several different languages, including English, German, Dutch, Icelandic, Finnish, Swedish and Norwegian. Bagger has more than 200 000 followers on Instagram.

yarn ends she uses.[32] In patterns like the *Not-so-heavy sweater* [33] and *The Ombre T-shirt*,[34] the knot is as much part of the design as the color shifts created by the scrap yarns.[35] This approach creates a more immediate, intuitive, and fast approach to using many colors, varied materials, and raw aesthetics that characterize her designs.

4.2.4 NOT STARTING FROM SCRATCH

The Weaving Kiosk is not the first weaving context to focus on production of smaller pieces of handwoven fabrics that can be transformed into products; several publications from the 1970s and '80s use the same approach.[36] One of them, the book *Samples You Can Use*,[37] for example, declares a similar ambition to that of the Kiosk, namely, to utilize smaller pieces of textiles in functional products instead of having to weave running meters. These publications also include examples of handwoven fabrics combined with a leather strap and two studs, or a piece of fur, or industrial fabric.[38]

It seems from these publications that the ambition is two-fold and, in a sense, quite similar to that of the Weaving Kiosk, focusing on the production of smaller pieces of textiles woven with simple techniques on straightforward, technically accessible and time-saving looms, and providing inspiration for how these smaller pieces can be used to make contemporary everyday products. I have seen parallels between my motivation behind the Weaving Kiosk and Meta Rosenberg's design of the rigid heddle looms, and it seems that these publications from the 1970s and '80s are another approach with a similar ambition to make hand-weaving accessible to and attractive for inexperienced weavers. The books differ from the Weaving Kiosk, and to some extent also from Meta Rosenberg, who traveled around teaching, in that the books are published without a spatial component; that is, there was no learning space organized in combination with the books.

THE 75% DONE DINNER AND THE HALFWAY PRODUCT

American artist Kate Daughill's notion of the *75% done dinner* resonates in the product approach of Weaving Kiosk, although her Detroit-based artistic practice revolves around cooking and her garden and not the loom. Daughill often invites the public to dinners in her private home,[39] and she always leaves some of the work to be done by her dinner guests. For example, she might ask them to fetch herbs from the garden and prepare them for the dish. The work she leaves is just so much that she can be certain that the meal will be high quality and ready on schedule.

The 75% done dinner combines pre-defined and prepared elements

32 Lærke Bagger, *Strik* (København: Gyldendal, 2021), 100.

33 Bagger, 178.

34 Bagger, 172.

35 Bagger, 100.

36 Rainey, *Væv uden Væv*; Ingerslev, *Vi Væver på Pap*; Hoppe, Östlund and Melén, *Fri Vævning - På Mange Slags Væve*; Wigg, *Vi Væver*; Grethe Krøncke, *Sjove Væveformer: En Bog om Primitiv Vävning* (København: Høst og Søn, 1969); Sigsgaard, *Væv Applikationer i Form*.

37 Drooker, Samples *You Can Use – A Handweaver's Guide to Creative Exploration*.

38 Krøncke, Sjove *Væveformer: En Bog om Primitiv Vävning*; Hertz *Vævning - De Næste Skridt*; Sigsgaard, *Væv Applikationer i Form*.

39 In November 2019, an artistic residency in Detroit (organized by the Danish Arts Foundation) gave me the opportunity to visit several urban gardens, and I met numerous different artists and designers who were creating participatory projects involving urban gardens. I was interested in gaining insight into the different ways urban gardens are organized and understanding better the various meanings and motivations behind the urban gardens in Detroit beyond the produce grown in the gardens.

with which the participant can interact, actively contribute to, and finish with guaranteed high quality. In this approach, one neither starts from scratch nor buys a finished product. Instead, the concept and the elements to accomplish a specific but personalized product are made ready. This bears similarity to what design researcher Anja Lisa Hirscher introduces as the "halfway product,"[40] which she has in turn built on the work of the design researcher Alastair Fuad-Luke, who says:

> In a 'halfway' product, the designer/maker/manufacturer only takes the product so far, leaving a space for the user to complete the making. The user embeds their own creativity, stories, and mistakes in the process of finishing the product, thereby cementing a personal narrative, memory and associations that differentiate this product from others manufactured at the same time. Halfway products differ from examples of car customization where the user has taken a standard production car, removed elements, and added their own 'customized' element. They also differ from 'mass customization' or 'mass personalization', i.e. manufacturers offering a range of colors or model types, or offering a standard model with variable elements, e.g. the mobile phone with clip-on external casing.[41]

Building on Fuad-Luke's research, Hirscher argues that the halfway product makes craft processes available to people with little or no practical experience and thus gives them agency.[42]

The common denominator of the Kiosk approach and the halfway product is that both are frameworks authored by the designer that offer participants several possible choices. Hirscher points out that halfway products can have different readiness levels.[43] This resonates in the Weaving Kiosk approach, in which looms are pre-warped and a framework of designs and materials is prepared, but the weaving work is left up to the visitor.[44] The size of handwoven fabric varies and greatly impacts how much time one must invest, as well as, to some extent, the complexity of the design. In the product design and production approach of the Weaving Kiosk, the making of the hand-made fabric is where the participant has the most creative freedom; with the halfway product, the creative freedom lies more in the shaping of the product itself.

LOSING DESIGN AUTHORSHIP

Because of the functionality and visual signature of its products, the Kiosk has not explored the idea of letting participants actively challenge and interpret the use of the product. On the contrary, participants wanting to influence the product beyond the framework and thereby make changes

40 Anja-Lisa Hirscher, "When Skillful Participation Becomes Design: Making Clothes Together."

41 Alastair Fuad-Luke, *Design Activism: Beautiful Strangeness for a Sustainable World* (London ; Sterling, VA: Earthscan, 2009), 95–97.

42 Hirscher, "When Skillful Participation Becomes Design," 40, 168.

43 Hirscher, 168.

44 The exceptions being the Weaving Kiosk in A: Space (Nov. 2017) where the handwoven sample was applied on an existing white t-shirt, and the Weaving Kiosk in Iceland (March 2018), where Ulvinen transformed the jointly woven fabrics into two applications that were sewn onto two existing oilskin jackets.

45 While other bindings are technically possible on a rigid heddle loom, for example if one adds an extra reed or picks up threads, the loom does not prompt such questions in an inexperienced weaver in my experience; in contrast, the Gapless Loom with its eight visible levers does.

to the design prototypes has been one of the challenges in the Kiosk. For example, one participant wanted to transform the exterior pocket (see FIGURE 4.57) that was a part of the backpack designed for the Kiosk in Stockholm (Feb. 2017) – and which could also be produced as a stand-alone item – into a crossbody bag.

While I was pleased to experience someone being so engaged in the process, Ulvinen was concerned. Changing the design prototypes was not part of the plan, and in a sense, it took away the product authorship from her as a designer. Furthermore, changing the proportions and the closure or carry system did not necessarily make the design aesthetically "better" from our perspective; however, the Kiosk would still be identified with the design, of which we were not fully authors. Lastly, and perhaps more importantly, the changes did not necessarily make the product more functional. As the weaver did not possess the technical skills to implement the changes imagined, Ulvinen would have ultimately had to spend more hours with the individual to make the changes work – and thus less time with others – and this did not feel fair or in keeping with the project set-up and how it was advertised.

In a conversation after the first eight Kiosk, Ulvinen articulated that the Kiosk concept is based on optimizing time and preparing everything in advance to give participants a thorough, productive, and satisfying weaving experience during a limited time; that was why we made all the preparations in the planning phase. Significant changes to the design were not calculated into production time or the time we would have to support the weavers.

This observation points to the challenge of balancing in the design of the Weaving Kiosk, how much is fixed, and how much is open for interpretation. Ulvinen and I have been discussing if the Kiosk could articulate this conflict more consciously and provide two production models instead, where Model 1 follows the guidelines for the Kiosk product to the letter and we guide participants through every step of the process, and in Model 2, the participant designs a product, and we facilitate the materials and tools but otherwise stay out of the process. Taking into consideration our own personalities however, we are unsure whether we could draw these lines actively when a Kiosk is running. In this sense, it is more "convenient" for us to allow the tool to make the delineation, like the rigid heddle loom and the "impossibility"[45] of using it to weave satin or twill.

THE X% DONE PRODUCT AS A CATALYST FOR SOCIAL INTERACTION

In Detroit, Daughill told me that she had observed that by providing the possibility for guests to contribute to the dinner, the 75% done dinner

changed the participants' experience of the dinner in two ways. Firstly, they had contributed and thus had a kind of ownership of the meal, and secondly, their involvement provided more informal moments during which participants got to talk with one another before sitting down more formally at the table, thus supporting a more familiar and relaxed atmosphere between a group of people who were strangers to each other a short while ago. In that sense, the 75% done dinner approach supports the social interaction between strangers in a space. Similarly, Hirscher maintains that the halfway product enables social interaction in her sewing workshop and that the unique product captures the experience of joint making.[46]

Daughill's dinners, Hirscher's sewing workshops and the Weaving Kiosk all facilitate meetings between strangers in cities that revolve around food and craft. Writing about London's pop-up supper clubs, Harris points out that meetings between strangers are precisely one of the appeals for the participants.[47] Most people know the feeling of excitement and nervousness when going somewhere to spend time with people they do not know. The intimacy of eating together and/or being on unknown territory while weaving in a shared space can feel particularly vulnerable. In this sense, the 75% done dinner and the halfway product seem to become shared reference points between strangers and a tool to enhance the social interaction between strangers in a space. Thus, these approaches not only help the ambition of making the weaving space accessible in terms of time investment and provide a framework that accommodates different levels of creative freedom,[48] they also make a relaxed and thus more attractive space in which to weave.

4.2.6 SUMMARIZING THE FINDINGS FROM SECTION 2: CRAFT

In this section, I described the main findings from the development and execution of the Weaving Kiosk in regard to weaving and sewing. Like the choice of the loom and the development of the interior, these aspects were guided by the ambition to create a technically and temporally accessible concept that would result in the production of contemporary handwoven products for the purpose of attracting a younger demographic to the hand-weaving craft.

I have shown that the material choices are significant factors for making the weaving process and experience accessible and satisfactory. Furthermore, the warp material can influence production time negatively, for example due to broken threads, or positively, for example by speeding up the weaving process itself or making it possible to skip the need to finish the textile with washing. Like the choice of warp, the choice of weft impacts the type of textile produced and the production speed. Neutrally colored warps

46 Hirscher in Fuad-Luke, *Design Activism*,167.

47 Hirscher, "When Skillful Participation Becomes Design," 129.

48 Holroyd and Shercliff, *Stitching Together: Good Practice Guidelines*, 17.

49 Haraway, *Staying with the Trouble*, 130.

are a way to accommodate as many visual preferences as possible, and the weft can be changed quickly and endlessly; providing different colors and materials is thus a way to support the ambition of allowing weavers to create a personalized textile. Similar to my considerations regarding the strength of the warp, as the facilitator, my extensive knowledge of the properties of the weft supports the ambition for weavers to make functional textiles, as I can guide the weavers regarding potentials and potential challenges.

The development of the Weaving Kiosk products has been an ongoing "response-able"[49] formation process. The process has provided many insights, especially related to realistic production time and technical requirements, but also regarding the products' adaptability to personal taste and use.

One can work technically and practically with the intention or limitations of a project and let those intentions or limitations become a part of the visual aesthetics, as the Kiosk does with the use of interfacing and the built-in feature of folded selvedges. I argue that this approach affects the visual appearance as well as the accessibility of the weaving process and the functionality of the product.

The approach of not starting from scratch (with the planning of a product) is not unique to the Weaving Kiosk. As stated earlier, this approach has been applied to create a framework within which the weaver can work, which at the same time ensures a technically and temporally accessible approach, as well as a product that I deem to be of high functional and aesthetic quality. One can rightfully contest the participants' "free choice" when using this approach. Arguably however, all participatory frameworks will reproduce the aesthetic preference of its creator. The notion of not starting from scratch creates a common reference frame for the participants, which affects social interactions in the space. In the following section, People, I will focus on the different kinds of social interactions that have surfaced through the Weaving Kiosk.

4.3 PART 3: PEOPLE

4.3.1 TARGET GROUP

The Kiosk aimed to unlock hand-weaving for a different audience, between 18 and 45 years of age. I wanted to explore if the Weaving Kiosk could become a viable space for hand-weaving for people in a period of life dominated by study, work, and family obligations. The aim was to attract a younger demographic than most weavers I have met in free time weaving workshops in Denmark, Sweden and Finland, not including children.

Based on findings from my visits to existing weaving workshops and the research of social anthropologist Lotta Granbom,[50] it seems that that weavers today are often women aged 60 and upward. Frequently, they have recently retired and wish to start – or return to – weaving now that time and life circumstances allow it. Hand-weaving seems to be a quite popular activity for this phase of life.

My experience from previous workshops indicates that it is relatively easy to get children interested in and excited about creative activities such as weaving, compared to adult audiences. Visits to museums and cultural houses have also left me with the impression that weaving is frequently used as an educational activity targeting children. Focusing on adults with the Weaving Kiosk has thus felt more pertinent and challenging. Throughout the project, I have also become aware that trying to target children and parents at the same time can be counterproductive. In my experience, if the children are weaving, adults do not sit down by the looms, and the Kiosk becomes a children's activity.

The question of whether people in the target group would be interested in weaving at all was quickly answered: looms were seldom unused in any of the Kiosks. As intended, the weavers in the Weaving Kiosk have mainly been women and men within the target group. The crowd has been international, with many exchange students and new international citizens visiting. Still, the participants' social and economic backgrounds have seemed very similar, and ultimately the primary audience has been women in their 20s and 30s from Nordic and western European countries. Perhaps this is unsurprising, as the Kiosk was developed from Ulvinen's and my notions regarding what could make hand-weaving a viable and attractive component in our lifestyles, and we are representatives of those groups ourselves. The eleven iterations of the Kiosk revealed several nuances to the target group and their motivations for participation. In this section, I present some of my overall observations about participation in the Weaving Kiosk.

4.3.2 WHO WAS INVITED?

In the six editions in Helsinki in particular, the pop-up character of the Kiosk – which was initially unintentional – meant that the Kiosk was set up in areas with different demographic composition and spaces of very diverse character, but the different locations did not really affect who visited. All the locations were reachable with public transportation, and I sought out spaces with a storefront, although it was not always possible. When the Kiosks were located in areas like Punavouri (Sep. 2017) and Kallio (Sep. 2018) in Helsinki, as well as Frederiksgade in Copenhagen (June 2017) – all rather central areas of the two capitals where a young, design-interested demography is strongly

50 "Vävland" took place between February 24 and November 30, 2024 at Virserum Konsthall in Sweden. "Tidigare utställningar";"VÄV."

51 Harris, *Rebranding Precarity*, 2020, 44.

represented – it was perhaps to be expected that this was the crowd attracted, especially as several of these Kiosks were advertised as part of design events. It was more surprising that this same demographic was also the primary group to visit the Kiosk that took place in the Museum of Impossible Forms (Nov. 2017) in Kontula, an eastern Helsinki suburb known for the broad socio-economic span of its population. People travelled from all over the city to the area to participate, and many articulated that they had never visited the area before. Head of Museum of Impossible Forms at the time Marianne Savallampi also remarked that the audience was different from what they were used to; usually, their activities attracted more visitors from alternative and minority art fields. An interesting question is whether these uncustomary participants and few people from the regular crowd or Kontula locals visited the Kiosk because it was about weaving, or whether it was related to visual identity, or English being used as the primary language of communication, and/or the products?

GRAPHIC DESIGN

The visual language of the Kiosk was developed with consideration of the ambition to create a weaving space that stood out visually from other existing hand-weaving offerings. It was more of an awareness than a major strategy, and a legacy of my design education regarding the importance of working with professionals to develop communication material and images. Most of the communication material for the Weaving Kiosk has been in English.

To begin with, designer Martin Born helped me design the window sticker for the Kiosk in Stockholm and the information to be hung on the wall. Later, Born also designed a wooden A-shaped sign to be placed on the sidewalk or in the space to mark the presence of the Kiosk that followed its different iterations, as well as a flyer for the Kiosk in Kallio that stated opening hours (see FIGURES 4.63, 4.64 and 4.65). For the Kiosk in Haparanda-Tornio, I worked with the graphic design agency KOBRA to develop a poster/flyer and a window sticker (see FIGURES 4.66 and 4.67).

I wished to communicate intentionality, professionalism, and coherence. The graphic design represented something explicitly contemporary. Together with the Kiosk's interior, the graphic design and social media presence were intended to convey a complete and thought-out concept and show weaving as part of a young, urban lifestyle. The street sign and the window sticker are familiar features in contemporary urban space. In the case of the Kiosk, the street sign and window sticker signaled the presence of the Weaving Kiosk. Regarding the significance of the possibility to impact a pop-up space,[51] Harris has observed that these also play a role in signaling the project's ownership of the space despite its temporary nature, and I believe this to be true in the case of the Kiosk as well.

Figure 4.63 A-frame signage outside the Weaving Kiosk at Kalleria (Sep. 2018). Photo: Johannes Romppanen.

Figure 4.64 A-frame sign outside the Weaving Kiosk at Collaboratorio (Sep. 2017). Photo:s Jukka Kiistala.

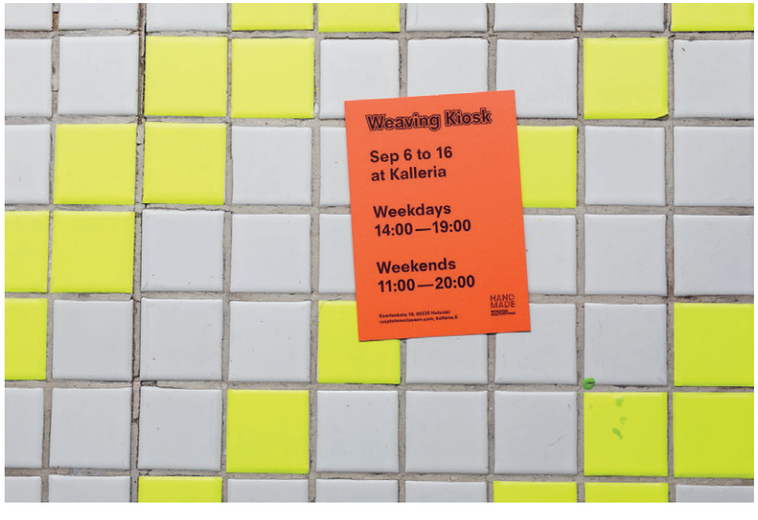


Figure 4.65 Flyer with the opening hours and contact info that visitors could take with them for the same Kiosk. Photo: Johannes Romppanen.

Figure 4.66 Window taping from the Weaving Kiosk in Haparanda-Tornio (Dec. 2022). Design Jaakko Suomalainen. Photo: Johannes Romppanen.

Figure 4.67 Poster from the Weaving Kiosk in Haparanda-Tornio (Dec. 2022). The posters were designed to be printed on colored A4 or A3 copy paper and hung in shops and cafés in the two small cities. Design Jaakko Suomalainen.

IMAGES

Professional images of products and the Kiosk spaces have also been essential in this communication. Initially, I had product images taken by my friends Arsen Sarkisiants and Aoi Yoshizawa (see FIGURES 4.68, 4.69, and 4.70), whose aesthetic sense I admire. As I had no funding allocated for this job, it was done as a favor; thus, a great deal of concept development and time investment could not be expected.

Figure 4.68 Image of backpack and clutch used to advertise the Kiosk in Stockholm (Feb. 2017). Photo: Arsen Sarkisiants.

Figure 4.69 Image of gym bag used to advertise the Kiosk at Collaboratorio (June 2017). Photo: Aoi Yoshizawa.

Figure 4.70 Image of t-shirt used to advertise the Kiosk at A:Space (Nov. 2017). Photo: Aoi Yoshizawa. Model Tong Ren.

In 2018, I received funding for a small publication[52] about the Kiosk and prioritized paying for a professional photo shoot of the products; Ulvinen styled the model. We felt that these images should let the products come to their full right as contemporary design products, showing what can be done by hand (see examples FIGURES 4.71 and 4.72).

52 The publication was funded by *Danmarks Nationalbanks Jubilæums Fond af 1968*.

Figure 4.71 Example of Merja Hannele Ulvinen's and Jukka Kiistala's images. Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.72 Example of Merja Hannele Ulvinen's and Jukka Kiistala's images. Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

53 The remuneration for these photos reflected a friend-discount.

Another type of image are the workshop images taken by experienced photographers. Jukka Kiistala helped Ulvinen and the Museum of Impossible Forms in Helsinki (Feb. 2018) and starting with the Weaving Kiosk in the Nordic Culture Point in Helsinki (April 2018), professional photographer Johannes Romppanen documented the Weaving Kiosks.[53] These images support the storytelling around the Weaving Kiosk as an urban public space targeted a young audience (see examples FIGURES 4.73, 4.74, 4.75 and 4.76).

Figure 4.73 Image from the Weaving Kiosk at the Museum of Impossible Forms (Nov. 2017). Photo: Jukka Kiistala.

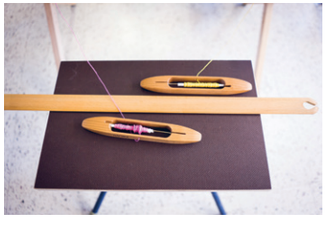


Figure 4.74 Image from the Weaving Kiosk at the Museum of Impossible Forms (Nov. 2017). Photo: Jukka Kiistala.

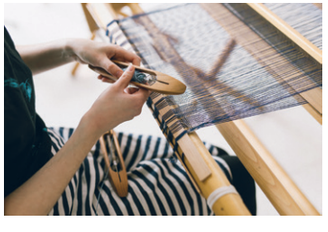


Figure 4.75 Image from the Weaving Kiosk at the Nordic Culture Point (April 2018). Photo: Johannes Romppanen.

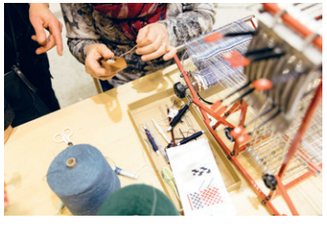


Figure 4.76 Image from the Weaving Kiosk in Haparanda-Tornio (Dec. 2022). Photo: Johannes Romppanen.

THE ROLE OF THE IMAGE

Images of the workshop and product help communicate the project's ambition on social media platforms and on my website, as well as on the websites of events like 3 Days of Design in Copenhagen or Helsinki Design Week. I have also observed that having high quality images on hand makes it possible to respond quickly and be included in promotional contexts like fashion magazines and design publications in the moment of an event.

The aesthetic quality of the images is thus an asset that helps generate attention for a participatory project. The photos also serve as a core component when reporting a project result to funders and showing what is possible regarding fundraising for new projects. As presented in the chapter on methods, the photo image has a particular value for participatory practices, compared with more traditional, object-focused practices, in that the image is what is left after the event has ended. Although in section 2.2.4 I acknowledge the counter-perspective that photography fails to capture the complexity of social practices.

As mentioned above, they become a core narrative component created around a specific project and/or artistic practice before (using existing photos) and after the fact.

