

*a cura di*  
LETIZIA DIPASQUALE  
SAVERIO MECCA  
LUCIA MONTONI

## **Heritage for people**

*Sharing vernacular  
knowledge to build  
the future*







With the support of the  
Culture Programme  
of the European Union



This publication is the result of the project **VerSus+ / Heritage for People** [Grant Agreement Ref. 607593-CREA-1-2019-1-ES-CULT-COOP1], co-funded by the European Union (2019-2023), under the Creative Europe Culture Programme.

The European Commission support for the production of this publication does not constitute endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This collective work gathers five European university institutions and integrates contributions from the project leader and the project partners. In addition to the Editors, the main contributors are:

#### Project leader



**Universitat Politècnica de València, Escuela Técnica Superior de Arquitectura, Spain**

Camilla Mileto, Fernando Vegas (*Project leaders and Principal investigators*), Valentina Cristini, Lidia García-Soriano, Guillermo Guimaraens, Marina Elia, María Lidón de Miguel, Juan María Songel, Juan Bravo Bravo, Jose Luis Baró Zarzo, Alicia Hueto Escobar, Sergio Manzano Fernández

#### Partners



**DICAAR**  
DIPARTIMENTO DI INGEGNERIA CIVILE  
AMBIENTALE E ARCHITETTURA  
UNIVERSITÀ DI CAGLIARI

**Università degli Studi di Cagliari, Italy**

Maddalena Achenza, Ivan Blecic, Amanda Rivera Vidal, Alice Agus



**EN  
NS/AG**  
ÉCOLE NATIONALE SUPÉRIEURE  
D'ARCHITECTURE DE GRENOBLE

**École Nationale Supérieure d'Architecture de Grenoble, France**

Bakonirina Rakotomamonjy (*Principal investigator*), Sebastien Moriset, Nuria Sánchez Muñoz, Manon Mabile, Audrey Carbonnelle



**DIDA**  
DIPARTIMENTO DI  
ARCHITETTURA  
UNIVERSITÀ  
DEGLI STUDI  
FIRENZE

**Università degli Studi di Firenze, DIDA Dipartimento di Architettura, Italy**

Letizia Dipasquale (*Principal investigator*), Alessandro Merlo, Saverio Mecca, Lucia Montoni, Edoardo Paolo Ferrari, Gaia Lavoratti, Giulia Lazzari, Matteo Zambelli



**UNIVERSIDADE  
PORTUCALENSE**

**Universidade Portucalense, Portugal**

Mariana Correia (*Principal investigator*), Gilberto Duarte Carlos, Goreti Sousa, Mónica Alcindor, Rui Florentino, Emília Simão, Ana Lima, Telma Ribeiro, Bruno Andrade

#### With the Support of



**ICOMOS - CIAV**  
International Committee  
of Vernacular Architecture  
International Council on  
Monuments and Sites

International Committee of  
*Vernacular Architecture*  
ICOMOS-CIAV



**ICOMOS - ISCEAH**  
International Scientific Committee  
on Earthen Architectural Heritage

International Scientific Committee  
on *Earthen Architectural Heritage*  
ICOMOS-ISCEAH



**UNESCO CHAIR**  
**earthen architecture,  
building cultures and  
sustainable development**  
CRATERRE | AEBCC | ENSAG | UGA

Unesco Chaire *Earthen architecture,  
building cultures and sustainable development*  
CRATERRE | AEBCC | ENSAG | UGA

**Acknowledgments:** Municipality of Formentera and Municipality of Calasetta for the hospitality, European Heritage Volunteers for the photos provided, all the authors for their cooperation and effort.

**English proofreading:** Luis Gatt

**LogoVersus + graphic design:** Teresa Correia, UPT

**Cover:** Kids playing with building materials at the “Grains d’Isère” festival. Photo: PatriceDoat

**Website:** [www.versus-people.webs.upv.es](http://www.versus-people.webs.upv.es) | **Instagram:** VerSus Heritage for PEOPLE | **App:** [www.heritageforpeople.unifi.it](http://www.heritageforpeople.unifi.it)