REFLECTION ON WHO WAS INVITED

Along with the images, the interior, location, visual identity, product proposals and opening hours are important parts of the invitation. However, I have not dedicated much attention to who did not feel invited by my invitation. How has the limited demographic representation in the images impacted who has dropped by, for example? What has it meant to the project's attractiveness that the products were anchored firmly in Ulvinen's and my own educations, lifestyles and aesthetic preferences? What has it meant that the Weaving Kiosk was mainly advertised in English? The open invitation is still an invitation. The visual, cultural, and written language is easy to read for some, whereas the same invitation may present a linguistic and cultural barrier for others.

In hindsight, I believe that I could have worked more consciously to attracting more different participants from within the target age span. For example, I think that the Kiosk could have targeted new parents with small babies more directly; in my own experience, as a new parent it is difficult to find free and stimulating activities to do around other adults in spaces where babies are welcome. I could have worked more consciously with the location of the Kiosk, seeking out spaces where there is a lower threshold for citizens with other ethnic backgrounds than Swedish, Finnish

or Danish. I could have worked much more with communicating the project in other languages than English, and I could have tried to actively form collaborations that could have supported visits from specific groups. In addition to developing the Weaving Kiosk space to be physically accessible, I could also have worked more consciously on including information about the spaces' (in)accessibility in my advertisements.

To reach a wider demographic with the Kiosk, I believe that I could work more with Donna Haraway's notion of curiosity[54] in regards who might be interested in the Kiosk and what matters for them. In some cases, sending out specific invitations created in collaboration with institutions that have existing networks might be a more inclusive gesture than open invitations.

4.3.3 MIXING UP HIERARCHIES AND HOSTING DYNAMICS

The Loom no. 11 has supported both the ambition to create a different appearance for the hand-weaving workshop with its mobility and design, and it has supported the aspiration to create an accessible weaving process. It takes around 15 minutes to master the basics of the rigid heddle loom; from that point, the weaver can start experimenting and producing. The practically immediate sense of success, mastery, and advancement motivates further experimentation and belief in oneself regarding creating a product.

Experienced weavers who visited the Kiosks in Sweden and Finland were unfamiliar with the rigid heddle loom from Lervad. In addition to opening up the history of the small and mobile looms presented earlier in this thesis, this had the surprising and exciting effect of upending the skill hierarchy between young, inexperienced weavers at their loom and older, experienced weavers who visited. Older weavers recognized the weaving process, but they were often new to this type of loom and its mechanics. The effect was that the inexperienced weaver at the loom became the expert regarding this specific loom; because it can be mastered so quickly, inexperienced weavers could introduce the mechanics and process to the experienced older weavers without my involvement. The loom thus facilitated a cross-generational, peer-to-peer conversation, and a learning moment around a topic that interested both, and where both parties had something to contribute and thus took equal parts. In this sense, the rigid heddle loom showed the potential to affect the learning situation in the weaving space. New weavers were empowered to become co-hosts and disseminators of weaving knowledge rather than solely guests and learners.

The experience of the participants becoming co-hosts was further emphasized in Finland in particular, as my limited competence in the Finnish language meant that I have sometimes been unable to

54 Haraway, *Staying with the Trouble*, 127.

communicate with elderly visitors. Weaver and researcher Kirsty Darlaston also points to this as a challenge in participatory processes.[55] For Darlaston, the textile and textile-making process become a common language when the spoken language do not suffice; in the Kiosk, communicating the concept and the possibility of weaving to the visitor can be a challenge. In such cases, a Finnish-speaking weaver has often stepped in to introduce newcomers to the technique and the possibilities of the Kiosk.

That said, aligned with Darlaston's observation regarding textiles as a common language, I have also observed that many participants brought woven textile samples from their home countries when visiting the Kiosk for the second time, as well as digital images of looms and other weaving-related perspectives from their cultural context that they had searched for in the time in-between the Kiosks. In that sense, it became evident that textiles and weaving remain familiar and close to many of us;[56] they are something that most people know something about, and they have the potential to spark a cross-cultural conversation.

While my aim was to avoid being a teaching authority in the usual sense (that is, through the accessibility of working with looms, yarns, and techniques, and by not having a curriculum), these dynamics took any further pressure off my shoulders. Together with the notion of participants becoming co-hosts, the learning situation in the Weaving Kiosk developed from a traditional, teacher-to-student learning dynamic – characteristic of traditional weaving courses – to informal, student-to-student learning dynamics. Similar observations have also been made by Meinolf, Twigger Holroyd and Hirscher. In conversation with Professor Jessica Hemmings, Meinolf observes that in his workshops, after a basic introduction, "the group takes over and has a conversation in their own language then I'm more removed,"[57] and that he is pleased with this dynamic. Holroyd maintains that this dynamic takes some pressure off of the host,[58] while Hirscher highlights the particular value created by spaces for peer-learning, namely that there is a place to go in the city where help can be found.[59] Hirscher's observation points back to the observation that weaving and sewing skills can no longer be considered common knowledge. Hirscher's urban sewing workshops and the Weaving Kiosk are places to get help and learn within a contemporary urban Nordic adult lifestyle.

Even though the Weaving Kiosk has targeted (younger) adults, it has been exciting to experience how older weavers have also shown interest in the project, and to see that people with some proximity to the craft are drawn into the space when looms are visible in public spaces. In addition, it has fascinating to observe how the Loom no. 11 has had the additional effect of catalyzing knowledge exchange and generating conversation between strangers.

55 Kirsty Darlaston, "The Loom as a Stage for Performing the Social and Cultural Meanings of Craft and Making" (Adelaide, University of South Australia, 2011), 107, https://find.library.unisa.edu.au.

56 Holroyd and Shercliff, *Stitching Together: Good Practice Guidelines*, 4.

57 Hemmings, Warp & Weft: *Woven Textiles in Fashion, Art and Interiors*, 127.

58 Holroyd, "Do It Yourself, with Me, 17.

59 Hirscher, "When Skillful Participation Becomes Design," 168.

60 Harris, *Rebranding Precarity*, 163.

61 Harris, 161.

62 Harris, 125–53.

63 Harris, 163.

64 Erling Björgvinsson was the discussant at my 25% seminar in 2019.

65 Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* (London: Verso, 1995).

66 "Non-Place," Oxford Reference, accessed February 26, 2025, https://doi.org/10.1093/oi/authority.20110803100237780.

4.3.4 THE VALUE OF LOOSE SOCIAL CONNECTION

The social interaction that characterizes the Kiosk is different from most of the existing weaving spaces I have visited. The social interaction in the Weaving Kiosk is not that of a closely connected community; it is characterized by participants who are a group of strangers absorbed in the same activity for a limited time. The Weaving Kiosk's ambition was never to create a strong, long-lasting community between weavers. On the contrary, making a space for singular or sporadic use has been precisely the point: hence the prepared looms, ever changing locations, the simplified technical frame, and the product proposals.

The focus on short-term and sporadic interaction might seem contradictory, since the Kiosk focuses on urban environments, and the city is considered "[…] paradoxically isolating, despite its population density."[60] Nostalgic for long and lasting bonds, and perhaps aspiring to reap the health and societal benefits connected to the craft that were presented earlier in this thesis, one could argue that a temporary, urban hand-weaving space is not what the city needs, and that one should instead create projects focused on longevity and a strong sense of community. On the other hand, returning to the quote by Paul Auster at the beginning of this thesis, the notion of community, belonging, and the value of social interaction can be multiplicitous.

I argue that the Weaving Kiosk has allowed a younger generation of people to try hand-weaving on their own terms. The Weaving Kiosk's signage (graphic design, furniture, looms, product designs), extended opening hours, accessible locations, and the ready-to-weave approach have been adapted to an urban lifestyle that I know personally, where one is unable to participate because of life commitments, or perhaps unwilling to sign up for a six-month introductory course to a craft if one is unsure of dedicating oneself to learning – this is a familiar contemporary reality.

In connection with her research on pop-ups, Harris states: "Surprise encounters with strangers have always been a defining feature of the urban experience, and this is true in new ways today."[61] Harris explores the increase of pop-up supper clubs, where somebody opens a temporary restaurant in their home,[62] highlighting the purpose of these supper clubs as a means to create "close proximity of strangers."[63] The Weaving Kiosk offers a similar feature; designer and researcher Erling Björgvinsson calls it "the value of loose social connection."[64]

Considering loose social connections valuable has parallels to what the anthropologist Marc Augé observes in relation to the concept of "non-places."[65] The Oxford Reference Dictionary names "bus depots, train stations, and airports"[66] as examples of non-places. They are "places

designed for frictionless passage of a nameless and faceless multitude,"[67] in which "…the relative anonymity that goes with this temporary identity [in the non-place] can even be felt as a liberation."[68]

While I do not consider the Weaving Kiosk to be a non-place, in some iterations of the Kiosk it certainly became a temporary free space – a space without expectations from employers or partners in a time of sick leave or more extended unemployment – due to its temporary nature and support of informal learning. It is a space in which one only gives as much of oneself as one wants, and where everybody knows that it is temporary.

In this sense, I wonder if the temporality of the Kiosk and the loose social connections fulfill a need, serving as a "in-between space"[69] in contemporary young adulthood. Perhaps the function may be compared with Waldén's observation on the role of the textile circles as in-between spaces, between home and work, a space in which one is temporarily free from the obligations of everyday life.

4.3.5 OPEN FOR INTERPRETATION, PRODUCTION AS ONE OF SEVERAL MOTIVATIONS

Initially, I wondered if people in the target group would participate at all, but that quickly turned out to be an unnecessary concern. The Weaving Kiosks have showed how participants can use the Weaving Kiosks to meet their specific needs and thus create a unique customized value for them. The Weaving Kiosk left open several interpretations of how and for what the weaving space can be used.

I observed different weavers' activities and varying skill sets. In Kiosks that lasted a longer time, successfully making the product has been a great motivation (Feb. 2017; Sep. 2017; Sep. 2018). Visitors wanted to leave with a product, and the duration of the Kiosk allowed them to plan and take the time to achieve it. By contrast, as mentioned earlier, visitors to shorter Kiosks for one to four-day events have been satisfied by simply having an opportunity to try out weaving. They were in motion; they needed nothing more than the experience (June 2017; March 2018; Nov. 2018).

Regardless of the duration of the Kiosk, participants with a professional creative background have tended to focus more on the possibilities for experimenting with techniques and the materials on offer than on completing a product. In particular, this group of participants remarked on the appeal of designing on the loom rather than on the computer, which they were used to. They also appreciated the variety of materials available, finding that this was an asset of the Kiosk that supported experimentation. They described the Kiosk as a "material candy shop"; many emphasized that they did creative projects in their free time

67 "Non-Place."

68 Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, 101.

69 Louise Waldén, *Handen och anden: De textila studiecirklarnas hemligheter* (Stockholm: Carlsson, 1994), 7.

70 Knott, *Amateur Craft: History and Theory*, 123.

but usually only bought a few kinds/colors of yarn for personal creative projects due to the expense. Experimentation with colors and materials has thus been supported in the Kiosk due to the selection of available yarns. This is reminiscent of my own experience and excitement when visiting Saori, as well as of an observation by craft historian Stephen Knott about when professional creatives explore other crafts on amateur level:

> With the lack of pressure to produce a defined output the artists are free to play around, at liberty to test their understanding with tools, invite failure and make without having necessity of demonstrating learning […] the collective use of new tools, materials and techniques is not intended to hone each member's craft skill but instead provide a form of release from individual practice.[70]

For several of the students who took place in the Weaving Kiosk in the FabLab A:Space at Aalto University, the Weaving Kiosk was a possibility to weave when they were unable to access the university weaving course for students outside the departments of fashion and textile, which was very popular at the time.

One of these exchange students, who later came back to several of the Weaving Kiosk iterations in Helsinki, told me that the Kiosk had been a familiar, recurring platform during her limited time stay in Helsinki. The iterative and temporary nature of the Kiosk meant that she knew that the looms and I would be there when advertised, but one would not miss out on a community or curriculum when not attending. In other words, the weaving space is available when "life" provides a free moment, late in the afternoons and after work in the evenings, between employment, as part of sick leave, or on a Sunday afternoon when the children are somewhere else. It allows the weaver to act out the desire to weave when they have the need or time rather than waiting for retirement.

4.3.6 PLANTING A SEED

I often talk about the Weaving Kiosk as a seed from which an interest in weaving can grow without commitment to more than participants want, or have capacity for. While I am very aware that the Weaving Kiosk provides a limited introduction to weaving, I have observed how participants come back with new ideas from iteration to iteration; many have become interested in learning to set up looms inherited from family members or purchasing their own rigid heddle loom after a Kiosk. I have also met weavers who signed up for weaving courses after the Kiosk. In that sense, I believe that the Kiosk plants seeds of weaving interest in the participants.

As mentioned, most of the weavers I have met when visiting weaving workshops are women over 60. Most weavers are relatively aged, and for a long time, I was certain that the hand-weaving craft was in danger of dying out with them. Hence, one of my motivations behind the Weaving Kiosk was to spark an interest in hand-weaving among younger generations. My visit to Göteborgs Hemslöjdsförenings, vävstugan in the summer of 2023 alleviated my worry that hand-weaving would die out with its practitioners. The weavers in the workshop explained that they saw a continual interest from potential new members, and that there indeed was a slow renewal of members, usually when a member reached an age beyond 90 years old and no longer felt physically fit enough to weave, or passed away. New members were usually women who had woven when they were younger in Nordic folk high schools or home economic schools and had stopped due to marriage, family, and work, and then decided to return to the craft when they had more time, when their children moved out and when they retired.

This slow but continuous renewal of members might explain why I have seldom encountered weaving spaces actively searching for new members. Indeed, several groups reported that they had waiting lists. Thus, despite there being few younger weavers (aged 18-50), the hand-weaving practice is not dying out; it is largely kept active by weavers between 60 and 90 years of age. I have also observed this in other weaving workshops; I just had not noticed the mechanism behind it, perhaps because the member turnover is very slow.

In the exhibition "Vävland,"[71] Granbom points out that most of the more than 500 weavers she met in the 50 workshops she visited were introduced to weaving at a young age in elementary school, folk high schools, and home economics education, but that "life" – work, career, and family – got in the way of continuing the practice. Many then first return to weaving when becoming pensioners: "the new pensioner."

During a seminar related to the Vävland exhibition at Virserum,[72] I understood that the Weaving Kiosk had a certain potential related to the notion of "new pensioners." In the seminar, three cottage industry consultants from Kalmar läns hemslöjdsforening[73] talked about challenges to continued free time hand-weaving practices, including that children and youth are no longer introduced to the hand-weaving craft to the same extent as earlier, for example in elementary schools, folk high schools, or home economics education. They mention fine-motor skills and creative and social aspects as missed opportunities when young people do not take up the craft. Following the idea of the new pensioner, this implies that not being introduced to weaving in childhood and youth means that today's youth will not be able to "return" to weaving later in life, as they were never introduced to weaving in the first place.

71 "Vävland" took place between February 24 and November 30, 2024 at Virserum Konsthall in Sweden. "Tidigare utställningar";"VÄV."

72 June 24, 2024.

73 Author's translation: Kalmar County Cottage Industry Association

Thinking of the new pensioners of the future, one may wonder whether the Weaving Kiosk concept has already had an impact, or if it might in the future; an offer in contemporary cities that plants a seed of interest in weaving in a new generation prepares for future growth in new generations of new pensioners. Speculative as it may be, I find the train of thought very exciting and wonder if I can develop the Weaving Kiosk to make hand-weaving both relevant and attractive for adults in today's increasingly multicultural Nordic society.

4.3.7 SUMMARIZING THE FINDINGS FROM SECTION 3: PEOPLE

The interior, the products, images, communication materials and placement of the Weaving Kiosks were considered and designed to appeal to and attract the project's target group. One blind spot of the project that I recognize myself is the lack of awareness of the breadth of this target group and a deeper or more fine grain consideration of who is actually invited. Going forward, I would like to develop the project much more with curiosity towards a more inclusive approach.

I have reiterated multiple times throughout this thesis that the Loom no. 11 has a significant importance for the ambition of making weaving more accessible in public space and facilitating access to the weaving process itself. In this section, I have also presented how the loom impacts interactions between the people visiting the Kiosk and the knowledge exchange that takes place.

The notion of the value of loose social connection emerged early in this research project. The Weaving Kiosk fundamentally diverges from other hand-weaving offerings in the Nordic countries due to the project's temporality, mobility and non-curricular learning approach. Based on my observations from the Kiosk, I argue that the Kiosk has met a number of contemporary urban Nordic adults' needs. While the participants' demographic profile has been homogenous, there may still exist a multitude of different significances within the urban temporary weaving space.

Lastly, I have described how the Kiosk might have a potential to uphold interest in hand-weaving. Following the logic of the new pensioner, weavers should be introduced to weaving at a young age in order to be able to return to it upon retirement. In a time where weaving education is less present in youth education than in the past, the Kiosk might have the potential to fill at least some of this gap and thus inspire new generations of pensioner weavers.

Chapter 5: Conclusion 235
5.1. How Can My Artistic Practice of Creating Public Weaving Spaces Generate Knowledge? 236
5.2. In What Ways Can This Thesis Contribute to Substantiating the Field of Free Time Weaving Research by Generating Knowledge About Historical and Possible Future Forms of Organizing Free Time Weaving Spaces? 238
5.3. What Insights Can Be Gathered From the Practical Ways in Which the Weaving Kiosk Has Strived to Make Hand-Weaving Accessible and Attractive in Nordic Cities? 239
5.3.1. Actively Exploring Context and Using Response-Ability as a Technique 239
5.3.2. Emergence of a Different Kind of Pedagogy 240
5.3.3. A Weaving Space Does Not Only Appear in Permanent Physical Space 241
5.3.4. The Problem with Pop-Up 241
5.3.5. Building Futures 242
5.4. Further Research 242
5.4.1. Deepen Historical Research 242
5.4.2. Research Serious Leisure 243
5.4.3. Research Organization, Not Just Apparent Form 243
5.5. Now 243
5.5.1. Conscious Work with Invitations 243

CHAPTER 5
CONCLUSION

I BROUGHT the Weaving Kiosk project with me into this PhD study and it has served as vehicle for challenging existing ideas about hand-weaving, such as where and how it can take place, what roles it can take on, and how it can be organized practically.

Specifically, the project has allowed me – as a creator, facilitator and host – to imaginatively explore and practically test new approaches in the field of hand-weaving. In this sense, I have regarded and treated the Weaving Kiosk as an ongoing physical question guided by a curiosity about how hand-weaving might be made attractive to younger practitioners in contemporary Nordic cities? Furthermore, what conventional/imaginational, spatial/technical, symbolic/aesthetic/communicational and economic conditions support this objective?

The initial aims of this thesis were three-fold: firstly, to recognize, contextualize, substantiate, and argue for my artistic practice as knowledge-generating, and thus acknowledge it as a methodological contribution to the field of artistic research. Secondly, I aimed for this thesis to contribute knowledge perspectives to a hitherto largely unwritten history of free time hand-weaving practice in the Nordic countries. My research shows that the free time hand-weaving tradition has, in symbiosis with the evolving societal and economic conditions, developed without interruption since the late 19th century. By giving attention to this development and its societal entanglements, I have sought to contribute to strengthen the sphere of hand-weaving in free time spaces in order for it to be acknowledged as a subject worthy of scholarly attention.

Before commencing this PhD study, I considered the Weaving Kiosk to be a clearer and more distinct alternative to what I thought to be traditional practices in the field of free time hand-weaving. Now, however, having completed the research, I see how the project intertwines with historical developments, as well as with the "status quo." With an expanded vision of the field and how it is organized, I now understand the Weaving Kiosk as part of a continuum developed over a hundred years of free time hand-weaving in northern Europe.

Finally, I aimed for this thesis to be a source of practical insights to inspire new approaches to practical aspects of hand-weaving facilitation today by conveying the practical development and the insights that the project has generated thus far. There is a growing body of research on the positive effects of free time textile crafts,[1] and contributing to this research domain with my concrete, hands-on findings from the Weaving Kiosk has thus seemed relevant.

[1] Kirketerp, Craft *Psykologi – Sundhedsfremmende Effekter ved Håndarbejde og Håndværk*.

This project demonstrates, among other things, that it is possible to design weaving spaces that harmonize with the lives and conditions of a younger, urban, Nordic demographic. Reviewing the process of the project's development can speak to (some of) the factors that play a role in the design of weaving spaces. Reviewing the ways in which each different iteration has played out in real life reveals how participants interpreted differently the spaces created to satisfy a variety of needs. I believe that this part of the thesis is of relevance to contemporary crafts organizations and practitioners aspiring to attract different demographics to "traditional" crafts, and/or to mobilize crafts in the context of societal challenges.

I conclude the thesis by returning to and reflecting on the original research questions.

5.1 HOW DO ARTISTIC PRACTICES OF CREATING PUBLIC WEAVING SPACES GENERATE KNOWLEDGE?

Wakeford's, Lury's, and Law and Urry's[2] theories of inventive, messy, and agentive methods, respectively, construct a framework for thinking about methods that hold great potential for (re)considering what methods are, what they could be, and how to work with them in practice-based approaches. Taken together, their positions encourage researchers to consider more than "formal methods" and to look at ways of generating knowledge that they already use and have been cultivating in their practice. This reveals how practice is not just an object for research, but a path to expand what is methodically possible. This is particularly relevant in view to Law and Urry's and Lury and Wakeford's conceptions of research methods as performative, that is, as tools with which we configure what can come next.[3] Conducting this study in this framework has opened a number of important opportunities for conceptualizing the ways in which practical work like mine can be recognized as generating knowledge.

Lury and Wakefords's (re)conceptualization of what might constitute a method allowed me a different view on approaches to inquiry, documentation and analysis that I had already been cultivating in my practice, and enabled me to recognize them as potential methods. Having visits, photo documentation by a photographer, and the production of textile material as part of my development work have thus emerged as methods in their own rights. This then further allowed me to reflect on these approaches in the light of established methods like Donna Haraway's notion of "visiting,"[4] and the method of "photo-elicitation,"[5] and to develop and refine them. This dialogue enabled the becoming of the method of "having visits," the topic of my first article[6] and an approach to inquiry that came to form one of the backbones of my practical work in this research.

[2] Lury and Wakeford, *Inventive Methods: The Happening of the Social; Law, After Method: Mess in Social Science Research*.; Law and Urry, "Enacting the Social."

[3] Lury and Wakeford, "Introduction," 6; Law and Urry, "Enacting the Social."

[4] Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*, 127.

[5] Bell, *"Photo-Image," in Inventive Methods: The Happening of the Social*, 147–62.

[6] Clausen, "Having Visits: Considerations on the Researcher-as-Host in Participatory Projects."

[7] Livholts, *Situated Writing as Theory and Method: The Untimely Academic Novella*. 27

[8] Hodkinson, "'Insider Research' in the Study of Youth Cultures," 132.

[9] McHardy and Jungnickel, "Machines for Enquiring." 37

Haraway's notion of "visiting" is reminiscent of the visiting of my design education, in that designers go out to generate knowledge about what matters to the context for or with which they are designing; thus, the knowledge generation is not directed towards a specific finding. This implies that the project may change significantly along the way, including in terms of the research question. Similarly, my own notion of having visits in the Weaving Kiosk has developed into a way of inquiring into how weaving spaces can be organized in Nordic urban environments, as well as into what that may mean for the participants. This study has shown how knowledge has been generated continuously through an iterative, practice-led approach.

Building on Livholts' notion of "memory work,"[7] written memory work in this project is a method that allows for the recording of types of observations that photographic images could not capture. For example, the accessibility of a weaving space, group dynamics in the space, or funding models are essential specifics for the organization of weaving spaces, but photographs could not capture them with sufficient complexity, detail and nuance. Another important finding in regard to the question of practice as generating knowledge is that written memory work can become a two-way motion: written memory work has improved my capacity to describe what might otherwise not have been given value, and in addition, my ability to notice improved on subsequent visits.

With the position of the "insider researcher,"[8] artistic practice emerges as capable of generating knowledge beyond the reach of scientific inquiry. This attitude in collaborative, practice-based research configures the exchanges between researcher and participants around bodies of shared knowledge. The sense of common recognition and secure familiarity that this generates allows inquiry to reach levels of resolution that may be inaccessible to researchers without first-hand weaving knowledge.

The method "photo-elicitation with myself" was a way to access knowledge that had been dormant in me as a practitioner and therefore had remained unarticulated. Photo-elicitation with others had a similar effect when conducted with my Weaving Kiosk co-hosts; this brought to the surface observations that we had never discussed before, and added perspectives of reflection that were not part of my experience. This allowed me to examine my own experience as initiator, host and facilitator.

Textile material is an essential part of most textile practices. This study shows how testing through samples and prototypes – that is, "thinking with things"[9]– is an essential component for knowledge production, both for myself and others, in a participatory project like the Weaving Kiosk. For example, my own work on the loom shows how choices of thread material, thickness and color are crucial for realizing the project ambition of a technically and temporally accessible weaving process.

Further, reviewing the prototypes that Ulvinen and I developed allows us to trace how each prototype was created in response to learnings gleaned from previous iterations of the Weaving Kiosk.

5.2 IN WHAT WAYS CAN THIS THESIS CONTRIBUTE TO SUBSTANTIATING THE FIELD OF FREE TIME WEAVING RESEARCH BY GENERATING KNOWLEDGE ABOUT HISTORICAL AND POSSIBLE FUTURE FORMS OF ORGANIZING FREE TIME WEAVING SPACES?

The introduction of this thesis asserted that free time craft activities, including weaving, are under-researched. Knott's research demonstrates why in the past two centuries free-time craft activities have not stood in high regard, while at the same time showing that this conception is historically contingent. The research of Knott, Kirketerp and Kjølsrød on the historical and contemporary development, position and significance, healthful effects, and on the societal implications of free time activities (including craft work) construct a framework for arguing that free time hand-weaving practices are complexly and significantly connected with social life, generate a high degree of mutual influence, and are far from being marginal or isolated pastimes.[10]

The status quo of free time craft offerings in contemporary Nordic cities shows that there is an increase of both non-commercial and commercial offerings, which underlines their increasing popularity. The intertwinement of the physical and digital sphere in the field is also evident. The digital sphere has, for example, become a channel to communicate and uphold craft knowledge via YouTube tutorials, platforms for craft communities, or alternative commercial platforms for craft practitioners. This development has impacted the textile design profession with regard to both popularity and digitalization. Textile designers are increasingly designing for free time makers, rather than only for the industry. It is thus evident that free time craft practices may be nourished further to cultivate the above-mentioned benefits, if considered and organized relevantly in relation to contemporary ways of life.

Retracing of the histories of free-time weaving in the Nordic countries reveals that such dynamism has characterized the space of free-time weaving since it emerged in the late 19th century. The field has since changed parallel to the conditions of contemporary life, transforming in consequence. As a result, looms have been developed as instruments to sustain hand-weaving practice, for example, with smaller, mobile models emerging that could work within the constraints of urban life. Furthermore, looms were designed with the express intent of sparking broader interest in hand-weaving, with approaches that were paired with updated pedagogies

[10] Knott, *Amateur Craft: History and Theory; Kjølsrød, Leisure as Source of Knowledge*; Anne Kirketerp, *Craft Psykologi*.

[11] Haraway, *Staying with the Trouble*, 130.

[12] Haraway, 127.

to render hand-weaving more technically accessible.

To continue this development the various organizational forms that allow access to hand-weaving deserve greater consideration. Based on the historical development and the dominant contemporary models for organizing hand-weaving and their regulatory bases (study circles, adult education, private initiatives etc.), this thesis lays the ground for identifying needs and potentials in the field, in terms of developing and upholding hand-weaving, exchanging knowledge between weaving spaces beyond technical learning, and for imagining future organizational models.

5.3 WHAT INSIGHTS CAN BE GATHERED FROM THE PRACTICAL WAYS IN WHICH THE WEAVING KIOSK HAS STRIVED TO MAKE HAND-WEAVING ACCESSIBLE AND ATTRACTIVE IN NORDIC CITIES?

The Weaving Kiosk predates this study, and its shape is the result of a process of iterative design work based in practical experience and knowledge. Reflecting on this work through this study has allowed a number of insights to be identified that offer points of reference for practices of creating hand-weaving spaces in the future.

5.3.1 ACTIVELY EXPLORING CONTEXT AND USING RESPONSE-ABILITY AS A TECHNIQUE

The design of the Weaving Kiosk has allowed active exploration of how contexts may spatially and conceptually facilitate or obstruct the creation of a contemporary, spatially and technically accessible, and attractive weaving space for a younger generation of weavers. For example, when brought into interplay with existing urban offers as a FabLab or as part of a design event, these interrelationships may open new perspectives for weaving spaces. The FabLab context placed a unique emphasis on experimentation in the Kiosk, whereas the context of design events supported the creation of contemporary associations with free time hand-weaving such as design and technology. Design events also showed potential in regards to sowing the first seeds of interest in the target group; these must then be nourished further. Large, more traditional cultural houses in physically large spaces were a context that appeared to complicate the target group's participation.

The study has generated valuable insights about how to explore and plan successfully with given spatial conditions, both practically and materially. Over time, the attitude of "response-ability"[11] to and "intra-activity,"[12] with the spatial conditions and development of products has emerged as more of a technique for meeting the requirements of the

specific context in which the Weaving Kiosk takes part, as well as the ambitions of the project.

5.3.2 EMERGENCE OF A DIFFERENT KIND OF PEDAGOGY

The Kiosk has had a presence in central locations; participation has been on a drop-in, rather than sign-up, basis; Loom No. 11 has been ready for weaving – all of this has influenced the interactions in the weaving space. Each factor has added aspects of accessibility, be it in relation to logistics, of time investment, or pre-existing technical education. The Kiosks have opened their doors to passersby, offering them to start weaving immediately on prepared looms using a technique with a low threshold; this has created the possibility for a practice-first, hands-on, experimental pedagogy that provides an introduction to the weaving process that differs from more traditional, curriculum-based weaving courses, where one begins by making a warp and registers for the course in advance.

Coincidentally, the limited time investment and often spontaneous engagement in the Weaving Kiosks has inspired an air of loose social connections, which differs from the prevailing traditional idea of community that is associated with weaving spaces. I have observed that this air of loose social connections has the potential to accommodate contemporary young adult life in some of its rhythms and needs, and as a foundation, it has allowed participants to interpret the space in different, individually relevant ways. For example, some participants have used the Weaving Kiosk as a way to take a break in a period of personal vulnerability, e.g. due to unemployment or sick leave; others have taken it as an opportunity to immerse themselves in a material and analogue approach differing from professional creative practices mediated mostly by computers.

The technical accessibility of Loom No. 11 has afforded moments of peer-to-peer exchange between participants, thus rearranging the host-participant dynamics by effectively allowing participants to become co-hosts. With young participants acting as co-hosts in this way, substantial cross-generational exchanges around hand-weaving could emerge. I observed these exchanges as breaking with conventional knowledge hierarchies present in traditional weaving curriculum. Because of the Weaving Kiosk's specific composition of tools, young weavers can share their knowledge about the loom and its use from an early point in their exploration, and then the conversation can dialogically commence from there with input from both sides.

[13] Wright, *Toward a Lexicon of Usership*. 57–58

[14] Harris, *Rebranding Precarity*.

5.3.3 A WEAVING SPACE DOES NOT ONLY APPEAR IN PERMANENT PHYSICAL SPACE

Projects like the Weaving Kiosk show that there is indeed the potential in urban contexts to cultivate and nourish the meaningful interrelations that hand-weaving can mediate. They also demonstrate however that such nourishing efforts must recognize and address contemporary conditions of urban lifestyles and economies.

The notion of "slack space"[13] is particularly interesting here, indicating as it does a type of space that is both vacant and functionally equipped to allow small-scale cultural activities to take place with minimal financial or temporal investments in urban environments, outside established cultural institutions – environments that are otherwise characterized by commercial offerings. Furthermore, slack space appears as an approach where both landlord and tenant have something at stake, and which demands mutual trust, rather than the comparably more unbalanced pop-up relationship, where tenants merely fill vacant space on the landlord's terms.

The Weaving Kiosk has tested a way in which weaving spaces can exist across a combination of physical and online spaces. The Weaving Kiosk series in Helsinki, in particular, showed how online social media platforms may serve as a permanent reference point and location for a temporally and spatially mobile undertaking. By providing for the continuous availability of and access to background information, project updates, and contact data, a sustained online presence lets a physically itinerant practice appear in a way that may not be endangered by precarity in the sense Harris warns about.[14]

5.3.4 THE PROBLEM WITH POP-UP

Studying Harris' research made me aware that pop-ups are not an unproblematic strategy. Specifically, in regard to the Weaving Kiosk as a grant-funded project, there is a risk that the Weaving Kiosk might infringe on others' markets and pull the proverbial rug out from under the field, rather than contributing to the field of hand-weaving in Nordic cities. Furthermore, as my study of present organizational models for free time hand-weaving has shown, spaces and culture thrive where there is public support in monetary and institutional forms. In contrast, running a commercial weaving space is a significant entrepreneurial challenge. In this regard, one must also exercise care that grant-funded pop-up concepts like the Weaving Kiosk do not become an excuse for withholding of public support from craft institutions or long-established craft spaces as a way of 'outsourcing' their offerings in more precarious and intermittent forms.

5.3.5 BUILDING FUTURES

The Weaving Kiosk has been executed to manifest future practice for free time hand-weaving. It has shown that a younger group of practitioners in urban areas is interested in hand-weaving and revealed different ways that allow for this interest to be met in contemporary Nordic cities. It has sparked questions in regard to whether it is possible to achieve wider demographic representation in the Weaving Kiosk, and how this might be done.

Based on my observations in the Weaving Kiosk, it is clear that the project has sown seeds of interest in hand-weaving in the participants; this was visible through repeated visits, by participants purchasing looms for themselves after participation, and by participants joining traditional weaving courses after the Kiosk had ended. The notion of planting a seed of interest reveals a speculative potential: that this first spark might later, 20 or 30 years from now, contribute to producing "new pensioners," as the idea of the new pensioner-weaver entails that weavers have tried weaving in their youth.

5.4 FURTHER RESEARCH

5.4.1 DEEPEN HISTORICAL RESEARCH

People have found it relevant to preserve and develop the practice of free time hand-weaving in an increasingly industrialized and digitalized society for more than a hundred years. More historical research should be conducted on free time hand-weaving and the organizations, companies, producers and individuals that have impacted it and contributed to its development; this is important in order to substantiate research on free time hand-weaving and acknowledge its greater social significance.

Personally, I am highly motivated to write the history of free time hand-weaving in Denmark, as a history of this kind has yet to be written in full. I believe that my position as an insider researcher who creates weaving spaces offers particular value in this perspective, as a great deal of the history lives in people and is embedded in practice-related documents such as instructive weaving books. In Denmark in particular, both when visiting and having visits, I have experienced that people who are interested in weaving or familiar with the craft often show up simply to share their knowledge or bring something with them to exchange about, such as historical weaving books or even small looms. I believe that both visiting and having visits could be further developed with the perspective of a historical inquiry in this environment.

Another important figure whose work merits additional research is Meta Rosenberg. Rosenberg does not feature in any historical documents

I have come across about the development of hand-weaving in Denmark. Building on Rosner,[15] I hope in the future to continue and contribute to a tendency I observe especially in Denmark and Sweden to challenge traditional art and design history, and history at large, by highlighting hitherto overlooked female and marginalized perspectives.[16] With this, I believe that the history of the rigid heddle loom in North Europe could also be examined in more depth. I would like to look more into the German, Norwegian, Dutch and Swiss looms that Høyer and Nymark mention in their assignment work at Skals Håndarbejdssemnarium in Denmark.[17]

5.4.2 RESEARCH SERIOUS LEISURE

Furthermore, going forward in my practice I would like to do a more thorough and focused investigation of the notion of "serious leisure"[18] in relation to the Nordic socially close weaving communities, with the ambition of strengthening the field of free time hand-weaving. This focus would be a further step in substantiating the significance of the field and thus hopefully provide weavers and crafts organizations with research-based arguments for the political importance of acknowledging and prioritizing free time hand-weaving.

5.4.3 RESEARCH ORGANIZATION, NOT JUST APPARENT FORM

I argue that far more research should be conducted on free time hand-weaving through infrastructural and organizational perspectives. I believe that this strengthens the position and demonstrates that we cannot "merely" speak about free time hand-weaving based on individuals' well-being here and now; instead, we must speak about hand-weaving with much longer view lines that encompass its histories, its interrelations with contemporary economies, and arrangements of life in time and space. This history is interwoven with political agendas and economic conditions.

5.5 NOW

5.5.1 CONSCIOUS WORK WITH INVITATIONS

Going forward, I aim to work more actively and responsively with invitations received for the Kiosk. The invitations from Hangzhou Triennial of Fiber Art, Google SPAN and Luleå Biennial indicate that the Weaving Kiosk has a broad appeal, and that different contemporary cultural actors consider it relevant. During the latter part of the PhD project in particular,

[15] Rosner, Critical *Fabulations: Reworking the Methods and Margins of Design.*

[16] Gry Jexen, *Kvinde Kend Din Historie: Spejl Dig i Fortiden* (Gyldendal, 2021); "Lära om arkivet – Design, historia, samtid och framtid," December 18, 2024, https://laraomarkivet.se/. And the exhibitions "Kvindernes moderne gennembrud. Dansk kunst 1880-1910" at Den Hirschsprungske Samling, Denmark. August 28, 2024 – January 12, 2025. "Against All Odds – Historical Women and New Algorithms" at SMK, Denmark. August 31 – December 8, 2024.

[17] Høyer and Nymark, "Teknik og Leg på Rammevæv", 5.

[18] Kjølsrød, *Leisure as Source of Knowledge, Social Resilience & Public Commitment*, 63.

I became aware of an unexplored potential of the Kiosk when it comes to using invitations as an active component in developing the project further. As a result of the PhD, I find myself better equipped to answer to such directed invitations.

I currently have an open invitation for the Weaving Kiosk from a curator at a cultural house located in eastern Helsinki. This area, which is close to where I live, is characterized by a multi-cultural demography. The cultural house comprises a library, the local adult educational center, a gallery, a youth center, a restaurant and several spaces that can be borrowed by the local community for various activities. I believe that I can make use of this invitation when further addressing the questions that have surfaced about who enters and uses the Weaving Kiosk. This invitation harbors potential in relation to exploring the Weaving Kiosk's potentials for a multi-cultural urban Nordic population. Part of the curator's work is to bring a more culturally diverse audience into the cultural house, and it is with this perspective in mind that the Weaving Kiosk has been invited. I have been made aware that the adult education on offer (including weaving) in Helsinki might seem unavailable to individuals with other cultural backgrounds; many people do not know about this opportunity and that it is also accessible for them.

Since my child began kindergarten, I have for the first time in my life experienced short, everyday interactions with families from various ethnic and cultural backgrounds. These encounters in the morning and on the playground in the afternoons teach me about languages, family constellations, educational backgrounds and religious traditions, and I assume that the other families learn from us as well. There are no other contexts or spaces in my everyday life that allow encounters of this kind, but perhaps the Kiosk could serve as one? With the next Kiosk I would like to create the same kind of opportunity for loose social interaction between people with different cultural backgrounds.

Practically, in the preparation and during the workshop series I wish to approach the process with curiosity and be aware of how the Kiosk can be developed intra-actively and response-ably, both aesthetically, temporally and spatially, to create a set-up adapted to the collaborating parties. I will do this by involving the collaborating partners more in the preparation of the Weaving Kiosk than I have done thus far, as well as by making changes from iteration to iteration based on the experiences in the Kiosk.

I want to work with workshops for which specific, targeted invitations are sent to collaborators in the area, and explore combining them with drop-in models to see whether participants might come back during an open, drop-in session after having set foot inside a safe context that is familiar to them. I wish to preserve the temporary, pop-up nature of

the Kiosk whilst working more with a longer program and thus build on the experiences gathered through the Weaving Kiosk series in Helsinki. Lastly, I wish to work much more consciously with the visual communication of the Kiosk, and explore the dimension of advertising it in different languages.

SVENSK ABSTRACT

TITEL

WEAVING SPACES IN NORDIC CITIES

SPRÅK

Engelska med svensk sammanfattning

NYCKELORD

fritid, hobby, hantverk, handvävning, urban, organisation

ISBN

978-91-8115-204-3 (Digitalt)
978-91-8115-205-0 (Tryckt)

DEN HÄR AVHANDLINGEn utforskar hur utrymmen för handvävning som utförs på fritiden är organiserade i urbana miljöer i Sverige, Finland och Danmark. Den utgår från, och bygger på, författarens egen konstnärliga praktik med att skapa offentliga utrymmen för handvävning genom projektet Weaving Kiosk. Studien består av tre delar. Den första delen fastställer forskningsmetodik och definierar de konkreta metoder som används för undersökning, dokumentation och analys. Med utgångspunkt i de befintliga metoderna för Donna Haraways "visiting" (2016), Vikki Bells "foto-elicitation" (2012) och Mona Livholts "memory work" (2020), utvecklas tillvägagångssätten för "having visits" (att-ha-besök), foto-elicitation och skriftligt minnesarbete.

Den andra delen av avhandlingen diskuterar fyra aspekter av studiens kontext. Den första fastställer innebörden av "fritid" för sammanhanget av denna avhandling, och undersöker olika uppfattningar om fritidshantverk. Den populära uppfattningen om hantverk som utförs på fritiden som varande av socialt marginell betydelse diskuteras och problematiseras med tanke på nyare vetenskap som visar att både individuella och samhälleliga fördelar härrör från det. För det andra behandlas den nuvarande situationen för handvävning i nordiska stadskärnor. Upptäckterna här tyder på att textilt hantverk har fått en ökad popularitet och att hantverksrelaterade erbjudanden blir alltmer varierade, uppträder i okonventionella former och anpassar sig till modern urban livsstil. En tredje kontextuell aspekt ges av den historiska utvecklingen av små, mobila vävstolar som gick parallellt med processerna kring industrialiseringen och urbaniseringen i norra Europa. Deras utveckling visar att området för handvävningen som utföres på fritiden har utvecklats kontinuerligt som svar på utvecklande sociala arrangemang sedan slutet av 1800-talet. Slutligen presenteras rådande samtida organisationsmodeller för vävning av rum i Sverige, Danmark och Finland. Dessa modeller avslöjar mångfalden av samtida erbjudanden och erbjuder exempel på relevanta stöttande strukturer för handvävning som för närvarande finns tillgängliga i de tre länderna.

Den tredje delen av denna studie analyserar de praktiska aspekterna av projektet Weaving Kiosk (februari 2017 – nu). De elva iterationerna av denna ambulerande handvävningsverkstad diskuteras ur tre perspektiv: (space) plats, (craft) (konst)hantverk och people (människor). Avsnittet Space tar upp den praktiska utvecklingen av Weaving Kiosk med avseende på rumslig utformning, val av plats, kontextuella miljöer och tillgänglighet. Den praktikledda undersökningen av Weaving Kiosk utvärderas med hänsyn till projektets ambition att skapa ett mobilt, urbant och tekniskt tillgängligt utrymme för handvävning. Avsnittet Craft beskriver de viktigaste resultaten från utvecklingen och förverkligandet av de elva kioskerna som relaterar till de materiella och tekniska dimensionerna av de involverade väv- och sömnadsprocesserna. Den visar hur materialval har varit viktiga faktorer för att göra upplevelsen till en lättillgänglig och tillfredsställande introduktion. Slutligen granskar avsnittet People observationer angående kioskernas deltagardemografi och utvärderar hur dessa vävutrymmen tolkades olika av urbana unga vuxna.

WEAVING SPACES IN NORDIC CITIES

SVENSK SAMMANFATTNING

KUNSKAPSGLAPP

Studiens kontext rör området för en typ av handvävning som sker på fritiden (i fortsättningen benämnd som *hobbyvävning*) i Sverige, Finland och Danmark. Så långt som denna studie har sträckt sig, verkar ingen forskning fokuserad på den rumsliga, ekonomiska och materiella sammansättningen av utrymmen för hobbyhantverk ännu ha utförts. Under de senaste 10 till 15 åren har textila hantverk som hobby/fritidssyssla såsom stickning och virkning upplevt en stor åter uppgång. Detta tyder på att fler är intresserade av dessa textila hantverk, och därmed potentiellt upplever deras positiva effekter. Dessa handgripliga hantverk har dock en jämförelsevis lätt materialitet. I sin traditionella nordeuropeiska konfiguration, med användning av stora, flerskaftade golvvävstolar, är handvävning ett särskilt tekniskt, rumsligt krävande och kunskapsintensivt hantverk. Att stöpa ett infrastrukturellt och organisatoriskt perspektiv förefaller därför särskilt relevant.

WEAVING KIOSK

Den huvudsakliga fallstudien för detta forskningsprojekt är *Weaving Kiosk* (vävkiosk i betydelse men här i egenskap av en titel). Weaving Kiosk är en pågående serie av tillfälliga vävverkstäder på föränderliga platser, där lättpreparerade grindvävstolar, samt alla de verktyg och material som behövs för vävning görs tillgängliga för allmänheten helt utan kostnad. Samlingar av vävprover och lättdesignade produktförslag baserade på traditionella nordeuropeiska vävtekniker har tillhandahållits. Med hjälp av dessa som inspiration eller beskrivningar kan besökare till varje Weaving Kiosk välja att återskapa något från proverna eller utforska att anpassa dem med sina egna val av garner och tekniker. På så sätt försöker Weaving Kiosk stödja individer att skapa (textila)produkter/saker som passar deras egen smak och behov.

Weaving Kiosk syftar till att locka yngre män och kvinnor mellan 18 och 45 år att delta. Inga tidigare vävkunskap krävs. Trots att tillverkningen av produkter är en central komponent i Weaving Kiosk-konceptet har det

aldrig varit ett krav att tillverka något för att delta i vävandet. Besökare kan testa vävning en stund och sedan gå, eller helt enkelt skissa och utforska fritt utan att skapa en färdig produkt.