*a cura di*  
LETIZIA DIPASQUALE  
SAVERIO MECCA  
LUCIA MONTONI

**Heritage for  
people**  
*Sharing vernacular  
knowledge to build  
the future*

**authors**

Maddalena Achenza, Mónica Alcindor, Bruno Andrade, José Baganha, Stefan Balici, Julieta Barada, Sara Bartolini, José Luis Baró, Juan Bravo, Gisella Calcagno, Gilberto Duarte Carlos, Alicia Casals, Carlos Castillo Levicoy, Valentina Cristini, Mariana Correia, Edoardo Paolo Ferrari, Teresa Cunha Ferreira, Soraya Genin, Carmen Gómez Maestro, Borut Juvanac, Marwa Dabaieh, Letizia Dipasquale, Marina Elia, Rui Florentino, Lidia García-Soriano, Alejandro García Hermida, Debora Giorgi, Leticia Grappi, Kin Guerra, Hubert Guillaud, Gaia Lavoratti, Davide Leone, Ana Lima, Saverio Mecca, Alessandro Merlo, Camilla Mileto, Magda Minguzzi, Lucia Montoni, Sebastien Moriset, David Morocho, Cristian Muñoz Catalán, Alina Negru, Amalia Nuevo-Delaunay, Karl Nyqvist, Constanza Pérez Lira, Giacomo Pierucci, Bakonirina Rakotomamonjy, Telma Ribeiro, Amanda Rivera Vidal, Alba Rivero Olmos, Elena Rigano, Nathalie Sabatier, Nuria Sánchez Muñoz, Emilia Simão, Juan María Songel, Goreti Sousa, Angela Squassina, François Streiff, Birgitte Tanderup Eybye, Jorge Tomasi, Antonella Trombadore, Francesco Trovò, Fernando Vegas, Marzia Varaldo, Montserrat Villaverde, Matteo Zambelli.



UNIVERSITÀ  
DEGLI STUDI  
FIRENZE

**DIDA**  
DIPARTIMENTO DI  
ARCHITETTURA

Heritage for people. Sharing vernacular knowledge to build the future / eds. Letizia Dipasquale, Saverio Mecca, Lucia Montoni  
— Firenze - DIDA Press, 2023.

ISBN: 978-88-3338-200-5

*All publications are submitted to an external double refereeing process under the responsibility of the DIDA Scientific Editorial Board.*

Content license: the present work is released under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0: <https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode>).

© 2023 Author(s)

Published by



**didapress**

Dipartimento di Architettura  
Università degli Studi di Firenze  
via della Mattonaia, 8 Firenze 50121  
<https://didapress.it/>

*progetto grafico*

**didacommunicationlab**

Dipartimento di Architettura  
Università degli Studi di Firenze

Stampato su carta di pura cellulosa *Fedrigoni Arcoset*

ELEMENTAL  
CHLORINE  
**FREE**  
GUARANTEED



---

## CONTENTS

---

### INTRODUCTION

Foreword	12
Hubert Guillaud	
Foreword	14
Marwa Dabaieh	
Heritage for People. A project for connecting people with their tangible and intangible heritage	16
Camilla Mileto, Fernando Vegas	

### LESSONS FROM VERNACULAR ARCHITECTURE TO SUSTAINABILITY 30

VerSus Methodology: development and application	32
Gilberto Duarte Carlos, Mariana Correia	
Transmission of the VerSus method to architecture students and lecturers	38
Sebastien Moriset	
From intangible heritage to circular knowledge	44
Letizia Dipasquale, Saverio Mecca, Lucia Montoni	
Indigenous & traditional knowledge systems and the circular paradigm	50
Debora Giorgi	
Diversity and sustainability of traditional architecture in global warming and ecological and digital transitions	56
Saverio Mecca	
Lessons on conservation from vernacular architecture	62
Fernando Vegas, Camilla Mileto, Valentina Cristini, Lidia García-Soriano	
Vernacular parameters of sustainability in 21st century architecture	68
Juan María Songel, Fernando Vegas, Camilla Mileto, Juan Bravo	

### STRATEGIES FOR THE MANAGEMENT AND DISSEMINATION OF TRADITIONAL KNOWLEDGE FOR A SUSTAINABLE FUTURE 74

Conservation and design	76
Fernando Vegas, Camilla Mileto	
Conservation and restoration of traditional architecture	80
Camilla Mileto, Fernando Vegas	