Med några få undantag har vävstolar varit i bruk utan krav på föranmälan utan enbart med först till kvarn-principen. Weaving Kiosk projektet har finansierats med bidrag, så inga inträdes- eller materialavgifter har tagits ut. Detta är viktigt eftersom det tar bort alla ekonomiska trösklar som kan hindra människor från att engagera sig.

TILLVÄGAGÅNGSSÄTT

Detta forskningsprojekt kretsar kring studier och utforskning av konstnärliga möjligheter som en del av en pågående konstnärlig praktik. Jag skapade en del av dessa möjligheter själv, som de första åtta vävkioskerna, medan andra initierades av inbjudningar från andra organisationer och individer under den sjuåriga doktorandperioden, till exempel kioskerna som var del av Google Span i Helsingfors 2018, Hangzhou Triennial of Fiber Art i Kina 2020 och Luleå biennalen 2022.

FOKUS

Detta forskningsprojekt har varit ett unikt tillfälle att undersöka de materiella och rumsliga förhållandena under vilka handvävning kan ske och sker, i samtida urbana nordiska miljöer. Längs vägen, och något oväntat, har projektet också öppnat ett historiskt perspektiv på de materiella och rumsliga förutsättningarna för hobbyvävning i norra Europa sedan slutet av 1800-talet.

Urbana utrymmen anses vara en starkt finansiell resurs och en spekulativ tillgång i ett marknadsdrivet samhälle. Detta ramverk sätter press på möjligheten för ett utrymmeskrävande (konst)hantverk att få finnas i staden. Weaving Kiosk designades för att kringgå de traditionellt uttänkta kraven på vävning: praktik, rum, tid och teknisk kapacitet, för att tillåta (konst)hantverket att utföras i urbana sammanhang och på så sätt göra det tillgängligt för en ny och yngre demografi.

Jag beslöt att fokusera denna studie till Sverige, Finland och Danmark. Det är de länder som jag befinner mig i genom mina personliga och professionella relationer, och där jag därmed har etablerat och upprätthåller ett långvarigt engagemang med människor, med lokala nätverk, utrymmen och institutioner inom fältet för handvävning.

SYFTE, FORSKNINGSFRÅGOR OCH PUBLIK/MOTTAGARE

Syftet med avhandlingen är tredelad. För det första syftar den till att erkänna, kontextualisera, underbygga och argumentera för min egen

konstnärliga praktik som kunskapsgenererande. Jag strävar efter att avhandlingen ska vara ett metodologiskt bidrag till området konstnärlig forskning.

För det andra syftar jag till att avhandlingen ska bidra med kunskapsperspektiv på en hittills i stort sett oskriven historia av hobbyvävning i de nordiska länderna. Min forskning visar att traditionen kring hobbyvävning har utvecklats utan avbrott sedan slutet av 1800-talet, i symbios med de framväxande samhälleliga och ekonomiska förhållandena. Genom att uppmärksamma denna utveckling och dess samhälleliga förändringar, syftar jag till att bidra till att underbygga sfären av hobbyhandvävning med hänsyn till att det erkänns som ett ämne för akademisk uppmärksamhet.

Innan jag påbörjade doktorandstudierna ansåg jag att Weaving Kiosk var mycket mer i opposition till området för hobbyvävning och dess befintliga utrymmen, eller som ett skarpt distinkt alternativ till dem. Efter att ha avslutat forskningen ser jag hur projektet flätas samman med historisk utveckling såväl som "status quo." Jag betraktar nu Weaving Kiosk mer som ytterligare en vidareutveckling av norra Europas mer än 100 år långa historia av hobbyvävning.

För det tredje syftar jag till att denna uppsats ska ge praktiska insikter som kan inspirera till nya tillvägagångssätt för hur och var handvävning kan främjas idag genom att förmedla den praktiska utvecklingen och de insikter som projektet har genererat hittills. I en tid då forskningen om de positiva effekterna av (hobby) textilhantverk växer fram, verkade det relevant att komplettera denna forskning med mina konkreta, praktiska upptäckter från projektet Weaving Kiosk. Detta projekt visar inte bara att det är möjligt att designa vävutrymmen som harmoniserar med livsvillkoren för en yngre nordisk stadsdemografi. Att granska processen för projektets tillblivelse kan tala om (några av) faktorerna som spelar en roll i utformningen av vävutrymmen,och genomgången av hur varje olika iteration utspelade sig i verkligheten avslöjar hur olika deltagarna tolkade de utrymmen som skapades för att tillfredsställa en mängd olika behov. Jag tror att denna del av avhandlingen kan vara relevant för samtida (konst)hantverksorganisationer och utövare som strävar efter att locka en annan demografisk grupp till ”traditionellt” (konst)hantverk, och/eller att mobilisera (konst)hantverk i samband med samhälleliga utmaningar.

Genom att spegla dessa tre punkter har undersökningen följt dessa forskningsfrågor:

1. Hur kan min konstnärliga praktik som består av att skapa offentliga vävutrymmen - generera kunskap?
2. På vilka sätt kan denna avhandling bidra till att underbygga området för hobbyvävning genom att generera kunskap om historiska och möjliga framtida former för att organisera utrymmet för hobbyvävning?
3. Vilka insikter kan hämtas från de praktiska sätt som projektet Weaving Kiosk har strävat efter att göra handvävning tillgängligt och attraktivt i nordiska städer?

STRUKTUR

Avhandlingen är indelad i fem kapitel. Efter introduktionen kommer kapitel 2: Metodologi och Metod som introducerar metodiken för detta forskningsprojekt. I den första delen av det här kapitlet kontextualiserar jag min kreativa praktik och detta forskningsprojekt inom området deltagande praktiker inom textilt konsthantverk, design och konst, och i samband med relaterade konstnärliga och forskningspraktiker. Med utgångspunkt i Amy Twigger Holroyds och Emma Shercliffs[1] forskning visar jag hur deltagande och samarbete har blivit specifika metoder för undersökningar inom textiltillverkning, samtidigt som jag för in ett kännetecken för textiltillverkning som alltid har varit grundläggande: en samarbetande praktik. Jag relaterar Weaving Kiosk och detta forskningsprojekt närmare till denna samarbetshistoria.

Kapitlet introducerar skiftet inom designområdet från utveckling av produkter för användning till användning av designmetoder och -kompetenser för kreativa förslag om möjliga (alternativa) framtider. Jag hävdar att min praktik är en del av detta skifte och beskriver hur jag har positionerat denna forskning och Weaving Kiosk-projektet i samband med sådana framtidsinriktade praktiker som förbinder sig att bygga praktiska framtidsförslag och ”thinking with things.”[2] Jag introducerar “insider”-forskarens ställning i samband med detta.[3]

Jag fortsätter med att referera till Donna Haraways teori om besöket (”visiting”).[4] Med utgångspunkt i Haraways uppfattning etablerar jag begreppet "att ha besök" (”having visits”) som ett svarsbart förhållningssätt till, och en metod för, kreativ undersökning. Detta gör att jag kan definiera min praktik i att besöka vävutrymmen som en metod, som jag introducerar tillsammans med den dokumentära metod för skriftligt minnesarbete som jag använde i samband dessa besök.

[1] Emma Shercliff and Amy Twigger Holroyd, “Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research,” *Journal of Arts & Communities* 10, no. 1–2 (March 1, 2020): 5–18, https://doi.org/10.1386/jaac_00002_1.

[2] Julien McHardy and Kat Jungnickel, “Machines for Enquiring,” in *Transmissions: Critical Tactics for Making and Communicating Research* (Cambridge, Mass.: The MIT Press, 2020), 36–63.

[3] Paul Hodkinson, “‘Insider Research’ in the Study of Youth Cultures,” *Journal of Youth Studies* 8, no. 2 (2005): 131–49, https://doi.org/10.1080/13676260500149238.

[4] Donna Jeanne Haraway, *Staying with the Trouble: Making Kin in the Chthulucene, Experimental Futures* (Durham: Duke University Press, 2016), 126-133.

Till sist presenterar jag metoden “foto-elicitation”[5] och diskuterar den roll som textilprover och produktprototyper har spelat som en inspelning eller ett sätt att registrera i mitt arbete. Jag hävdar att textilprover och det att prova på den textila praktiken i sig kännetecknas av föreställningen “thinking with things.”

Kapitel 3: Kontext består av fyra separata trådar/riktningar. Först placerar jag detta forskningsprojekt i sammanhanget med hobby eller fritidssysselsättningar genom hantverk. Jag introducerar begreppen fritid (fri tid), ledig tid och hobby som relevanta koordinater för forskningsprojektet. Jag granskar historiska och samtida väv- och (konst) hantverksrelaterade forskares perspektiv på effekterna av hobby/fritids (textil) (konst)hantverksaktiviteter, inklusive i synnerhet fördelar för fysiskt och psykiskt välbefinnande, en ökad känsla av social tillhörighet och en stärkt självkänsla. Jag introducerar Lise Kjølsrøds[6] koncept om "komplex fritid", som identifierar de djupa samhälleliga förvecklingarna av ambitiöst eftersträvade fritidsaktiviteter, och argumenterar för att de vävplatser jag har besökt måste ses som platser som främjar existensen och den kontinuerliga närvaron av sådan komplex fritid i nordiska samhällen.

För det andra placerar jag hobby(konst)hantverket (textil) i kontexten av samtida nordiska samhällen och positionerar (konst) hantverket i deras samtida urbana miljö, i relation till två aspekter. Den första är att jag ser en förändring i textildesignyrkets profil från fokus på design för industrin till fokus på design för gör-det-själv- och hobbymarknader. Det andra är att jag observerar en förändring i stadsbilden som kännetecknas av (a) den ökade närvaron av olika informella lärande och skapande av utrymmen, och (b) den allt mer tillfälliga karaktären hos dessa (och andra) urbana erbjudanden.

Den tredje delen av kapitlet syftar till att placera Weaving Kiosk i den historiska kontexten av hobbyhandvävningsmetoder. I den här delen spårar jag historien om små mobila vävstolar som artefakter som vittnar om utvecklingen av hobbyhandvävningskulturer i nordiska och angränsande europeiska länder sedan mitten av 1800-talet. Jag hävdar att denna historia materialiserar en aspekt av hur handvävning har varit ett utrymme i kontinuerlig utveckling, påverkat av och påverkat det omgivande samhället.

Till sist presenterar och analyserar jag de dominerande organisationsmodellerna för hobbyvävning i Sverige, Finland och Danmark som det landskap som jag anser att Weaving Kiosk står i relation till.

I kapitel 4: Analys och utvärdering av Weaving Kiosk projektet, här analyserar och utvärderar jag projektet ur tre perspektiv: Space, Craft och People. Det här kapitlet är tänkt att ge praktiska insikter med ambitionen att inspirera till nya synsätt på hur och var handvävning kan organiseras idag.

[5] Vikki Bell, *“Photo-Image,” in Inventive Methods: The Happening of the Social*, 2012th ed. (Oxon: Routledge, n.d.), 147–62.

[6] Lise Kjølsrød, “How Innocent Is Our Scientific Vocabulary? Rethinking Recent Sociological Conceptualizations of Complex Leisure,” *Sociology* (Oxford) 43, no. 2 (2009): 371–87, https://doi.org/10.1177/0038038508101171; Lise Kjølsrød, *Leisure as Source of Knowledge, Social Resilience and Public Commitment: Specialized Play, Leisure Studies in a Global Era* (London: Palgrave Macmillan UK, 2019), 10, https://doi.org/10.1057/978-1-137-46287-9.

I avsnittet “Space” presenterar jag den praktiska utvecklingen av Weaving Kiosk vad gäller verktyg och inredning (inredningsdesign), och hur dessa bidrar till att uppfylla projektets ambitioner om tillgänglighet och rörlighet. Jag analyserar hur olika rumsliga parametrar som lättillgänglighet, storlek och allmänhetens synlighet, samt specifika institutionella regleringar, har påverkat projektet. Jag utvärderar effekterna av att vara en del av olika design- och konstevenemang och diskuterar kioskens speciella temporalitet, som är resultatet av dess sammanflätade existens i det fysiska rummet och de digitala utrymmen som används för kommunikation (kring den).

I avsnittet “Craft” går jag igenom utvecklingen av Weaving Kiosk projektet vad gäller vävteknik, material och produktdesign. Jag utvärderar betydelsen av de val som gjorts i förhållande till dessa parametrar och projekt ambitionen att skapa en tekniskt tillgänglig produktionsprocess som ger önskvärda produkter för målgruppen. Jag relaterar produktionsattityden att ”inte börja om från början” till andra analoga begrepp från samtida deltagande praktiker.

I det tredje och sista avsnittet av detta kapitel, “People,” introducerar och utvärderar jag några av de blinda fläckarna såväl som några potentialer som avslöjats genom projektets elva iterationer (upprepningar). Jag reflekterar specifikt över deltagarnas fortfarande i stort sett homogena profil; återspeglar de många tolkningar deltagarna har haft av projektet; och överväger den potential som Weaving Kiosk kan ha för framtiden för hobbyvävning. Sammantaget samlar det här kapitlet olika typer av kunskap som kan genereras när man bjuder in och tar emot besök – kunskap som i stort sett aldrig skulle ha blivit till utan praktik.

I det sista kapitlet, Kapitel 5: Slutsatsen, tar jag hänsyn till kunskapsbidragen från denna studie och reflekterar över ambitionerna och forskningsfrågorna som styrde denna studie. Jag funderar också på vad resultaten av denna forskning kan betyda för min kreativa praktik i framtiden, och i synnerhet mitt kommande arbete med Weaving Kiosk och andra projekt. Sett från nuet identifierar jag två nya fokus för mitt framtida arbete. För det första skulle jag vilja arbeta mer medvetet för att göra de vävutrymmen jag skapar inkluderande för en bredare demografi, till exempel genom att använda olika sätt att bjuda in potentiella vävare till Weaving Kiosk. För det andra vill jag fortsätta fördjupa mitt utforskande av de kulturhistoriska perspektiv som har vuxit fram genom denna forskning, i synnerhet de historiska nordiska vävpublikationer som grävts fram under denna forskning.

TABLES AND FIGURES

TABLES

PRELUDE

Table P.1.

FIGURES

PRELUDE

Figure P.1 Arriving at the Weaving Kiosk at Kalleria, Helsinki (Sep. 2018). Photo Johannes Romppanen.

Figure P.2 Looking in at the Weaving Kiosk at Kalleria, Helsinki (Sep. 2018). Photo Johannes Romppanen.

Figure P.3 Inside the Weaving Kiosk at Nordic Culture Point, Helsinki (April 2018). Photo Johannes Romppanen.

Figure P.4 Weaving Kiosk T-shirt prototype designed for the Weaving Kiosk at A:Space (Nov. 2017). Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo Jukka Kiistala.

Figure P.5 Map of the eleven Weaving Kiosks conducted between 2017 and 2022.

Figure P.6 Weaving Kiosk at Handarbetets Vänner, Stockholm (Feb. 2017). Photo Martin Born.

Figure P.7 Weaving Kiosk at Frederiksgade 1, Copenhagen (June 2017). Photo Rosa Tolnov Clausen.

Figure P.8 Merja Hannele Ulvinen at the sewing machine during the Weaving Kiosk at Collaboratorio, Helsinki (Sep. 2017). Photo Jukka Kiistala.

Figure P.9 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photo Rosa Tolnov Clausen.

Figure P.10 Weaving Kiosk at Museum of Impossible Forms, Helsinki (Feb. 2018). Photo Rosa Tolnov Clausen.

Figure P.11 Merja Hannele Ulvinen introducing the Weaving Kiosk at The Nordic House, Reykjavik (March 2018). Photo Rosa Tolnov Clausen.

Figure P.12 Weaving Kiosk at the Nordic Culture Point in Helsinki (April 2018). Photo Johannes Romppanen.

Figure P.13 Weaving Kiosk at Kalleria in Helsinki (Sep. 2018). Photo Johannes Romppanen.

Figure P.14 My friend Aoi Yoshizawa at the loom in the Weaving Kiosk as part of GoogleSpan, Helsinki (Nov. 2018). Photo Johannes Romppanen.

Figure P.15 Weaving Kiosk as part of Hangzhou Triennial of Fiber Art, Hangzhou (Jan. 2020). Photo Rosa Tolnov Clausen.

Figure P.16 Weaving Kiosk as part of Luleå Biennal, Tornio (Dec. 2022). Photo Johannes Romppanen.

CHAPTER 2

Figure 2.1. Weaving Kiosk in Kalleria, Helsinki, September 2018. Photo Johannes Romppanen

CHAPTER 3

Figure 3.1 Lervad table loom recommended for use in occupational therapy. From catalog Væve og tilbehør for håndvævningVæve håndvævning, 1981, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

Figure 3.2 The Lervad rigid heddle loom in the Weaving Kiosk at Museum of Impossible Forms, Helsinki (Feb. 2018). Photo: Jukka Kiistala.

Figure 3.3 Four Danish weaving publications from between the 1930s and '50s. Covers of *Meta Rosenberg, Vævebog for Væveramme* (København: Nyt Nordisk Forlag – Arnold Busk., 1935); *Væv med Sønderborg Garn* (Sønderborg: A/S Det Nordiske Kamgarnsspinderi, n.d.); *Haandvævning paa Hjemmevæv,* 2nd ed. (Jyllands Væve- & Garnlager - Aarhus, n.d.); *Væv med Sønderborg Garn* (unknown: Sønderborg Garn og Julius Koch, n.d.).

Figure 3.4 Four Danish weaving publications from between the 1930s and '50s. Covers of Meta Rosenberg, *Vævebog for Sønderborg Garn* (Sønderborg: Det Nordiske Kamgarnsspinderi, n.d.); *Hjertegarnets Vævehefte No. 1* (A/S Odense Kamgarnsspinderi, n.d.); Grethe Poul Poulsen, *123 Nye Mønstre for Rammevæv* (Jul. Gjellerups Forlag, n.d.); Kirsten Gahrn Andersen, *Rammevæv: Til Undervisning og Selvstudium* (G.E.C. Gads Forlag, 1954).

Figure 3.5 Husflidsvæven as depicted in *Vævebog for Hjemmene*. From the book Jenny La Cour and Johanne Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 3 (1915) (København: Rom, 1897), 5.

Figure 3.6 This illustration shows the traditional counterbalance loom (trissevæv). Illustration Povl Abrahamsen. From the book Ole Højrup, *Landbokvinden: rok og kærne, grovbrød og vadmelrok vadmel* (Nationalmuseet, 1966), 234.

Figure 3.7. Finnish-inspired, Danish-produced countermarch loom. From the book Jenny La Cour and Johanne Siegumfeldt, *Vævebog for Hjemmene: Vejledning i Praktisk Vævning og Kunstvævning*, 3 (1915) (København: Rom, 1897), 6.

Figure 3.8 Tønder Væveramme in the 1930s. From the book Meta Rosenberg, *Vævebog for Sønderborg Garn* (Sønderborg: Det Nordiske Kamgarnsspinderi, n.d.), 1.

Figure 3.9 Tønder Væveramme in the 1930s. From the book Meta Rosenberg, *Vævebog for Væveramme* (København: Nyt Nordisk Forlag – Arnold Busk., 1935), 7.

Figure 3.10 Tønder Væveramme in an original canvas transportation bag. Year unknown. Owner Flemming Lundholt. Photograph: Kathrine Branstrup.

Figure 3.11 Small rigid heddle loom from around the 1930/1940s. From archive: Rammevæv, 1930-1940, B10035, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622517.

Figure 3.12 Small rigid heddle loom from around the 1930/1940s. From archive: Rammevæv, 1930-1940, B10044, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622526.

Figure 3.13 Kirchner Webrahmen depicted in the The Handicrafter in 1931. From Cecilia Cleveland Willard, "Handweaving on Loom Frames," The Handicrafter 3, no. 7 (December 1931): 17.

Figure 3.14 Small rigid heddle loom from around the 1930/1940s. From archive: Rammevæv, 1930-1940, B10035, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622517.

Figure 3.15 Lervad loom catalog from 1978. The model "Loom no. 11" resembles the loom used in the Kiosk. Catalog from archive: Looms for Hand Weaving, UK 1978, 208, 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

Figure 3.16 Lervad looms in use in the Weaving Kiosk. Photo Johannes Romppanen.

Figure 3.17 Askov Klapvæven. From the book Manny Mule Jørnung and Gudrun Dines Jespersen, *Væv Selv: Lærebog i Toskaftsvævning*, 5 [1955] (København: Gjellerup, 1937), back cover.

Figure 3.18 Als Væven. From pamphlet *Haandvœvning paa Hjemmevœv*, 2nd ed. (Jyllands Væve- & Garnlager - Aarhus, n.d.), cover.

Figure 3.19 Small Swedish loom. From the book Nina von Engeström, *Praktisk Väfbok Tillegnad den Idoga Svenska Qvinnan* (Stockholm: Hæggström, 1896), cover.

Figure 3.20 LillStina table loom from ICA Vävbibliotek 1. From the book Gertrud Ingers, *Handdukar och DuktygDuktyg* (Västerås: ICA-Förlagets Vävbibliotek del 1, 1953), 16.

Figure 3.21 Small, foldable floor loom with its back fastened to a table plate. Illustration: Kerstin Anchers-Lundahl. From the book *Idé Väv: Modeller För Småvävstolar* (LTs förlag, 1969), 15.

Figure 3.22 A child weaves on table loom. Photo Carl Meijer. From the book Gertrud Ingers and Viola Westerberg, *Barnvävning: En Bok til Föräldrar, Lärare och Barn* (ICA-Förlaget AB, 1970), 6.

Figure 3.23 Illustration from a Glimåkra loom catalog from the 1970s. Illustration: Unknown. From the catalog Glimåkra Vävstolar (Vävstolsfabriken Glimåkra AB: Vävstolsfabriken Glimåkra AB, 1977). Product catalog, handwritten date.

Figure 3.24 Finnish Nordia table loom from Varpapuu. Photo: Rosa Tolnov Clausen.

Figure 3.25 Finnish Nordia table loom from Varpapuu. Photo: Rosa Tolnov Clausen.

Figure 3.26 Tove Heydman's weaving school for children in Copenhagen. Photo: Per Wilman. From the book Annette Holdensen, *Frihed til at Væve: Annette Holdensen, Berit Hjelholt, Vibeke Klint, Helle Kaastrup-Olsen, Lise Warburg, Margrethe Agger, Tove Heyman, Anne-Suzette Sadolin* (Denmark: Alfehjul, 1979), 67.

Figure 3.27. Article from the French magazine "La Maison: De Marie Claire" from 1969. Note the Eiffel Tower in the background. The loom on the right side is a Lervad foldable loom. Photo: Unknown. From magazine article Nicole Vallery-Radot, "La Maison: De Marie Claire," La Maison: De Marie Claire, 1969.

Figure 3.28 DIY garments woven using a rigid heddle loom. Photo: Unknown. From the book Lis Schlüter, *Vœv med Cum* (Cum Forlag, 1968), 20-21.

Figure 3.29 Image from the Danish lifestyle magazine "Femina" from 1967. Photo: Unknown. From the magazine article E. Lindal Hansen, "Vævning er en hyggelig hobby," Femina, 1967, 48.

Figure 3.30 One of Sigsgaard's self-built looms and a garment woven with it. Photo: Erik Jeppesen. Dorthe Sigsgaard, *Vœv i Form* (Borgen, 1981), 52-53.

Figure 3.31 Locations and names of the twenty-five weaving spaces I visited between 2018-2025. Illustration: Martin Born.

Figure 3.32 Loom in a modern Finnish interior at a Helsinki furniture fair in 1939. Photo: Unknown. From the book Harry Röneholm, *Markkinat, Messut Ja Nättelyt, vol. II* (Suomen Messut Osuuskunta I.L., 1945), 645.

Figure 3.33. Loom in a modern Finnish interior at a Helsinki furniture fair in 1940. Photo: Unknown. From the book Harry Röneholm, *Markkinat, Messut Ja Nättelyt, vol. II* (Suomen Messut Osuuskunta I.L., 1945), 622.

Figure 3.34 Mr. and Mrs. Kylläinen in their home in Helsinki. Photographer Pekka Kyytinen 1972. The Finnish Photo Heritage Agency Ethnographic Collection.

CHAPTER 4

Figure 4.1 Countermarch looms in Skærbæk, Denmark 2015. Photo: Rosa Tolnov Clausen.

Figure 4.2 Visit to Saori in Osaka in 2013. Photo: Rosa Tolnov Clausen.

Figure 4.3 The black wrapped object is an unassembled Loom no. 11 with the assembled loom seen beside it, here while setting up the Weaving Kiosk in Stockholm (Feb. 2017). Photo: Martin Born.

Figure 4.4 The Gapless Loom unfolded and in use. Photo: Kohei Usuda.

Figure 4.5 The eight shafts are controlled with levers on the side. Photo: Johannes Romppanen.

Figure 4.6 Numbers on the levers. Photo: Johannes Romppanen.

Figure 4.7 Instruction cards. Photo: Johannes Romppanen.

Figure 4.8 The full Kiosk set-up packed in a Ford Tourneo in Stockholm. Photo: Martin Born.

Figure 4.9 The full Kiosk set-up packed in a Ford Tourneo in Stockholm. Photo: Martin Born.

Figure 4.10 The full Kiosk set-up packed in a Ford Tourneo in Stockholm. Photo: Martin Born.

Figure 4.11 Weaving Kiosk stool. Design and Photo: Martin Born.

Figure 4.12 An example of a more traditional weaving bench, although this one is not height adjustable. Photo: Rosa Tolnov Clausen.

Figure 4.13 Weaving Kiosk table. Design and Photo: Martin Born.

Figure 4.14 Bobbin winder attached on table and in use in the Weaving Kiosk (Sep. 2018). Photo: Johannes Romppanen.

Figure 4.15 Kiosk shelf, fully set up (Stockholm, Feb.2017). Design and Photo: Martin Born.

Figure 4.16 Kiosk shelf set up to one-third of its full size (Copenhagen, June 2017). Design Martin Born. Photo: Rosa Tolnov Clausen.

Figure 4.17 Kiosk shelf set up to half size (Helsinki, Nov. 2017). Design Martin Born. Photo: Rosa Tolnov Clausen.

Figure 4.18 Green upholstery foam on the wall in Kalleria, Helsinki (Sep. 2018). The image has been cropped to cut out the weaver. Photo: Johannes Romppanen.

Figure 4.19 Merja Hannele Ulvinen explaining the Weaving Kiosk concept in Reykjavik (March 2018). Photo: Rosa Tolnov Clausen.

Figure 4.20 Me weaving in the Weaving Kiosk in Helsinki (April 2018). Photo: Johannes Romppanen.

Figure 4.21 Weaving Kiosk in Hangzhou (Jan. 2020). Photo: Rosa Tolnov Clausen.

Figure 4.22 Interior from Haparada-Tornio Kiosk (Dec. 2022). Photo: Johannes Romppanen.

Figure 4.23 The Weaving Kiosk interior at Collaboratorio, Helsinki (Sep. 2017).

Figure 4.24 The Weaving Kiosk interior at Kalleria, Helsinki (Sep. 2018).

Figure 4.25 The Weaving Kiosk at Handarbetets Vänner Galleri, Stockholm (Feb. 2017). Photo: Martin Born.

Figure 4.26 Movement in the Weaving Kiosk in the Nordic Culture House, Reykjavik (March 2018).

Figure 4.27 Movement through the Weaving Kiosk at GoogleSpan, Helsinki (Dec. 2018).

Figure 4.28 Placement of door in the Weaving Kiosk at Collaboratorio, Helsinki (Sep. 2017).

Figure 4.29 Placement of door in the Weaving Kiosk in Kalleria (Sep. 2018).

Figure 4.30 Placement of door in the Weaving Kiosk in Haparanda-Tornio (Dec. 2022).

Figure 4.31 Weaving Kiosk at Nordic Culture Point, Helsinki (April 2018). Photo: Jukka Kiistala.

Figure 4.32 Exhibition at Frederiksgade 1, Copenhagen (June 2017). Photos: Rosa Tolnov Clausen.

Figure 4.33 Exhibition at Frederiksgade 1, Copenhagen (June 2017). Photos: Rosa Tolnov Clausen.

Figure 4.34 Weaving Kiosk at Frederiksgade 1, Copenhagen (June 2017). Photos: Rosa Tolnov Clausen.

Figure 4.35 Weaving Kiosk at Frederiksgade 1, Copenhagen (June 2017). Photos: Rosa Tolnov Clausen.

Figure 4.36 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photos: Rosa Tolnov Clausen.

Figure 4.37 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photos: Rosa Tolnov Clausen.

Figure 4.38 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photos: Rosa Tolnov Clausen.

Figure 4.39 Weaving Kiosk at A:Space, Helsinki (Nov. 2017). Photos: Rosa Tolnov Clausen.

Figure 4.40 Weaving Kiosk sample library at Collaboratorio. Samples from Mexico, Japan, Finland and of my own production. Photo: Jukka Kiistala.

Figure 4.41 Kalalanka 6-ply cotton thread used for the warp in the Weaving Kiosk at Collaboratorio (Sep. 2017). The loom was threaded with four threads per centimeter and a weaving width of 40cm. Photo: Jukka Kiistala.

Figure 4.42 Gym bag made using Kalalanka 6-ply cotton thread as the warp in the Weaving Kiosk at Collaboratorio (Sept. 2017). Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.43 The thin polyester warp on the loom at A:Space (Nov. 2017). Photo: Rosa Tolnov Clausen.

Figure 4.44 Weaving Kiosk t-shirt designed for A: Space (Nov. 2017). The patch is woven using the thin polyester sewing thread warp. Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Photo: Jukka Kiistala.

Figure 4.45 Color samples from the Kiosk. Note how in the upper part of the image the black and white warps affect the appearance of the textile. Photo: Rosa Tolnov Clausen.

Figure 4.46 Twined yarn color samples and examples in use in the Weaving Kiosk at Collaboratorio (Sep. 2017). Photo: Jukka Kiistala.

Figure 4.47 Kalalanka twined cotton in use. Photo: Jukka Kiistala.

Figure 4.48 Mattress foam cut in strips and woven into the polyester warp in Weaving Kiosk at A:Space (Nov. 2017). Weaver unknown. Photo: Rosa Tolnov Clausen.

Figure 4.49 Experiment with tapestry technique from Weaving Kiosk at A:Space (Nov. 2017). Weaver Nur Horsanali. Photo: Rosa Tolnov Clausen.

Figure 4.50 Weaving with beads in Weaving Kiosk at A:Space (Nov. 2017). Weaver unknown. Photo: Rosa Tolnov Clausen.

Figure 4.51 Sample woven from plastic bags and polyester thread in Weaving Kiosk at A:Space (Nov. 2017). Weaver unknown. Photo: Rosa Tolnov Clausen.

Figure 4.52 Easily scalable pattern from the book Schlüter, *Vœv med Garntex. Nr. 7: Opskriftsbog i Håndvœvning.*

Figure 4.53 Jacket woven in pattern shape. From the book Dorthe Sigsgaard, *Vœv Tøj i FormVœv Form* (Borgen, 1983), 36-37.

Figure 4.54 Jacket woven in pattern shape. From the book Dorthe Sigsgaard, *Vœv Tøj i Form* (Borgen, 1983), 38-39.

Figure 4.55 Weaving Kiosk gym bag. Design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Photo: Rosa Tolnov Clausen.

Figure 4.56 Backpack for the Weaving Kiosk in Stockholm (Feb. 2017). Bag design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Photo: Jukka Kiistala.

Figure 4.57 Clutch as part of backpack for the Weaving Kiosk in Stockholm (Feb. 2017). Bag design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.58 Scarf designed for the Kiosk at Museum of Impossible Forms (Nov. 2017). Scarf design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.59 Belt designed for the Kiosk at Frederiksgade 1 (June 2017). Belt design Merja Hannele Ulvinen. Textile design Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Photo:: Jukka Kiistala.

Figure 4.60 A patch made out of textiles produced in the Kiosk during DesignMarch in Iceland (March 2018). Design and styling Merja Hannele Ulvinen. Photo: Jukka Kiistala.

Figure 4.61 This image show the edge of a textile produced in the Kiosk and the interfaced back. Photo: Rosa Tolnov Clausen.

Figure 4.62 This image show the edge of a textile produced in the Kiosk and the interfaced back. Photo: Rosa Tolnov Clausen.

Figure 4.63 A-frame signage outside the Weaving Kiosk at Kalleria (Sep. 2018). Photo: Johannes Romppanen.

Figure 4.64 A-frame sign outside the Weaving Kiosk at Collaboratorio (Sep. 2017). Photo:s Jukka Kiistala.

Figure 4.65 Flyer with the opening hours and contact info that visitors could take with them for the same Kiosk. Photo: Johannes Romppanen.

Figure 4.66 Window taping from the Weaving Kiosk in Haparanda-Tornio (Dec. 2022). Design Jaakko Suomalainen. Photo: Johannes Romppanen.

Figure 4.67 Poster from the Weaving Kiosk in Haparanda-Tornio (Dec. 2022). The posters were designed to be printed on colored A4 or A3 copy paper and hung in shops and cafés in the two small cities. Design Jaakko Suomalainen.

Figure 4.68 Image of backpack and clutch used to advertise the Kiosk in Stockholm (Feb. 2017). Photo: Arsen Sarkisiants.

Figure 4.69 Image of gym bag used to advertise the Kiosk at Collaboratorio (June 2017). Photo: Aoi Yoshizawa.

Figure 4.70 Image of t-shirt used to advertise the Kiosk at A:Space (Nov. 2017). Photo: Aoi Yoshizawa. Model Tong Ren.

Figure 4.71 Example of Merja Hannele Ulvinen's and Jukka Kiistala's images. Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.72 Example of Merja Hannele Ulvinen's and Jukka Kiistala's images. Product design Merja Hannele Ulvinen and Rosa Tolnov Clausen. Styling Merja Hannele Ulvinen. Model Inari Nikkanen. Photo: Jukka Kiistala.

Figure 4.73 Image from the Weaving Kiosk at the Museum of Impossible Forms (Nov. 2017). Photo: Jukka Kiistala.

Figure 4.74 Image from the Weaving Kiosk at the Museum of Impossible Forms (Nov. 2017). Photo: Jukka Kiistala.

Figure 4.75 Image from the Weaving Kiosk at the Nordic Culture Point (April 2018). Photo: Johannes Romppanen.

Figure 4.76 Image from the Weaving Kiosk in Haparanda-Tornio (Dec. 2022). Photo: Johannes Romppanen.

BIBLIOGRAPHY

"535 (Vem är det: Svensk biografisk handbok / 1993)." Project Runeberg. Accessed January 23, 2025. https://runeberg.org/vemardet/1993/0535.html.

"A brief history of the folk high school." Danishfolkhighschools.com. Accessed March 14, 2025. https://danishfolkhighschools.com/about-folk-high-schools/history.

"About the Authority," Etikprövningsmyndigheten, accessed April 2, 2025, https://etikprovningsmyndigheten.se/en/about-the-authority/.

"Academy of Moving People and Images | AMPI." Accessed February 7, 2025. https://www.academyofmovingpeopleandimages.com/open-call/.

Adey, Kate Lampit. "Knitting Identities: Creativity and Community amongst Women Hand Knitters in Edinburgh." PhD Dissertation, The University of Edinburgh, 2016. https://www.era.lib.ed.ac.uk/handle/1842/20467.

"Alabama Chanin." Accessed February 7, 2025. https://alabamachanin.com/.

Alifrangis, Inge. *Vibeke Klint – The Weaver*. Copenhagen: Rhodos, 1997.

"Anders Lervad." Accessed January 24, 2025. https://www.gravsted.dk/person.php?navn=anderslervad.

Andersen, Ellen and Elisabeth Budde-Lund. *Folkelig vævning i Danmark*. Berlingske, 1941.

Andersen, Kirsten Gahrn. *Rammevæv: Til undervisning og selvstudium*. G.E.C. Gads Forlag, 1954.

Andersen, Paulli. *Vævebogen: Materialer-Redskaber-Teori-Mønstre*. København: Det Danske Forlag, 1956.

———. *Vævebog: Rammevæv – Skaftevæv*. Borgen, 1971.

Andersson, J. O. *Väfkonstens grunder*. Stockholm: F. & G. Beijers Förlag, 1880.

Albers, Anni. *Anni Albers: Selected Writings on Design*. Hanover: University Press of New England, 2000.

Arbejdermuseet. "Ungdomsoprør." Accessed January 30, 2025. https://www.arbejdermuseet.dk/viden-samlinger/arbejderhistorien/plads-til-os-alle/goer-din-pligt-kraev-din-ret-velfaerdssamfundet/ungdomsoproer/.

Aßmann, Katja, Markus Bader, Fiona Shipwright, and Fiona Talevi, eds. *Explorations in Urban Practice*. Verlag dpr Barcelona, 2017.

Augé, Marc. *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso, 1995.

Bagger, Lærke. *Strik*. København: Gyldendal, 2021.

Barad, Karen. "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter." Signs 28, no. 3 (2003): 801–31. https://doi.org/10.1086/345321.

Beech, Amanda, Robin Mackay, and James Wiltgen, eds. *Construction Site for Possible Worlds*. Cambridge: MIT Press, 2020.

Bell, Vikki. "Photo-Image." In Inventive Methods, 147–62. Routledge, 2012.

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012.

———. *Participation. Documents of Contemporary Art Series*. London: Cambridge, Mass: Whitechapel; MIT Press, 2006.

Bjarnadóttir, Halldóra. *Vefnaður á Íslenzkum Heimilum á 19. Öld og Fyrri 20.* Aldar. Bókaútgáfa Menningarsjóðs og Þjóðvinafélagsins, 1966.

Bonnevier, Katarina, Thérèse Kristiansson, and Mariana Alves Silva. "When Walls Speak." Girls Like Us 13 (2021): 1–121.

Bonnevier, Katarina, Thérèse Kristiansson, and Marianna Alves Silva. "Heaven by MYCKET – MYCKET." Mycket. Accessed January 5, 2025. https://mycket.org/Heaven-by-MYCKET.

Branner, Charlotte. "Efteråret er tid til håndens arbejde." Politiken, October 14, 2021, sec. Efterårsliv.

Brink, Nina van den. *"Jag har torkat nog många golv": en biografi om Maja Ekelöf.* Stockholm: Norstedts, 2022.

Brown, Sarah Emily. "To Be 'Skilled' or Not to Be 'Skilled'? A Case Study Exploring the Interaction of Two Crafts in Anthropological Fieldwork in Madagascar." Journal of Arts & Communities 10, no. 1–2 (March 1, 2020): 53–66. https://doi.org/10.1386/jaac_00005_1.

Busch, Otto von. "Fashion-Able: Hacktivism and Engaged Fashion Design. " PhD dissertation, Artmonitor. Göteborg: School of Design and Crafts HDK, Faculty of Fine, Applied and Performing Arts, University of Gothenburg, 2008. http://hdl.handle.net/2077/17941.

Carlsson, Stina, Karin Eles, and Lisa Melen. *Bildvävning*. Västerås: ICA-Förlaget, 1969.

Carlsson, Stina, and Sara Olaison. *Bildvävning i ram och ring.* Västerås: ICA-Förlaget, 1976.

"Carry Bags and Chairs – Ashford Wheels and Looms." Accessed January 30, 2025. https://www.ashford.co.nz/product-category/weaving/weaving-accessories/carry-bags/.

Catalogs in English, Dutch and German, 1978. NL 1978 – UK 1978 – UK 1978, 208. 1974-1996 Vævekataloger, A631, Vejen Lokalarkiv.

Dorthe Chakravarty, "Karen-Hanne Stærmose Nielsen og Rosita Kær," Håndens Arbejdere, accessed January 24, 2025, podcast, 12:00. https://podcasts.apple.com/us/podcast/dorthe-chakravarty/id1033833185.

Clausen, Rosa Tolnov. "Having Visits: Considerations on the Researcher-as-Host in Participatory Projects." Journal of Arts and Communities 10, no. 1 (2020): 109–27. https://doi.org/10.1386/jaac_00009_1.

———. "Sometimes, Helsinki Smells like Coffee." In Life among Looms / Loimien Lomasta, 1st ed., 38–41. Helsinki: Kioski kirjat, 2022.

Clausen, Rosa Tolnov, and Outi Martikainen, eds. *Life among Looms*. Helsinki: Kioski kirjat, 2022.

Cock-Clausen, Ingeborg. "The Weaving Workshop: 'Vævestuen,' The National Tradition as a Basis for Modern Weaving." Scandinavian Journal of Design History 6 (1996): 20–42.

Corkhill, Betsan, Jessica Hemmings, Angela Maddock, and Jill Riley. "Knitting and Well-Being." TEXTILE 12, no. 1 (March 1, 2014): 34–57. https://doi.org/10.2752/175183514x13916051793433.

Craftylab. "Tufting Rugs Studio in Helsinki, Punch Needle Workshops." Accessed February 6, 2025. https://www.craftylabhelsinki.com/about.

Cooke, Bill and Kothari, Uma, *Participation: The New Tyranny?* (London: Zed, 2001).

Csikszentmihályi, Mihály. *Flow: The Psychology of Optimal Experience.* 1st Harper Perennial Modern Classics ed. New York: Harper Perennial, 2008.

Cyrus, Ulla. *Handbok i Vävning*. Stockholm: Lantbruksförbundets Tidskrifts Aktiebolag, 1955.

"Danmarks befolkningsudvikling 1769-2021." Accessed January 29, 2025. https://danmarkshistorien.dk/vis/materiale/danmarks-befolkningsudvikling.

"Dansk husflidstradition – Levende kultur." Accessed March 4, 2025. https://levendekultur.kb.dk/index.php/Dansk_husflidstradition.

Dansk kvindebiografisk leksikon | Lex. "Jenny la Cour, væver | lex.dk," April 22, 2023. https://kvindebiografiskleksikon.lex.dk/Jenny_la_Cour.

Dansk kvindebiografisk leksikon | Lex. "Johanne Siegumfeldt, væver | lex.dk," April 22, 2023. https://kvindebiografiskleksikon.lex.dk/Johanne_Siegumfeldt.

Darlaston, Kirsty. "The Loom as a Stage for Performing the Social and Cultural Meanings of Craft and Making." University of South Australia, 2011. https://find.library.unisa.edu.au.

"Data | Search Online Etymology Dictionary." Accessed January 10, 2025. https://www.etymonline.com/search?q=data.

"Data with Personal Information in DORIS | Swedish National Data Service," accessed April 2, 2025, https://snd.se/en/doris-researchers/describe-and-share-data-doris/data-personal-information-doris.

DMC. "Craft Psychology: How Crafting Promotes Health, by Dr. Anne Kirketerp." Accessed January 21, 2025. http://www.dmc.com/US/en/products/mindful-living-craft-psychology-book.

DR. "Er du også forgabt i garnnøgler? Strikkepindene gløder under pandemien," April 21, 2020. https://www.dr.dk/nyheder/indland/er-du-ogsaa-forgabt-i-garnnoegler-strikkepindene-gloeder-under-pandemien.

DR. "Laura Drasbæk blev markant 'lykkeligere' af klæbrig tendens," January 23, 2025. https://www.dr.dk/nyheder/kultur/laura-drasbaek-blev-markant-lykkeligere-af-klaebrig-tendens.

Drooker, Penelope B. *Samples You Can Use – A Handweaver's Guide to Creative Exploration*. Colorado: Interweavepress, 1984.

Dunne, Anthony, and Fiona Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge, Mass.: The MIT Press, 2013.

Ekelöf, Maja. *Rapport fra en gulvspand*. Translated by Annabeth Kruuse. Danish translation. Gyldendal, 1971.

———. *Rapport från en skurhink.* [Ny utg.]. Trend pocket. Stockholm: Rabén & Sjögren, 1971.

Engeström, Nina von. *Praktisk väfbok tillegnad den idoga svenska qvinnan.* Stockholm: Hæggström, 1896.

Engström, Maj-Britt and Stephenson-Möller, Eva. *Vævet hverdagstøj*. København: Borgen, 1983.

Embro, Edith. *Rölakan i vävram*. Bollnäs: Inferi, 1986.

"Er du også forgabt i garnnøgler? Strikkepindene gløder under pandemien," DR, April 21, 2020, https://www.dr.dk/nyheder/indland/er-du-ogsaa-forgabt-i-garnnoegler-strikkepindene-gloeder-under-pandemien

Eriksson, Martin. "Bandgrinder från romersk tid samt från medeltid i Norden. " VÄV Magazinet - Textil Tidskrift, 2022.

Fairbanks, Marianne. "Weaving Lab." Weaving Lab. Accessed January 5, 2025. https://www.weavinglab.com.

Feng, Zhao, Sandra Sardijono, and Christopher Buckley, eds. *A World of Looms: Weaving Technology and Textile Arts*. Zhejiang University Press, 2019.

Ferro, Ligia. *Arts and Ethnography in a Contemporary World: From Learning to Social Participation*. Ethnography and Education, 2019.

"Finland – Independence, Sovereignty, Autonomy | Britannica," Accessed January 28, 2025. https://www.britannica.com/place/Finland/The-struggle-for-independence.

Fischer, Birthe Karin. *Fingervævning*. Viborg: Sesam, 1978.

Fletcher, Kate. *Sustainable Fashion and Textiles: Design Journeys*. London; Sterling, VA: Earthscan, 2008.

Foldere "VÆV SELV" Dansk-Norsk-Fransk-Hollandsk, date unknown, 1967-1970. 2 kataloger på 4 sprog med 9 nye og ændrede vævemodeller, prisliste og dansk-fransk ordliste, A631, Vejen Lokalarkiv.

Folkbildningsrådet. "Studieförbund," January 3, 2025. https://folkbildningsradet.se/studieforbund/.

Foster, Hal. "The Artist as Ethnographer?" In Other Words, 1978, 11.

Fuad-Luke, Alastair. *Design Activism: Beautiful Strangeness for a Sustainable World*. London; Sterling, VA: Earthscan, 2009.

Galschiøt, Hanne. *Tøj på rammevæv*. København: Høst og Søn, 1984.

Geijer, Agnes. *Ur textilkonstens historia*. 3., [Utök.] uppl. Stockholm: Tiden, 1994.