<i>Restoration of a vernacular house in Sesga, Valencia (ES)   Camilla Mileto, Fernando Vegas</i>	86
<i>Urban building on calle Maldonado 33, Valencia (ES)   Fernando Vegas, Camilla Mileto</i>	87
<i>Conservation of a Valencian barraca (ES)   Fernando Vegas, Camilla Mileto</i>	88
<i>The sun temple (IN)   Edoardo Paolo Ferrari</i>	89
<b>Renovation and adaptive reuse of vernacular architecture</b>	<b>90</b>
Letizia Dipasquale	
<i>Alcino Cardoso house renovation by Álvaro Siza (PT)   Teresa Cunha Ferreira, Soraya Genin, Mariana Correia</i>	97
<i>Toolkit for innovative and eco-sustainable renovation process   Lucia Montoni, Gisella Calcagno, Giacomo Pierucci, Antonella Trombadore</i>	98
<i>Renovation of a stone and rammed earth house in Tuscany (IT)   Elena Rigano</i>	99
<i>Memory garden in Vinaroz, Castellón (ES)   Fernando Vegas, Camilla Mileto</i>	100
<i>Renovation, seismic and energy retrofit of a farmhouse in Val di Chiana, Tuscany (IT)   Sara Bartolini</i>	101
<b>Designing with tradition: old techniques for modern architecture</b>	<b>102</b>
José Luis Baró, Fernando Vegas, Camilla Mileto	
<i>Tile vaulting in 21st century   Fernando Vegas, Camilla Mileto, Lidia García-Soriano</i>	108
<i>House of Nature, Silkeborg Højskole by Reværk   Birgitte Tanderup Eybye</i>	109
<i>Ses Menorquines   Alicia Casals, Karl Nyqvist</i>	110
<i>Fan Forest Houses by Bergmeisterwolf Studio (IT)   Matteo Zambelli</i>	111
<b>Education strategies</b>	<b>112</b>
Sebastien Moriset	
<b>Teaching architecture and heritage to kids</b>	<b>118</b>
Sebastien Moriset	
<i>Educational trunk in support of traditional architecture   Camilla Mileto, Fernando Vegas, Lidia García-Soriano, Valentina Cristini</i>	124
<i>Rehabimed kids: workshop on traditional architecture   Letizia Dipasquale, Montserrat Villaverde</i>	125
<i>Practical tools for teaching architecture and heritage to children   Borut Juvanac</i>	126
<i>Elémenterre   Nathalie Sabatier, Alba Rivero Olmos</i>	127



<b>An overview of university and post-university education in vernacular architecture</b>	128
Bruno Andrade, Telma Ribeiro, Mariana Correia, Goreti Sousa, Ana Lima	
<i>DSA: earthen architecture, building cultures and sustainable development</i>   Bakonirina Rakotomamonjy	136
<i>Workshops on traditional trades and preservation of traditional techniques</i>   Camilla Mileto, Fernando Vegas, Valentina Cristini, Lidia García-Soriano	137
<i>The first Traditional Architecture Summer School in Portugal</i>   Rui Florentino, José Baganha, Alejandro García Hermida	138
<i>Teaching vernacular architecture: different pedagogical approaches in higher education</i>   Telma Ribeiro	139
<b>Training with craftspeople and maintenance of traditional knowledge</b>	140
Sebastien Moriset	
<i>The artisans of Venice</i>   Angela Squassina	145
<i>Italian Dry Stone Walling School</i>   Edoardo Paolo Ferrari	146
<i>Restoration of heritage assets programme at Duoc UC professional institute</i>   Carmen Gómez Maestro	147
<b>Community engagement</b>	148
Mónica Alcindor, Emilia Simão	
<b>Traditional heritage preservation and enhancement through community participation</b>	152
Sebastien Moriset	
<i>Terraccogliente experience</i>   Walter Secci	158
<i>El Cabanyal: neighbourhood participation against urban expropriation</i>   Camilla Mileto, Fernando Vegas, David Morocho	159
<i>Adopt a house in Rosia Montana, Romania</i>   Stefan Balici	160
<i>Andean architecture and earthen construction Lab</i>   Julieta Barada, Jorge Tomasi	161
<b>Participating in building and restoring vernacular heritage</b>	162
Fernando Vegas, Camilla Mileto	
<i>Repart</i>   Fernando Vegas, Camilla Mileto	167