Gjerde, Una Mathiesen. "Forsker på smykker og kroppskunst som opponerer mot tradisjonelle kjønnsnormer." Subjekt (blog), June 13, 2018. https://subjekt.no/2018/06/13/forsker-pa-smykker-og-kroppskunst-som-

Glimåkra Vävstolar. Vävstolsfabriken Glimåkra AB: Vävstolsfabriken Glimåkra AB, 1977.

Google Design. "SPAN Helsinki: Meet Our Speakers." Accessed February 18, 2025. https://design.google/library/span-helsinki-meet-our-speakers.

Grundtvig, Anne Mette. "Først var det for sjov, men nu broderer de for alvor på Bodegaen." Politiken, October 14, 2021.

Gustavsson, Johanna, and Lisa Nyberg. *Do the right thing: en handbok från MFK = Do the right thing: a manual from MFK*. 1. uppl. Sverige: MFK, 2011.

Hákonardóttir, Hildur, Elizabeth Johnston, and Marta Kløve Juuhl. *The Warp-Weighted Loom – Kljásteinavefstadurinn: Kljásteinar Klingja – Oppstadveven: Klingande Steinar*. Edited by Randi Andersen and Atle Ove Martinussen. Skjald Forlag, 2016.

Haandvævning paa hjemmevæv. 2nd ed. Jyllands Væve- & Garnlager - Aarhus, n.d.

Hald, Lene. "Photographic Design Anthropology: Becoming through Diffractive Image-Making and Entangled Visions in a Copenhagen Immigrant Youth Context." PhD dissertation Det Kongelige Danske Kunstakademis Skoler for Arkitektur, Design og Konservering, 2018.

Hansen, E. Lindal. "Vævning er en hyggelig hobby." Femina, 1967.

Haraway, Donna Jeanne. *Staying with the Trouble: Making Kin in the Chthulucene*. Experimental Futures. Durham: Duke University Press, 2016.

"Harp Bag – Kromski. The Official Website – Kromski Spinning and Weaving Tools for Fiber Artists." Accessed January 30, 2025. https://kromski.com/product/harp-bag/.

Harper, Douglas. "Talking about Pictures: A Case for Photo Elicitation." Visual Studies 17, no. 1 (2002): 13–26. https://doi.org/10.1080/14725860220137345.

Harris, Ella. *Rebranding Precarity: Pop-Up Culture as the Seductive New Normal*. 1st ed. London: Bloomsbury Academic & Professional, 2020. https://doi.org/10.5040/9781350225619.

Harris, Henriette. "Det skal strikkes væk." Weekendavisen, August 18, 2023, sec. Bøger.

Hastrup, Kirsten. "Out of Anthropology: The Anthropologist as an Object of Dramatic Representation." Cultural Anthropology 7, no. 3 (1992): 327–45. https://doi.org/10.1525/can.1992.7.3.02a00030.

Heikkilä, Elli. "Differential Urbanisation in Finland." Tijdschrift voor economische en sociale geografie 94, no. 1 (2003): 49–63. https://doi.org/10.1111/1467-9663.00236.

Hemmings, Jessica. *Warp & Weft: Woven Textiles in Fashion, Art and Interiors*. London: Bloomsbury, 2012.

Hemmings, Jessica, Rosa Tolnov Clausen, and Marianne Fairbanks. "A Dialogue about Social Weaving: The Weaving Kiosk and Weaving Lab." TEXTILE 19, no. 2 (April 3, 2021): 223–36. https://doi.org/10.1080/14759756.2020.1856549.

Hemslöjden – slöjd och hantverk för alla. "Hemslöjdens historia." Accessed February 5, 2025. https://hemslojden.org/om-hemslojden/historia/.

Henningsen, Ingeborg Mule. *Væverens ABC*. Bogan, 1995.

Henriksson, Anna. *Kankaankudonnan oppikirja : kankaankudonnan ammattitiedon perusteet kotiteollisuus-, kotitalous- ja emäntäkouluja, kansanopistoja ja itseopiskelijoita varten*. Otava, 1928.

———. *Lärobok i vävning*. Helsingfors: Söderström, 1930.

Hentman, Raija. "Kaija's Story." In Life among Looms / Loimien Lomasta, 18–32. Kioski kirjat, n.d.

Hertz, Grete Janus. *Vævning – de næste skridt*. Borgen, 1985.

Hess, Carsten. "Husflid," lex.dk, accessed March 14, 2025, https://lex.dk/husflid.

"History of the Rigid Heddle Loom," accessed June 9, 2023. https://notsorigidweaver.com/posts/rigid-heddle-loom-history/.

"Historia," bilda.nu, accessed March 15, 2025. https://www.bilda.nu/om-studieforbundet-bilda/historia/.

Hirscher, Anja-Lisa. "When Skillful Participation Becomes Design: Making Clothes Together." PhD dissertation, Aalto University, 2020. https://aaltodoc.aalto.fi/handle/123456789/43476.

Hjermitslev, Hans Henrik. "Mellem dannelse og nytte: Et perspektiv på folkehøjskolernes historie." Norsk pedagogisk tidskrift 102, no. 2 (2018): 171–83. https://doi.org/10.18261/issn.1504-2987-2018-02-07.

Hjertegarnets Vævehefte No. 1. A/S Odense Kamgarnsspinderi, n.d.

Hjorth, Larissa, Anne M. Harris, Kat Jungnickel, and Gretchen Coombs. *Creative Practice Ethnographies*. 1st ed. Lanham: Lexington Books/Fortress Academic, 2019.

"Hobby | Search Online Etymology Dictionary." Accessed January 21, 2025. https://www.etymonline.com/search?q=hobby.

Hodkinson, Paul. "'Insider Research' in the Study of Youth Cultures." Journal of Youth Studies 8, no. 2 (2005): 131–49. https://doi.org/10.1080/13676260500149238.

Holdensen, Annette. *Frihed til at væve: Annette Holdensen, Berit Hjelholt, Vibeke Klint, Helle Kaastrup-Olsen, Lise Warburg, Margrethe Agger, Tove Heyman, Anne-Suzette Sadolin.* Denmark: Alfehjul, 1979.

Holroyd, Amy Twigger, and Emma Shercliff. *Stitching Together Good Practice Guidelines: Advice for Facilitators of Participatory Textile Making Workshops and Projects*. Bournemouth: Stitching Together, 2020.

Holroyd, Amy Twigger. "Folk Fashion: Amateur Re-Knitting as a Strategy for Sustainability." Doctoral, Birmingham City University, 2013. https://www.open-access.bcu.ac.uk/4883/.

———. "Do It Yourself, with Me: Workshops as a Site of Interaction between Professional and Amateur Makers." In Craft Communities edited by N. Thomas and S. Luckman, 13–21. London: Bloomsbury Academic, 2019. https://doi.org/10/1/13389_Twigger_Holroyd.pdf.

Holvi – Banking for Makers and Doers. "MiSo Ceramics (Holvi)." Accessed February 6, 2025. https://holvi.com/shop/misoceramics/.

Hoppe, Elisabeth. *Väva fritt i ram och vävstol*. Västerås: ICA, 1972.

Hoppe, Elisabeth, Estine Östlund, and Lisa Melén. *Fri vævning - på mange slags væve*. Høst & Søn, 1974.

"Husflidsskolen i Kragevig | Historisk Atlas." Accessed January 23, 2025. https://historiskatlas.dk/@55.0728229,12.0979201,16z.

Hörlen, Mattis, Gerda Boëthius, Karin Collin, Gertrud Ingers, Anders Lundberg, Maja Lundbäck, and Lilli Zickerman, eds. *Prynadsvävar: Kuddar – Löpare – Dukar. Vol. Kartong 4. Mönsterblad*. Lantbruksförbundets Tidskrift AB (LT:s förlag), 1948.

Højrup, Ole. *Landbokvinden: rok og kærne, grovbrød og vadmel*. Nationalmuseet, 1966.

Høyer, Gitte, and Gunhild Nymark. "Teknik og leg på rammevæv." Hovedopgave, 1989.

"ilmonet – Kurs – A240284. Vävning A." Accessed February 6, 2025. https://ilmonet.fi/course/A240284.
Ingers, Gertrud. *Flamskvävnad*. Västerås: ICA-Förlaget, 1967.
———. *Handdukar och duktyg*. Västerås: ICA-Förlagets Vävbibliotek del 1, 1953.
———. "Nordisk Vävlitteratur." Haandarbejdets Fremme, 1959.
———. *Nya Mattor. Västerås*: ICA-Förlaget, 1959.
Ingers, Gertrud, and Märta Brodén. *Trasmattor och andra mattor*. Västerås: ICA-Förlagets Vävbibliotek del 3, 1956.
Ingers, Gertrud, and Viola Westerberg. *Barnvävning: en bok till föräldrar, lärare och barn*. ICA-Förlaget AB, 1970.
Ingerslev, Hennie. *Vi væver på pap*. København: Clausen Bøger, 1979.
Isaksson, Marcia Harvey. "Marcia Harvey Isaksson." marcia.se. Accessed January 5, 2025. https://marcia.se/.
Jacobsen, Ditte Ravn. "Strik kan reparere en stresset og deprimeret hjerne." Politiken, December 26, 2020, sec. Lødags Liv.
———. "Terapi: 'Strikkepindene hjælper mig gennem sorgen over min mands død.'" Politiken, December 26, 2020, sec. Lørdags Liv.
Jexen, Gry, *Kvinde kend din historie: Spejl dig i fortiden*. København: Gyldendal, 2021.
Jungnickel, Katrina. *Bikes and Bloomers: Victorian Women Inventors and Their Extraordinary Cycle Wear*. London: Goldsmiths Press, 2018.
———, ed. *Transmissions: Critical Tactics for Making and Communicating Research*. Massachusetts: MIT Press, 2020.
Jämtlandskvinnor Wikia. "Margaret Bergman." Accessed January 24, 2025. https://jamtlandskvinnor.fandom.com/sv/wiki/Margaret_Bergman.
Jørnung, Manny Mule. *Vævemønstre – for alle slags væve*. Jul. Gjellerups Forlag, 1952.
Jørnung, Manny Mule, and Gudrun Dines Jespersen. *Firskaftsvævning*. København: Gjellerup, 1952.
———. *Væv Selv: Lærebog i toskaftsvævning*. 5 [1955]. København: Gjellerup, 1937.
Kahn, Andrea. "Building Community." Architectural Design 85, no. 3 (2015): 72–77. https://doi.org/10.1002/ad.1903.
"Kankaankudonnan Oppikirja: Kankaankudonnan Ammattitiedon Perusteet Kotiteollisuus- Ja Emäntäkouluja, Kansanopistoja Ja Itseopiskelijoita Varten – NLF Open Data." Accessed January 24, 2025. https://data.nationallibrary.fi/bib/me/W00056930500#I00072184100.
"Kari Steihaug" accessed February 7, 2025, https://www.karisteihaug.no/https%3A-vimeo.com-468489531-i-am-giving-workshops-in-mending%2C-for_190.html.
Keyes, Helen, Sarah Gradidge, Suzanna Elizabeth Forwood, Nic Gibson, Annelie Harvey, Evelin Kis, Karen Mutsatsa, Rachel Ownsworth, Shyanne Roeloffs, and Magdalena Zawisza. "Creating Arts and Crafting Positively Predicts Subjective Wellbeing." Frontiers in Public Health 12 (August 16, 2024). https://doi.org/10.3389/fpubh.2024.1417997.

KERAMIKEN. "About KERAMIKEN." Accessed February 6, 2025. https://keramiken.se/en/pages/om-keramiken.
Kirketerp, Anne. *Craft Psykologi – Sundhedsfremmende effekter ved håndarbejde og håndværk*. Hjørring: Mailand, 2020.
Kjølsrød, Lise. *Leisure as Source of Knowledge, Social Resilience and Public Commitment: Specialized Play*. Leisure Studies in a Global Era. London: Palgrave Macmillan UK, 2019. https://doi.org/10.1057/978-1-137-46287-9.
———. "How Innocent Is Our Scientific Vocabulary? Rethinking Recent Sociological Conceptualizations of Complex Leisure." Sociology (Oxford) 43, no. 2 (2009): 371–87. https://doi.org/10.1177/0038038508101171.
Knott, Stephen D. Amateur *Craft: History and Theory*. London: Bloomsbury Academic, 2015.
Knudsen, Gitte-Annette. *The World of Vibeke Klint*. Haslund Publishing, 2021.
Koch, Marie. "'Jeg strikker, derfor er jeg!': læring og identitet i uformelle læringsrum." Åbo Akademis Förlag, 2012.
Koch-Hansen, Konja. *CUM Håndvævning* . CUM's Forlag, 1981.
Koskinen, Ilpo, John Zimmerman, Thomas Binder, Johan Redström, and Stephan Wensveen. *Design Research Through Practice: From the Lab, Field, and Showroom*. San Francisco: Elsevier Science & Technology, 2011.
Koro-Ljungberg, Mirka, Teija Löytönen, and Marek Tesar. *Disrupting Data in Qualitative Inquiry: Entanglements with the Post-Critical and Post-Anthropocentric*. Post-Anthropocentric Inquiry, Vol. 1. New York: Peter Lang, 2017.
Kouhia, Anna. "Unraveling the Meanings of Textile Hobby Crafts." PhD Dissertation, University of Helsinki, 2016. https://helda.helsinki.fi/items/bc5d87d3-dae1-4b5b-8351-af0fd4b02c39.
Kraatari, Eliza. "Domestic Dexterity and Cultural Policy: The Idea of Cottage Industry and Historical Experience in Finland from the Great Famine to the Reconstruction Period." PhD Dissertation, University of Jyväskylä, 2016. https://jyx.jyu.fi/handle/123456789/48130.
Kraff, Helena. "Exploring Pitfalls of Participation: And Ways towards Just Practices through a Participatory Design Process in Kisumu, Kenya." ArtMonitor 66. DissGöteborg: Göteborgs universitet, 2018. http://hdl.handle.net/2077/56078.
Krönke, Grete. *Enkla och roliga småvävar*. Rabén & Sjögren, 1980.
Krøncke, Grethe. *Sjove Væveformer: En bog om primitiv vävning*. København: Høst og Søn, 1969.
Kulturhuset Bispen. "Håndværkeriet." Accessed February 6, 2025. https://bispen.dk/haandvaerkeriet/.
Kurutz, Steven. "What We Learned from a Year of Crafting." The New York Times, May 13, 2021, sec. Style. https://www.nytimes.com/2021/05/13/style/craft-boom.html.
Kyytinen, Pekka. "Kylliäisen Pariskunta Kudontapuuhissa Kotonaan Helsingissä." museovirasto. Accessed February 4, 2025. https://museovirasto.finna.fi/Record/museovirasto.F2CE4ED6883F770BC5BDEAB5B563A45B.

La Cour, Jenny, and Johanne Siegumfeldt. *Vævebog for hjemmene: Vejledning i praktisk vævning og kunstvævning*. 3 (1915). København: Rom, 1897.
Lagerlöf, Selma. *Gösta Berlings saga*. Stockholm: Hellberg, 1891.
Lagerlöf, Selma, *The Story of Gösta Berling*, trans. Pauline Bancroft Flach (Boston: Little Brown and Company, 1898), 171.
Law, John. *After Method: Mess in Social Science Researc*h. Routledge, 2004. https://doi.org/10.4324/9780203481141.
Law, John, and John Urry. "Enacting the Social." Economy and Society 33, no. 3 (2004): 390–410. https://doi.org/10.1080/0308514042000225716.
Laura Dalgaard Knit. "Laura Dalgaard Knit – Danish Knitwear Designer." Accessed February 7, 2025. https://lauradalgaard.com/.
"Leisure | Search Online Etymology Dictionary." Accessed January 21, 2025. https://www.etymonline.com/search?q=leisure.
Lervad, Susanne. "Textile Terminologies and Relations Between Key Concepts in the Context of My Family´s Story and My Own Life," in Traditional Textile Craft - An Intangible Cultural Heritage? (Copenhagen: Centre for Textile Research, 2018).
Let's Clay. "Let's Clay – Ceramics Classes in Copenhagen." Accessed February 6, 2025. https://letsclay.dk.
Lex. "Den Store Depression – Økonomisk krise i 1930'erne," October 2, 2024. https://lex.dk/Den_Store_Depression.
"Lillstina Floor Loom at DuckDuckGo." Accessed January 26, 2025. https://duckduckgo.com/?q=lillstina+floor+loom&t=ftsa&iar=images&iax=images&ia=images&iai=https%3A%2F%2Fi.pinimg.com%2Foriginals%2Faf%2F0e%2Ff9%2Faf0ef9d4d7b00274d42ff3baa3663ff8.jpg.
Lim, C. J. "Agents for Urban Food Education and Security." Architectural Design 85, no. 3 (2015): 92–99. https://doi.org/10.1002/ad.1906.
Lindström, Kristina, and Åsa Ståhl. "Un/Making the Plastic Straw: Designerly Inquiries into Disposability." Design and Culture 15, no. 3 (September 2, 2023): 393–415. https://doi.org/10.1080/17547075.2023.2187080.
———. "Caring Design Experiments in the Aftermath." Nordes 0, no. 8 (2019). https://archive.nordes.org/index.php/n13/article/view/495.
Livholts, Mona. *Situated Writing as Theory and Method: The Untimely Academic Novella*. 1st edition. Routledge Advances in Research Methods. Oxford: Routledge, 2020. https://doi.org/10.4324/9780429296833.
Ljunggren, Jens. *Den svenska idrottens historia*. Första upplagan. Stockholm]: Natur & Kultur, 2020.
Looms for Hand Weaving, UK 1978, 208. 1974-1996. Vævekataloger, A631, Vejen Lokalarkiv.
Luckman, Susan, and Nicola Thomas. *Craft Communities*. London: Bloomsbury Visual Arts, 2024.
Lund, Viddi. *Lær vævning*. København: Berlingske Forlag, 1969.
Lundbäck, Maja. *Vi väver till hemmet möbeltyger, gardiner, sängtäcken, draperier*. Västerås: ICA-Förlagets Vävbibliotek del 2, 1954.

Lundbäck, Maja, and Märta Rinde-Ramsbäck. *Småvävar*. ICA-Förlagets, 1957.
Lundbäck, Maja, Kristina Malmberg, Brita A Sundblad and Mona Wassén. *Idé Väv: Modeller för småvävstolar*. LTs förlag, 1969.
Lundgren, Tyra. *Märta Måås-Fjetterström och väv-verkstaden i Båstad*. Stockholm: Bonnier, 1968.
Lury, Celia, and Nina Wakeford, eds. *Inventive Methods: The Happening of the Social*. London: Routledge, 2012. https://doi.org/10.4324/9780203854921.
Lærke Bagger. "Lærke Bagger." Accessed February 7, 2025. https://www.laerkebagger.com.
"Lära om arkivet – Design, historia, samtid och framtid," Lära om Arkivet. Accessed December 18, 2024, https://laraomarkivet.se/.
Machemer, Theresa. "Arts and Crafts Are Experiencing Surge in Popularity Amid COVID-19." Smithsonian Magazine. Accessed February 5, 2025. https://www.smithsonianmag.com/smart-news/people-are-getting-crafty-while-they-stay-home-180974811/.
Malpass, Matt. *Critical Design in Context: History, Theory, and Practices*. 1st ed. London: Bloomsbury Publishing Plc, 2017. https://doi.org/10.5040/9781474293822.
Marsh, Jennifer, and Courtney Lee Weida. "Remixed/Unstitched Digital Communities of Contemporary Craft." In Crafting Creativity & Creating Craft, 8:37–44. The Netherlands: BRILL, 2014. https://doi.org/10.1007/978-94-6209-839-8.
Martikainen, Outi, Leena Svinhufvud, and Mikko Lindquist. "A Weaver's Geography of Helsinki." In Life Among Looms / Loimien Lomasta, 64–72. Helsinki: Kioski kirjat, 2022.
Mattelmäki, Tuuli. *Design Probes*. University of Art and Design, 2006.
Marsh, Jennifer, and Courtney Lee Weida. "Remixed/Unstitched Digital Communities of Contemporary Craft." In Crafting Creativity & Creating Craft, 8:37–44. The Netherlands: BRILL, 2014. https://doi.org/10.1007/978-94-6209-839-8.
Mayne, Alison. "Make/Share: Textile Making Alone Together in Private and Social Media Spaces." Journal of Arts & Communities 10, no. 1–2 (March 1, 2020): 95–108. https://doi.org/10.1386/jaac_00008_1.
McHardy, Julien, and Kat Jungnickel. "Machines for Enquiring." In *Transmissions: Critical Tactics for Making and Communicating Research*, 36–63. Cambridge, Mass.: The MIT Press, 2020.
Meinolf, Travis. "Actionweavings." Tumblr. Tumblr. Accessed January 5, 2025. https://actionweavings.tumblr.com/post/7161860945/makerlab-in-milan-with-the-open-design-city-group.
Mering, Sara. "Strik alt, hvad I kan! Gå amok med det! Få den materialeviden tilbage i hænderne!" Dagbladet Information, Maj 2022, sec. Kultur.
Michael, Mike. "Anecdote." *In Inventive Methods* eds. Celia Lury and Nina Wakeford 25–35. Routledge, 2012.
MightyMerchant. "The Bergmans | Historical Information." Eugene Textile Center. Accessed January 24, 2025. https://www.eugenetextilecenter.com/hisotry-bergman.
Moderna Museet i Malmö. "MalmöVÄV Takeover!" Accessed January 5, 2025. https://www.modernamuseet.se/malmo/en/event/malmovav-takeover/.

Moderna Museet i Malmö. "Weaving in Public Space." Accessed January 5, 2025. https://www.modernamuseet.se/malmo/en/event/weaving-in-public-space/.

Moeran, Brian. "From Participant Observation to Observant Participation: Anthropology, Fieldwork and Organizational Ethnography." Creative Encounters Working Papers #2, 2007. https://openarchive.cbs.dk/handle/10398/7038.

Mogensen, Thomas. *Lis Ahlmann – Tekstiler*. Christian Ejlers, 1974.

Møldrup, Susanne, ed. *Alt om håndarbejdets vævebog*. København: Palle Fogtdal A/S, 1979.

Naudin, Annette, and Karen Patel. *Craft Entrepreneurship*. 1st ed. London: Rowman & Littlefield Publishers, Incorporated, 2020.

Nelson, Nici, and Susan Wright. *Power and Participatory Development: Theory and Practice*. London: Intermediate Technology, 1995.

News. "Power Tools Become Finnish Library Hit," February 9, 2020. https://yle.fi/a/3-11200113.

Nordal, Beri, ed. *Ásgerður Búadóttir: sem vefnum gegnir*. Listasafn Íslands, 1994.

Nylén, Anna-Maja. *Hemslöjd: Den svenska hemslöjden fram till 1800-talets slut*. 3. uppl. Lund: [Solna]: H. Ohlsson; Seelig, 1972.

Nyberg, Gertrud Grenander. *Lanthemmens vävstolar: studier av äldre redskap för husbehovsvävning*. Nordiska museets handlingar, 84. Stockholm: Nordiska mus, 1974.

———. *Så vävde de: handvävning i Sverige och andra länder*. Stockholm: LT, 1976.

Odoom, Lucia. "Håndarbejde som aktivisme." Politiken, March 8, 2024, sec. Kultur.

"Oliekriserne og deres betydning for dansk økonomi, 1973-1991." Accessed January 30, 2025. https://danmarkshistorien.dk/vis/materiale/oliekriserne-og-deres-betydning-for-dansk-oekonomi-1973-1991.

"Om Hjertegarn." Accessed January 24, 2025. https://hjertegarn.dk/om-hjertegarn/.

"Omnia," May 11, 2024. https://www.omnia.fi/palvelut/espoon-tyovaenopiston-kudonta-asema#anchor-kudo-omilla-kangaspuillasi.

"Om ABF," ABF. Accessed March 15, 2025. https://www.abf.se/om-abf/

"Oversigt over Huset – Huset No7." Accessed February 6, 2025. https://www.husetno7.dk/om-huset-no7-2/oversigt/.

Oxford Reference. "Non-Place." Accessed February 26, 2025. https://doi.org/10.1093/oi/authority.20110803100237780.

Paasche, Marit. *Hannah Ryggen: Threads of Defiance.* London: Thames & Hudson, 2019.

Parving-Olsson, Ingrid. *Vävning i kasettvävstol.* Stockholm: Skolöverstyrelsen, 1973.

Paterson, Elaine Cheasley, and Susan Surette, eds. *Sloppy Craft: Postdisciplinarity and the Crafts*. London; New York: Bloomsbury Academic, 2015.

Peters, Hulda. Vävbok. Hulda Peters F.D. Föreståndarinna för Skaraborgs Läns Hemslöjd Skövde, 1925.

PetiteKnit. "PetiteKnit." Accessed February 7, 2025. https://www.petiteknit.com/en.

"POESIENS BUS – Poesiens Hus." Accessed February 7, 2025. https://poesienshus.dk/poesiens-bus.

Poulsen, Grethe Poul. *123 Nye mønstre for rammevæv*. Jul. Gjellerups Forlag, n.d.

"Power Tools Become Finnish Library Hit," News, February 9, 2020, https://yle.fi/a/3-11200113.

"Praktisk väfbok –tillägnad den idoga svenska kvinnan." Accessed January 26, 2025. https://psalmerna.se/Gammelbo/Maria/Ninas.htm.

Priha, Päikki, and Leena Svinhufvud.*Tekstiilitaiteilija Greta Skogster-Lehtinen*. Edited by Nina Skogster. Maahenki, 2019.

Pöllänen, Sinikka Hannele, and Marja Katriina Weissmann-Hanski. "Hand-Made Well-Being: Textile Crafts as a Source of Eudaimonic Well-Being." Journal of Leisure Research 51, no. 3 (May 26, 2020): 348–65. https://doi.org/10.1080/00222216.2019.1688738.

Rainey, Sarita R. *Væv uden væv*. København: Høst og Søn, 1974.

Rammevæv, 1930-1940, B10035, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622517.

Rammevæv, 1930-1940, B10044, Remmers glaspladesamling, Arkivet ved Dansk Centralbibliotek for Sydslesvig. https://arkiv.dk/vis/1622526.

Rasmussen, Emilie Kleding. "Når jeg afleverer ti par sokker, ved jeg, at ti mennesker får varme fødder." Politiken, December 17, 2022, sec. Lørdagsliv.

"(Re-)Learning the Archive – Design, History, Present-Day and Future," November 3, 2023. https://en.laraomarkivet.se/.

"Rigid Heddle Looms – Toika & Ashford Weaving Tools | Toika Oy | Toika Online Shop New." Accessed February 18, 2025. https://shop.toika.com/category/245/rigid-heddle-looms.

"Riksvävarna." Accessed February 5, 2025. https://www.riksvav.se/.

Robertson, Kirsty, and Lisa Vinebaum. "Crafting Community." TEXTILE 14, no. 1 (January 2, 2016): 2–13. https://doi.org/10.1080/14759756.2016.1084794.

Rollof, Brita. *Väva i ram: liten handledning i gobelinvävning*. Stockholm: LTs förlag, 1963.

Rosenberg, Meta. *Vævebog for Sønderborg Garn*. Sønderborg: Det Nordiske Kamgarnsspinderi, n.d.

———. *Vævebog for væveramme*. København: Nyt Nordisk Forlag – Arnold Busck, 1935.

———. *Vævebog for væveramme*. 4 [1954] København: Nyt Nordisk Forlag – Arnold Busck, 1935.

Rosner, Daniela K. Critical Fabulations: Reworking the Methods and Margins of Design. Cambridge: MIT Press, 2018.

Rosner, Daniela K., Samantha Shorey, Brock R. Craft, and Helen Remick. "Making Core Memory: Design Inquiry into Gendered Legacies of Engineering and Craftwork." In Proceedings of the 2018 CHI Conference on Human Factors in Computing Systems – CHI '18, 1–13. Montreal QC, Canada: ACM Press, 2018. https://doi.org/10.1145/3173574.3174105.

Rossau, Kathrine. "Åh, at sidde og nørkle." Politiken, October 14, 2021, sec. Efterårsliv.

Röndahl, Emelie. "Crying Rya: A Practitioner's Narrative Through Hand Weaving," PhD dissertation, University of Gothenburg, 2022. https://hdl.handle.net/2077/72743.

Röneholm, Harry. *Markkinat, Messut ja nättelyt. Vol. II*. Suomen Messut Osuuskunta I.L., 1945.

SAORI Global. "Home." Accessed March 4, 2025. https://www.saoriglobal.com/home.

SAORI Global. "What Is SAORI?" Accessed March 4, 2025. https://www.saoriglobal.com/about-saori.

Schaik, Leon van. "Pavilions, Pop-Ups and Parasols: Are They Platforms for Change?" Architectural Design 85, no. 3 (2015): 8–15. https://doi.org/10.1002/ad.1895.

Schlüter, Lis. *Lærebog i rammevævning*. C.U.M., 1972.
———. *Væv med cum*. Cum Forlag, 1968.
———. *Væv med Garntex. Nr. 2 : Opskriftsbog i håndvævning. Garntex*, 1981.
———. *Væv med Garntex. Nr. 3 : Opskriftsbog i håndvævning. Garntex,* 1982.
———. *Væv med Garntex. Nr. 4 : Opskriftsbog i håndvævning. Garntex*, 1983.
———. *Væv med Garntex. Nr. 5 : Teoribog i håndvævning. Garntex*, 1983.
———. Væv med Garntex. Nr. 6 : Opskriftsbog i håndvævning. Garntex, 1984.
———. Væv med Garntex. Nr. 7 : Opskriftsbog i håndvævning. Garntex, 1986.
———. Væv med Garntex: Opskrifts- og lærebog i håndvævning. Garntex, 1980.
Schmidt, Franz Petter. "Franz Petter Schmidt." franzschmidt. Accessed March 8, 2025. http://franzschmidt.no/.
Schrag, Anthony. "The Benefits of Being a Bit of an Asshole." Journal of Arts & Communities 6, no. 2–3 (2014): 85–97. https://doi.org/10.1386/jaac.6.2-3.85_1.
Shelde, Nanna. "Småreparationer i fællesskab giver menneskelig merværdi." Kristeligt Dagblad, January 23, 2015, sec. Liv & Sjæl.
Shercliff, Emma. "Articulating Stitch: Skilful Hand-Stitching as Personal, Social and Cultural Experience." Thesis, Royal College of Art, 2015. https://researchonline.rca.ac.uk/1693/.
Shercliff, Emma, and Amy Twigger Holroyd. "Stitching Together: Participatory Textile Making as an Emerging Methodological Approach to Research." Journal of Arts & Communities 10, no. 1 (March 1, 2020): 5–18. https://doi.org/10.1386/jaac_00002_1.
Shercliff, Emma, and Amy Twigger Holroyd, eds. Special Issue: 'Stitching Together.' Vol. 10. 1–2. Bristol: Intellect, 2020.
Shercliff, Emma and Holroyd, Amy Twigger. "Stitching Together – Research Network." Vimeo. June 13, 2019. Video, 00:15. https://vimeo.com/341998032.
Siltberg, Vega Määttä. "Workshop Weaving for Squares." Vega Määttä Siltberg. Accessed January 5, 2025. https://vegamaattasiltberg.com/work/weaving-for-squares.
Sigsgaard, Dorthe. *Væv applikationer i form*. Borgen, 1984.
———. *Væv i form. Borgen,* 1981.
———. *Væv og strik i form.* Borgen, 1989.
———. *Væv småt i form*. Borgen, 1981.
———. *Væv tøj i form*. Borgen, 1983.
———. *Väv i form*. Västerås: Ica bokförlag, 1985.
———. *Väv smått i form*. Västerås: Ica bokförlag, 1984.
Skeri-Mattsson, Anna, and Ingrid Osvald-Jacobsson. *I vävstolen: Handbok i vävning*. Stockholm: LT, 1937.
———. *I Vävstolen: Handbok i Vävning*. 5 [1966]. Stockholm: LT, 1937.
Smykbar. "Lav selv smykker - smykkecafé - København – Lyngby – Aarhus – Odense." Accessed February 6, 2025. https://www.smykbar.dk.
"Snilleriket," March 26, 2012. https://web.archive.org/web/20120326083541/http://www.snilleriket.se/margaretbergman.asp.
"Spektakelstrik | Moderne strikkeopskrifter til voksne og børn," Spektakelstrik, accessed February 7, 2025, https://spektakelstrik.dk/.

"Spinnhuset – Survey of Swedish Weaving Books." Accessed January 24, 2025. https://bergdalaspinnhus.com/artiklar/weavingbooks-e.html.
Spinnhuset, Kerstin På. "Kerstin's Extras: #¤&@¤£# !!!" Kerstin's Extras (blog), October 7, 2010. https://oddweavings.blogspot.com/2010/07/blog-post.html.
Spinninglizzy's Weblog. "Search Results for 'Suitcase Loom.'" Accessed January 24, 2025. https://spinninglizzy.wordpress.com/?s=suitcase+loom.
Stockholm Makerspace. "Om oss." Accessed February 6, 2025. https://www.makerspace.se/om-oss.
"Stuemøder på Falster med kendte forfattere | Guldborgsund Kommune." Accessed February 6, 2025. https://via.ritzau.dk/pressemeddelelse/13618048/stuemoder-pa-falster-med-kendte-forfattere?publisherId=11287667.
Stürmer, Wava. *Slå tillsamman*. Helsingfors: Söderström, 1976.
Søndergaard, Marie Louise Juul. "Staying with the Trouble through Design." PhD Dissertation, Aarhus University, 2018.
Svensson, Ingegerd. *Från lin till löpare*, 2023.
Taito. "About Taito." Accessed February 5, 2025. https://www.taito.fi/en/we-are-taito/taito-organization-in-finland/.
"Taito," Accessed May 11, 2024. https://www.taito.fi/etelasuomi/kankaankudonta/.
Taito. "Taitojärjestön historiaa." Accessed February 5, 2025. https://www.taito.fi/me-olemme-taito/tietoa-meista/taitojarjeston-historiaa/.
Takala, Anna, and Tuomo Björksten. "Flight from the Country: How Finland Moved from Rural Areas to the Cities." News, December 9, 2014. https://yle.fi/a/3-7677896.
"Textile Craft Workshops – Fiberspace." Accessed January 5, 2025. https://fiberspace.se/textile-craft-workshops/.
The Slab. "Ceramics | The Slab Ceramics Studio & Boutique | Stockholms Län." Accessed February 6, 2025. https://www.theslabceramics.com/en.
Thorsen, Lotte. "Tror jeg, jeg er rockstjerne eller hvad?" Politiken, August 27, 2023, sec. Kultur.
Tillquist, Hilda, and Lars Wålstedt. Yllevävar Schalar, Plädar, Filtar, Tyger, Konstvävar. Västerås: ICA-Förlagets Vävbibliotek del 4, 1956.
Tolstrup, Lisbeth. *Kreativ Fritid – Grovere Håndarbejder*. Lademans Forlagsaktieselskab, 1979.
Truelsen, Marie-Louise. "Jeg er et uperfekt menneske og derfor lige som jeg skal være." Alt for damerne, August 5, 2021.
Tuftingstudio. "Tufting Studio I Kom og Tuft dit eget tæppe I Book en workshop." Accessed February 6, 2025. https://www.tuftingstudio.dk/.
"Ungdomsoprør," Arbejdermuseet, accessed January 30, 2025, https://www.arbejdermuseet.dk/viden-samlinger/arbejderhistorien/plads-til-os-alle/goer-din-pligt-kraev-din-ret-velfaerdssamfundet/ungdomsoproer/.
Vallery-Radot, Nicole. "Le retour au natural: Un plaisir nouveau tisser soi-même." La Maison: De Marie Claire, 1969.
Vaneycken, Annelies. "Designing 'for' and 'with' Ambiguity: Actualising Democratic Processes in Participatory Design Practices with Children," PhD Dissertation, University of Gothenburg, 2020. https://gupea.ub.gu.se/handle/2077/64189.

Vannérus-Rydgran, Inga-Mi, and Ingvor Dahlström. *Plockvävar*. Wezäta Förlag, 1970.
Virserum Konsthall. "Tidigare utställningar," January 21, 2025. https://www.virserumskonsthall.com/utstallningar_/tidigare-utstallningar/.
Virserum Konsthall. "VÄV." Accessed February 27, 2025. https://www.virserumskonsthall.com/vav/.
Vœv med Sønderborg Garn. Sønderborg: A/S Det Nordiske Kamgarnsspinderi, n.d.
Vœv med Sønderborg Garn. unknown: Sønderborg Garn og Julius Koch, n.d.
Væve og tilbehør for håndvævning, 1981, 208. 1974-1996. Vævekataloger, A631, Vejen Lokalarkiv.
Væve og tilbehør for håndvævning, 1974, 208. 1974-1996. Vævekataloger, A631, Vejen Lokalarkiv.
"Vävstol." Accessed January 26, 2025. https://digitaltmuseum.se/021027989916/vavstol.
Waldén, Louise. *Handen och anden: De textila studiecirklarnas hemligheter.* Stockholm: Carlsson, 1994.
———. *Genom symaskinens nålsöga: teknik och social förändring i kvinnokultur och manskultur*. Linköping Studies in Arts and Science 50. Stockholm: Carlsson, 1990.
Wallén, Björn. "Att adla anden, att odla kunskaperna. Oscar Olsson och studiecirkelns födelse." Mentora – Svenska Studiecentralens Nyhetstidning, 2002. https://www.sfv.fi/Site/Data/2942/Files/mentora/mentora1-02.pdf.
Wallmark, Elsa. *Väv själv din väv. Kort handledning i konsten att väva.* Stockholm: C.E. Fritzes Bokförlags Aktiebolag, 1937.
Wang, Wayne, director. Smoke. 1995. Miramax, NDF International, Euro Space.
"Weaving – Ashford Wheels and Looms." Accessed January 30, 2025. https://www.ashford.co.nz/product-category/weaving/.
"Weaving Looms – High-Quality Handcrafted Looms | Toika | Toika Online Shop New." Accessed January 30, 2025. https://shop.toika.com/category/1/looms.
"Weaving Looms – Kromski. The Official Website – Kromski Spinning and Weaving Tools for Fiber Artists." Accessed January 30, 2025. https://kromski.com/product-category/weaving/kromski-looms/.
"Wetterhoff History | Wetterhoff Oy." Accessed February 3, 2025. https://www.wetterhoff.fi/wetterhoff/wetterhoff-history.
"What Is a Folk High School?" Danishfolkhighschools.com, accessed March 14, 2025. https://danishfolkhighschools.com/about-folk-high-schools/what-is-a-folk-high-school.)
Wigg, Dora. *Vi vœver.* Thaning and Appel, 1976.
Willard, Cecilia Cleveland. "Handweaving on Loom Frames." The Handicrafter 3, no. 7 (December 1931): 16–21.
Wilson, Anne. "Anne Wilson, Artist – Local Industry, Credits." Anne Wilson Artist. Accessed January 5, 2025. https://www.annewilsonartist.com/local-industry-credits/.

Wilson, Anne. "Foreword: Sloppy Craft – Origins of a Term." In Sloppy Craft – Postdisciplinarity and the Crafts, XXIV–XXVii. London: Bloomsbury, 2015.
Wright, Stephen. *Toward a Lexicon of Usership*. Van Abbemuseum, 2013.
www.dansktekstillaug.dk. "https://www.dansktekstillaug.dk/netvaerk-vaevekredse." Accessed February 4, 2025. https://www.dansktekstillaug.dk/netvaerk-vaevekredse.
Wærn-Bugge, Elisabeth. *Hemmets vävbok*. Uppsala: J. A. Lindblads, 1925.
Yoshizawa, Aoi. "Portfolio." aoiyoshizawa. Accessed January 5, 2025. https://aoiyoshizawa.com/.
Zickerman, Lilli. *Lilli Zickermans bästa: hemslöjdstankar från källan*. Umeå, Växjö: Hemslöjden, Grafiska punkten, 1999.
"Ægbækgaard - Uldtrolden. Væve." Accessed February 18, 2025. https://www.uldtrolden.dk/v%C3%A6ve-2#/pageSize=4&orderBy=0.
Østergaard, Kirsten. *Spind og vœv fra A-Z*. København: CUM's Forlag, 1979.
"手織機 | 東京都板橋 | 東京手織機織維デザインセンター." Accessed February 28, 2025. https://www.tokyoteoriki.co.jp/machine#ttl-02gapless.

ART MONITOR

Doctoral dissertations and licentiate theses published at the Artistic Faculty, University of Gothenburg:

1. Monica Lindgren (Music Education). *Att skapa ordning för det estetiska i skolan. Diskursiva positioneringar i samtal med lärare och skolledare*.
ArtMonitor, diss. Göteborg, 2006.
ISBN: 91-975911-1-4.

2. Jeoung-Ah Kim (Design). Paper-Composite Porcelain. *Characterisation of Material Properties and Workability from a Ceramic Art Design Perspective*.
ArtMonitor, diss. Göteborg, 2006.
ISBN: 91-975911-2-2

3. Kaja Tooming (Design). *Toward a Poetics of Fibre Art and Design. Aesthetic and Acoustic Qualities of Hand-tufted Materials in Interior Spatial Design*.
ArtMonitor, diss. Göteborg, 2007.
ISBN: 978-91-975911-5-7.

4. Vidar Vikören (Musical Performance and Interpretation) *Studier omkring artikulasjon i tysk romantisk orgelmusikk, 1800–1850. Med et tillegg om registreringspraksis*
ArtMonitor, diss. Göteborg, 2007.
ISBN: 978-91-975911-6-4

5. Maria Bania (Musical Performance and Interpretation). *"Sweetenings" and "Babylonish Gabble": Flute Vibrato and Articulation of Fast Passages in the 18th and 19th centuries*.
ArtMonitor, diss. Göteborg, 2008.
ISBN: 978-91-975911-7-1.

6. Svein Erik Tandberg (Musical Performance and Interpretation). *Imagination, Form, Movement and Sound – Studies in Musical Improvisation*.
ArtMonitor, diss. Göteborg, 2008.
ISBN: 978-91-975911-8-8.

7. Mike Bode and Staffan Schmidt *(Fine Arts). Off the Grid*.
ArtMonitor, diss. Göteborg, 2008.
ISBN: 978-91-977757-0-0.

8. Otto von Busch (Design). *Fashion-Able: Hacktivism and Engaged Fashion Design*.
ArtMonitor, diss. Göteborg, 2008.
ISBN: 978-91-977757-2-4.

9. Magali Ljungar Chapelon (Digital Representation). *Actor-Spectator in a Virtual Reality Arts Play. Towards new artistic experiences in between illusion and reality in immersive virtual environments*.
ArtMonitor, diss. Göteborg, 2008.
ISBN: 978-91-977757-1-7.

10. Marie-Helene Zimmerman Nilsson (Music Education). *Musiklärares val av undervisningsinnehåll. En studie om musikundervisning i ensemble och gehörs- och musiklära inom gymnasieskolan*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977757-5-5.

11. Bryndís Snæbjörnsdóttir (Fine Arts). *Spaces of Encounter: Art and Revision in Human-Animal Relations*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977757-6-2.

12. Anders Tykesson (Musical Performance and Interpretation). *Musik som handling: Verkanalys, interpretation och musikalisk gestaltning. Med ett studium av Anders Eliassons Quartetto d'Archi*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977757-7-9.

13. Harald Stenström (Musical Performance and Interpretation). *Free Ensemble Improvisation*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977757-8-6.

14. Ragnhild Sandberg Jurström (Music Education). *Att ge form åt musikaliska gestaltningar. En socialsemiotisk studie av körledares multimodala kommunikation i kör*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977757-9-3.

15. David Crawford (Digital Representation). *Art and the Real-time Archive: Relocation, Remix, Response*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977758-1-6

16. Kajsa G Eriksson (Design). *Concrete Fashion: Dress, Art, and Engagement in Public Space*.
ArtMonitor, diss. Göteborg, 2009.
ISBN: 978-91-977758-4-7

17. Henric Benesch (Design). *Kroppar under träd – en miljö för konstnärlig forskning*.
ArtMonitor, diss. Göteborg, 2010.
ISBN: 978-91-977758-6-1.

18. Olle Zandén (Music Education). *Samtal om samspel. Kvalitetsuppfattningar i musiklärares dialoger om ensemblespel på gymnasiet*.
ArtMonitor, diss. Göteborg, 2010.
ISBN: 978-91-977758-7-8.

19. Magnus Bärtås (Fine Arts). *You Told Me – work stories and video essays / verkberättelser och videoessäer*.
ArtMonitor, diss. Göteborg, 2010.
ISBN: 978-91-977758-8-5.

20. Sven Kristersson (Musical Performance and Interpretation). *Sångaren på den tomma spelplatsen – en poetik. Att gestalta Gilgamesheposet och sånger av John Dowland och Evert Taube*.
ArtMonitor, diss. Göteborg, 2010.
ISBN: 978-91-977758-9-2.

21. Cecilia Wallerstedt (Research on Arts Education). *Att peka ut det osynliga i rörelse. En didaktisk studie av taktart i musik*.
ArtMonitor, diss. Göteborg, 2010.
ISBN: 978-91-978477-0-4.

22. Cecilia Björck (Music Education). *Claiming Space: Discourses on Gender, Popular Music, and Social Change*
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-978477-1-1.

23. Andreas Gedin (Fine Arts). *Jag hör röster överallt – Step by Step*.
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-978477-2-8.

24. Lars Wallsten (Photographic Representation). *Anteckningar om Spår*.
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-978477-3-5.

25. Elisabeth Belgrano (Performance in Theatre and Drama) *"Lasciatemi morire" o farò "La Finta Pazza": Embodying Vocal Nothingness on Stage in Italian and French 17th century Operatic Laments and Mad Scenes*.
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-978477-4-2.

26. Christian Wideberg (Research on Arts Education). *Ateljésamtalets utmaning – ett bildningsperspektiv*.
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-978477-5-9

27. Katharina Dahlbäck (Research on Arts Education). *Musik och språk i samverkan. En aktionsforskningsstudie i årskurs 1 ArtMonitor, licentiate thesis.*
Göteborg, 2011. ISBN: 978-91-978477-6-6.

28. Katharina Wetter Edman (Design). *Service design – a conceptualization of an emerging practice*.
ArtMonitor, licentiate thesis.
Göteborg, 2011. ISBN: 978-91-978477-7-3.

29. Tina Carlsson (Fine Arts). *the sky is blue*.
Kning Disk, diss. Göteborg, 2011.
ISBN: 978-91-976667-2-5

30. Per Anders Nilsson (Musical Performance and Interpretation). *A Field of Possibilities: Designing and Playing Digital Musical Instruments*.
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-977477-8-0.

31. Katarina A Karlsson (Musical Performance and Interpretation). *Think'st thou to seduce me then? Impersonating female personas in songs by Thomas Campion (1567-1620)*.
ArtMonitor, diss. Göteborg, 2011.
ISBN: 978-91-978477-9-7.

32. Lena Dahlén (Performance in Theatre and Drama). *Jag går från läsning till gestaltning – beskrivningar ur en monologpraktik*.
Gidlunds förlag, diss. Göteborg, 2012. ISBN: 978-91-7844-840-1.

33. Martin Ávila (Design). *Devices. On Hospitality, Hostility and Design*.
ArtMonitor, diss. Göteborg, 2012.
ISBN: 978-91-979993-0-4.

34. Anniqa Lagergren (Research on Arts Education). *Barns musikkomponerande i tradition och förändring*.
ArtMonitor, diss. Göteborg, 2012.
ISBN: 978-91-979993-1-1.

35. Ulrika Wänström Lindh (Design). *Light Shapes Spaces: Experience of Distribution of Light and Visual Spatial Boundaries*.
ArtMonitor, diss. Göteborg, 2012.
ISBN: 978-91-979993-2-8.

36. Sten Sandell (Musical *Performance and Interpretation). På insidan av tystnaden*.
ArtMonitor, diss. Göteborg, 2013.
ISBN: 978-91-979993-3-5.

37. Per Högberg (Musical Performance and Interpretation). *Orgelsång och psalmspel. Musikalisk gestaltning av församlingssång*.
ArtMonitor, diss. Göteborg, 2013.
ISBN: 978-91-979993-4-2.

38. Fredrik Nyberg (Literary Composition, Poetry and Prose). *Hur låter dikten? Att bli ved II*.
Autor, diss. Göteborg, 2013.
ISBN: 978-91-979948-2-8.

39. Marco Muñoz (Digital Representation). *Infrafaces: Essays on the Artistic Interaction*
ArtMonitor, diss. Göteborg, 2013.
ISBN: 978-91-979993-5-9.

40. Kim Hedås (Musical Performance and Interpretation). *Linjer. Musikens rörelser – komposition i förändring*.
ArtMonitor, diss. Göteborg, 2013.
ISBN: 978-91-979993-6-6.

41. Annika Hellman (Research on Arts Education). *Intermezzon i medieundervisningen – gymnasieelevers visuella röster och subjektspositioneringar*.
ArtMonitor, licentiate thesis.
Göteborg, 2013. ISBN: 978-91-979993-8-0 (PRINT). ISBN: 978-91-981712-5-9 (PDF).

42. Marcus Jahnke (Design). *Meaning in the Making. An Experimental Study on Conveying the Innovation Potential of Design Practice to Non-designerly Companies*.
ArtMonitor, diss. Göteborg, 2013.
ISBN: 978-91-979993-7-3.

43. Anders Hultqvist (Musicology. Artistic track). *Komposition. Trädgården – som förgrenar sig. Några ingångar till en kompositorisk praktik*.
Skrifter från musikvetenskap nr.102, diss. Göteborg 2013.
ISBN: 978-91-85974-19-1.
Department of Cultural Sciences, Faculty of Arts, in cooperation with Academy of Music and Drama, Faculty of Fine, Applied and Performing Arts.

44. Ulf Friberg (Performance in Theatre and Drama). *Den kapitalistiska skådespelaren – aktör eller leverantör?*
Bokförlaget Korpen, diss. Göteborg 2014. ISBN: 978-91-7374-813-1.

45. Katarina Wetter Edman (Design). *Design for Service: A framework for exploring designers' contribution as interpreter of users' experience*.
ArtMonitor, diss. Göteborg, 2014.
ISBN 978-91-979993-9-7.

46. Niclas Östlind (Photography). *Performing History. Fotografi i Sverige 1970-2014*.
ArtMonitor, diss. Göteborg, 2014.
ISBN: 978-91-981712-0-4.

47. Carina Borgström Källén (Research on Arts Education). *När musik gör skillnad – genus och genrepraktiker i samspel*.
ArtMonitor, diss. Göteborg, 2014.
ISBN: 978-91-981712-1-1 (PRINT).
ISBN: 978-91-981712-2-8 (PDF).

48. Tina Kullenberg (Research on Arts Education). *Signing and Singing – Children in Teaching Dialogues*.
ArtMonitor, diss. Göteborg, 2014.
ISBN: 978-91-981712-3-5 (PRINT).
ISBN: 978-91-981712-4-2 (PDF).

49. Helga Krook (Literary Composition, Poetry and Prose). *Minnesrörelser*
Autor, diss. Göteborg, 2015.
ISBN 978-91-979948-7-3.

50. Mara Lee Gerdén (Literary Composition, Poetry and Prose). *När andra skriver: skrivande som motstånd, ansvar och tid*.
Glänta produktion, diss. Göteborg 2014. ISBN: 978-91-86133-58-0.

51. João Segurado (Musical Performance and Interpretation, in cooperation with Luleå University of Technology). *Never Heard Before – A Musical Exploration of Organ Voicing*.
ArtMonitor, diss. Göteborg/Luleå 2015. ISBN: 978-91-981712-6-6 (PRINT). ISBN: 978-91-981712-7-3 (PDF).

52. Marie-Louise Hansson Stenhammar (Research on Arts Education). *En avestetiserad skol- och lärandekultur. En studie om lärprocessers estetiska dimensioner*.
ArtMonitor, diss. Göteborg 2015.
ISBN: 978-91-981712-8-0 (PRINT).
ISBN: 978-91-981712-9-7 (PDF).

53. Lisa Tan (Fine Arts). *For every word has its own shadow*.
ArtMonitor, diss. Göteborg 2015.
ISBN 978-91-982422-0-1 (PRINT).
ISBN 978-91-982422-1-8 (PDF).

54. Elke Marhöfer (Fine Arts). *Ecologies of Practices and Thinking*.
ArtMonitor, diss. Göteborg 2015.
ISBN 978-91-982422-2-5 (PRINT).
ISBN 978-91-982422-3-2 (PDF).

55. Birgitta Nordström (Crafts). *I ritens rum – om mötet mellan tyg och människa*.
ArtMonitor, licentiate thesis. Göteborg 2016. ISBN: 978-91-982422-4-9 (PRINT). ISBN 978-91-982422-5-6 (PDF).

56. Thomas Laurien (Design). *Händelser på ytan – shibori som kunskapande rörelse*.
ArtMonitor, diss. Göteborg 2016
ISBN: 978-91-982422-8-7 (PRINT). ISBN 978-91-982422-9-4 (PDF).

57. Annica Karlsson Rixon (Photography). *Queer Community through Photographic Acts. Three Entrances to an Artistic Research Project Approaching LGBTQIA Russia*.
Art and Theory Publishing, diss. Stockholm 2016. ISBN: 978-91-88031-03-7 (PRINT). ISBN: 978-91-88031-30-3 (PDF).

58. Johan Petri (Performance in Theatre and Music Drama). *The Rhythm of Thinking. Immanence and Ethics in Theater Performance*
ArtMonitor, diss. Göteborg 2016.
ISBN: 978-91-982423-0-0 (PRINT.
ISBN: 978-91-982423-1-7 (PDF).

59. Cecilia Grönberg (Photography) *Händelsehorisont || Event horizon. Distribuerad fotografi*.
OEI editör, diss. Stockholm 2016.
ISBN: 978-91-85905-85-0 (PRINT). ISBN: 978-91-85905-86-7 (PDF).

60. Andrew Whitcomb (Design). *(re)Forming Accounts of Ethics in Design: Anecdote as a Way to Express the Experience of Designing Together*.
ArtMonitor, diss. Göteborg 2016. ISBN: 978-91-982423-2-4 (PRINT). ISBN: 978-91-982423-3-1 (PDF).

61. Märtha Pastorek Gripson (Research on Arts Education). *Positioner i dans – om genus, handlingsutrymme och dansrörelser i grundskolans praktik*.
ArtMonitor, diss. Göteborg 2016.
ISBN 978-91-982422-6-3 (PRINT).
ISBN 978-91-982422-7-0 (PDF).

62. Mårten Medbo (Crafts). *Lerbaserad erfarenhet och språklighet*
ArtMonitor, diss. Göteborg 2016.
ISBN: 978-91-982423-4-8 (PRINT).
ISBN: 978-91-982423-5-5 (PDF).

63. Ariana Amacker (Design). *Embodying Openness: A Pragmatist Exploration into the Aesthetic Experience of Design Form-Giving*.
ArtMonitor, diss. Göteborg 2017. ISBN: 978-91-982423-6-2 (PRINT). ISBN: 978-91-982423-7-9 (PDF).

64. Lena O Magnusson (Research on Arts Education). *Treåringar, kameror och förskola – en serie diffraktiva rörelser*.
ArtMonitor, diss. Göteborg 2017.
ISBN: 978-91-982423-8-6 (PRINT). ISBN: 978-91-982423-9-3 (PDF).

65. Arne Kjell Vikhagen (Digital Representation). *When Art Is Put Into Play. A Practice-based Research Project on Game Art*.
ArtMonitor, diss. Göteborg 2017
ISBN: 978-91-982421-5-7 (PRINT). ISBN: 978-91-982421-6-4 (PDF).

66. Helena Kraff (Design). *Exploring pitfalls of participation and ways towards just practices through a participatory design process in Kisumu, Kenya*.
ArtMonitor, diss. Göteborg 2018.
ISBN: 978-91-982421-7-1 (PRINT).
ISBN: 978-91-982421-8-8 (PDF).

67. Hanna Nordenhök (Literary Composition, Poetry and Prose). *Det svarta blocket I världen. Läsningar, samtal, transkript*.
Rámus., diss. Göteborg 2018.
ISBN 978-91-86703-85-1 (PRINT).
ISBN 978-91-86703-87-5 (PDF).

68. David N.E. McCallum (Digital Representation). *Glitching the Fabric: Strategies of New Media Art Applied to the Codes of Knitting and Weaving*.
ArtMonitor, diss. Göteborg 2018.
ISBN: 978-91-7833-139-0 (PRINT).
ISBN: 978-91-7833-140-6 (PDF).

69. Åsa Stjerna (Musical Performance and Interpretation). *Before Sound: Transversal Processes in Site-Specific Sonic Practice*.
ArtMonitor, diss. Göteborg, 2018.
ISBN: 978-91-7833-213-7 (PRINT).
ISBN: 978-91-7833-214-4 (PDF).

70. Frida Hållander (Crafts). *Vems hand är det som gör? En systertext om konst/hantverk, klass, feminism och om viljan att ta strid*

ArtMonitor/Konstfack Collection, diss. Stockholm, 2019. 978-91-85549-40-5 (PRINT).
978-91-85549-41-2 (PDF).
HDK – Academy of Design and Crafts, University of Gothenburg, in cooperation with Konstfack, University of Arts, Crafts and Design, Stockholm.

71. Thomas Nyström (Design). *Adaptive Design for Circular Business Models in the Automotive Manufacturing Industry*
ArtMonitor, licentiate thesis. Göteborg, 2019.
ISBN: 978-91-985171-2-5 (PRINT). ISBN: 978-91-985171-3-2 (PDF).

72. Marina Cyrino (Musical Performance and Interpretation). *An Inexplicable Hunger – flutist) body(flute (dis)encounters*.
ArtMonitor, diss. Göteborg, 2019.
ISBN: 978-91-7833-382-0 (PRINT). ISBN: 978-91-7833-383-7 (PDF).

73. Imri Sandström (Literary Composition, Poetry and Prose). *Tvärsöver otysta tider: Att skriva genom Västerbottens och New Englands historier och språk tillsammans med texter av Susan Howe / Across Unquiet Times: Writing Through the Histories and Languages of Västerbotten and New England in the Company of Works by Susan Howe*
Autor, diss. Göteborg, 2019. ISBN: 978-91-984037-3-2 (PRINT).
ISBN: 978-91-984037-4-9 (PDF).

74. Patrik Eriksson (Independent Filmmaking). *Melankoliska fragment: om essäfilm och tänkande*.
ArtMonitor, diss. Göteborg, 2019.
ISBN: 978-91-7833-566-4 (PRINT). ISBN: 978-91-7833-567-1 (PDF).

75. Nicolas Cheng (Crafts). *World Wide Workshop: The Craft of Noticing*.
ArtMonitor, diss. Göteborg, 2019
ISBN: 978-91-7833-610-4 (PRINT). ISBN: 978-91-7833-611-1 (PDF).

76. Magdalena Mayas (Musical Performance and Interpretation). *Orchestrating timbre – Unfolding processes of timbre and memory in improvisational piano performance*.
ArtMonitor, diss. Göteborg, 2020.
ISBN: 978-91-7833-722-4 (PRINT). ISBN: 978-91-7833-723-1 (PDF).

77. Ingrid Hedin Wahlberg (Music Education) *Att göra plats för traditioner. Antagonism och kunskapsproduktion inom folk- och världsmusik*.
ArtMonitor, diss. Göteborg, 2020.
ISBN: 978-91-7833-830-6 (PRINT). ISBN: 978-91-7833-831-3 (PDF).

78. Cecilia Jeppsson (Research on Arts Education). *"Rörlig och stabil, bred och spetsig". Kulturell reproduktion och strategier för breddat deltagande i den svenska kulturskolan*.
ArtMonitor, diss. Göteborg, 2020.
ISBN: 978-91-7833-832-0 (PRINT). ISBN: 978-91-7833-833-7 (PDF).

79. Annelies Vaneycken (Design). *Designing 'for' and 'with' ambiguity: actualising democratic processes in participatory design practices with children*.
ArtMonitor, diss. Göteborg, 2020.
ISBN: 978-91-7833-858-0 (PRINT). ISBN: 978-91-7833-859-7 (PDF).

80. Niklas Rudbäck (Research on Arts Education). *Circumscribing Tonality: Upper Secondary Music Students Learning the Circle of Fifths*.
ArtMonitor, diss. Göteborg, 2020.
ISBN: 978-91-8009-028-5 (PRINT).
ISBN: 978-91-8009-029-2 (PDF).

81. Eva Weinmayr (Artistic Practice). *Noun to Verb: an investigation into the micro-politics of publishing through artistic practice*.
ArtMonitor, diss. Göteborg, 2020.
https://cutt.ly/noun-to-verb
http://hdl.handle.net/2077/66644
No ISBN.

82. Khashayar Naderehvandi (Artistic Practice). *Vem vittnar för vittnet? Det litterära verket som vittnesmål och översättning*
Autor, diss. Göteborg 2020.
ISBN: 978-91-984037-7-0 (PRINT). ISBN: 978-91-984037-8-7 (PDF).

83. Joakim Andersson (Research on Arts Education). *Kommunikation i slöjd och hantverksbaserad undervisning*.
ArtMonitor, diss. Göteborg, 2021.
ISBN: 978-91-8009-194-7 (PRINT). ISBN: 978-91-8009-195-4 (PDF).

84. Andjeas Ejiksson (Artistic Practice). *Television Without Frontiers*.
ArtMonitor, diss. Göteborg, 2021.
ISBN: 978-91-8009-208-1 (PRINT). ISBN: 978-91-8009-209-8 (PDF).

85. Monica Frick Alexandersson (Research on Arts Education). *Omsorg, välvilja och tystnadskultur – diskursiva dilemman och strategier i lärarutbildningens undervisningspraktik i musik mot yngre åldrar*.
ArtMonitor, diss. Göteborg, 2021.
ISBN: 978-91-8009-276-0 (PRINT).
ISBN: 978-91-8009-277-7 (PDF).

86. Uwe Steinmetz (Musical Performance and Interpretation). *Jazz in Worship and Worship in Jazz: The musical language of Liturgical, Sacred, and Spiritual Jazz in a Postsecular Age*.
ArtMonitor, diss. Göteborg, 2021.
ISBN: 978-91-8009-386-6 (PRINT). ISBN: 978-91-8009-387-3 (PDF).

87. Helena Hansson (Design). *Designing Together: A Frugal Design Approach. Exploring Participatory Design in a Global North-South Cooperation Context (Sweden-Kenya)*.
ArtMonitor, diss Göteborg 2021.
ISBN: 978-91-8009-464-1 (PRINT). 978-91-8009-465-8 (PDF).

88. André Alves (Artistic Practice). *A Never-Ending Thirst: Artistic Reforms to Neoliberal-Teflon Imperviousness*.
ArtMonitor, diss Göteborg 2021.
ISBN: 978-91-8009-528-0 (PRINT). 978-91-8009-529-7 (PDF).

89. Hedvig Jalhed (Performance Practices). *An Operatic Game-Changer: The Opera Maker as Game Designer and the Potentials of Ludo-Immersive Opera*
ArtMonitor, diss Göteborg 2022.
ISBN: 978-91-8009-608-9 (PRINT). ISBN: 978-91-8009-609-6 (PDF).

90. Eva La Cour (Artistic Practice). *Geo-Aesthetical Discontent: The Figure of the Guide, Svalbard and Skilled Visions*.
ArtMonitor, diss Göteborg 2022.
ISBN: 978-91-8009-648-5 (PRINT). ISBN: 978-91-8009-649-2 (PDF).

91. Kerstin Hamilton (Artistic Practice). *The Objectivity Laboratory: Propositions on Documentary Photography*.
ArtMonitor, diss Göteborg 2022.
ISBN: 978-91-8009-725-3 (PRINT). ISBN: 978-91-8009-726-0 (PDF).

92. Tomas Löndahl (Musical Performance and Interpretation). *Den klingande verklighetens föränderlighet: Mot ett vidgat gestaltningsutrymme*.
ArtMonitor, diss Göteborg 2022.
ISBN: 978-91-8009-785-7 (PRINT). ISBN: 978-91-8009-786-4 (PDF).

93. Emelie Röndahl (Crafts). *Crying Rya: A Practitioner's Narrative Through Hand Weaving*.
ArtMonitor, diss Göteborg 2022.
ISBN: 978-91-8009-901-1 (PRINT). ISBN: 978-91-8009-902-8 (PDF).

94. Emma Gyllerfelt (Research on Arts Education). *Slöjdundervisning med nyanlända elever – om multimodal interaktion och kommunikation i slöjdklassrum*
ArtMonitor, diss Göteborg 2023.
ISBN: 978-91-8069-147-5 (PRINT). ISBN: 978-91-8069-148-2 (PDF).

95. Franz James (Design). *"Sketch and Talk" – Drawing Lines Between Humans, the Interior, and Stuff. Design Methodologies for Well-Being in Prisons, Forensic Psychiatric Hospitals, and Special Residential Youth Homes*.
ArtMonitor, diss Göteborg 2023.
ISBN: 978-91-8069-149-9 (PRINT). ISBN: 978-91-8069-150-5 (PDF).

96. Ram Krishna Ranjan (Artistic Practice). *Cuts and Continuities. Caste-subaltern imaginations of the Bengal famine of 1943*.
ArtMonitor, diss Göteborg 2023.
ISBN: 978-91-8069-381-3 (PRINT). ISBN: 978-91-8069-382-0 (PDF).

97. Lena Ostendorf (Research on Arts Education). *I otakt med tiden. En genealogi av svensk musiklärarutbildning*.
ArtMonitor, diss Göteborg 2023.
ISBN: 978-91-8069-439-1 (PRINT). ISBN: 978-91-8069-440-7 (PDF).

98. Esaias Järnegard (Musical Performance and Interpretation). *Techniques of Ecstasy*.
ArtMonitor, diss Göteborg 2023.
ISBN 978-91-8069-467-4 (PRINT). ISBN 978-91-8069-468-1 (PDF).

99. Nick Aikens (Artistic Practice). *Rewinding Internationalism. An Exhibitionary Inquiry on the Political Imaginary*.
ArtMonitor, diss Göteborg 2023.
ISBN: 978-91-8069-437-7 (PRINT). ISBN: 978-91-8069-438-4 (PDF).

100. Nathalie Suck Fari (Performance Practices). *Situated Agencies: Mediating places through the body*.
ArtMonitor, diss Göteborg 2024.
ISBN: 978-91-8069- 679-1 (PRINT). ISBN: 978-91-8069-680-7 (PDF).

101. Åsa Sonjasdotter (Artistic Practice). *Towards Peasant Cultivation of Abundance*.
ArtMonitor, diss Göteborg 2024
ISBN 978-91-8069-703-3 (PRINT). ISBN 978-91-8069-704-0 (PDF).

102. Elisabet Jagell (Research on Arts Education). *Estetiska uttryck som pedagogiska aktörer i slöjdundervisning*.
ArtMonitor Licentiate thesis Göteborg 2024. Konstfack Dissertation Collection *7*. ISBN 978-91-8554-960-3 (PRINT). ISBN 978-91-8554 961-0 (PDF).

103. Anna Segelman (Research on Arts Education). *Slöjdundervisning och digitala verktyg*.
ArtMonitor Licentiate thesis Göteborg 2024. ISBN 978-91-9851-727-9 (PRINT). ISBN 978-91-9851-728-6 (PDF).

104: Sophia Desport (Research on Arts Education). *Sårbarhet i rörelse – konstnärliga processer som möjlighetsrum i bildundervisning*.
ArtMonitor Licentiate thesis Göteborg 2024. ISBN 978-91-9897-290-0 (PRINT). ISBN 978-91-9897-291-7 (PDF).

105: Lova Palmér (Research on Arts Education). *Expanderande klassrum – en didaktisk studie om killars deltagande i bildundervisning*.
ArtMonitor Licentiate thesis Göteborg 2024. ISBN 978-91-9897-292-4 (PRINT). ISBN 978-91-9897-293-1 (PDF).

106: Sebastian Gatz (Design). *Transmundane Architecture: Architectural Control Relationships Through the Lens of More-than-Human Onto-Epistemologies, Degrowth Practices and Occulture*
Konstfack Dissertation Collection 9. 978-91-8554-963-4 (PRINT). 978-91-8554-964-1 (PDF).

107: Julia Eckerstein (Music Education). *Gränskontroll – pedagogisk diskurs som villkor för deltagande vid svenska folkhögskolors musiklinjer*.
ArtMonitor, diss Göteborg 2025.
ISBN 978-91-8115-126-8 (PRINT).
ISBN 978-91-8115-127-5 (PDF).

108: Rosa Tolnov Clausen (Crafts). *Weaving spaces in Nordic cities*.
ArtMonitor, diss Göteborg 2025.
ISBN 978-91-8115-205-0 (Print).
ISBN 978-91-8115-204-3 (PDF).

ART MONITOR NO. 108

978-91-8115-205-0