<i>European Heritage Volunteers</i>   Valentina Cristini	168
<i>Cob in Lower Normandy, France</i>   François Streiff	169
<b>Gamification for community engagement in heritage and sustainability</b>	<b>170</b>
Alessandro Merlo, Letizia Dipasquale	
<i>Calasetta heritage games</i>   Amanda Rivera Vidal, Maddalena Achenza	176
<i>Artisans to the rescue</i>   Davide Leone	177
<i>The Seven Families of Formentera</i>   Nuria Sánchez Muñoz	178
<i>Contahistoria</i>   Camilla Mileto, Fernando Vegas, Marina Elia	179
<b>Knowledge management and dissemination</b>	<b>180</b>
Letizia Dipasquale, Saverio Mecca	
<b>Documenting and safeguarding intangible heritage</b>	<b>184</b>
Letizia Dipasquale, Edoardo Paolo Ferrari	
<i>Ràixe: Digital Spaces for Tabarkan Culture</i>   Marzia Varaldo	190
<i>Practices of Cultural Re-appropriation: projects in co-authorship with the First Indigenous Peoples of South Africa</i>   Magda Minguzzi	191
<i>The village of Esfahak: knowledge transmission on vernacular construction techniques in the Iranian desert</i>   Edoardo Paolo Ferrari	192
<i>Red de maestros - network of master builders</i>   Camilla Mileto, Fernando Vegas, Valentina Cristini	193
<b>Documentation and digital survey of tangible heritage</b>	<b>194</b>
Alessandro Merlo, Gaia Lavoratti	
<i>International workshops on traditional architecture in Rincón de Ademuz, Valencia (Spain)</i> Fernando Vegas, Camilla Mileto	200
<i>Documenting and virtual visiting World Heritage in 3DPAST</i>   Mariana Correia, Gilberto Carlos	201
<i>3D survey of the vernacular architecture of the Aysén region</i>   Carlos Castillo Levicoy, Constanza Pérez Lira, Amalia Nuevo-Delaunay	202
<i>Modelling traditional knowledge on earthen domes of Syria</i>   Letizia Dipasquale, Saverio Mecca	203

<b>Managing constructive and architectural knowledge for builders and designers</b>	<b>204</b>
Letizia Dipasquale, Telma Ribeiro, Rui Florentino, Mariana Correia	
<i>Heritage for people: a collaborative app</i>   Letizia Dipasquale, Lucia Montoni, Edoardo Paolo Ferrari	210
<i>Learning to conserve</i>   Fernando Vegas, Camilla Mileto	211
<i>Cartoterra</i>   Sebastien Moriset	212
<i>Mapadaterra platform</i>   Leticia Grappi, Kin Guerra	213
<b>Sharing knowledge with a wide public</b>	<b>214</b>
Sebastien Moriset	
<i>Full Immersion nella Terra</i>   Maddalena Achenza	219
<i>Grains d'Isère Festival</i>   Bakonirina Rakotomamonjy	220
<i>Homo faber Exhibition</i>   Francesco Trovò	221
<i>Regio heart</i>   Alina Negru, Alessandro Serra	222
<i>El Adobe educational video</i>   Amanda Rivera Vidal, Cristian Muñoz Catalán	223
<b>CASE STUDIES: FORMENTERA AND SANT'ANTIOCO ISLANDS</b>	<b>224</b>
<b>Formentera: cultural heritage and sustainability</b>	<b>226</b>
Fernando Vegas, Camilla Mileto, Lidia García-Soriano, Valentina Cristini	
<b>Sant'Antioco: cultural heritage and sustainability</b>	<b>240</b>
Letizia Dipasquale, Alessandro Merlo, Gaia Lavoratti, Lucia Montoni, Maddalena Achenza	





---

## DOCUMENTING AND SAFEGUARDING INTANGIBLE HERITAGE

---

**Letizia Dipasquale**

Università degli Studi di Firenze, Florence, Italy

**Edoardo Paolo Ferrari**

Oxford Brookes University, Oxford, United Kingdom

### **Intangible cultural heritage as resource for sustainable development**

Intangible cultural heritage refers to the knowledge, practices and expressions shared by communities around the world. The value of intangible cultural heritage is due not only to the cultural manifestation itself, but also to the wealth of knowledge, skills and know-how that are passed down through it from generation to generation (UNESCO, 2003), which also allows the preservation of tangible heritage. The safeguarding of intangible heritage helps to sustain cultural diversity in the face of increasing globalisation, and to strengthen the sense of identity and belonging that contributes to a community's well-being (UNESCO, 2003; UNESCO, 2021)

The Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) identifies 5 areas for the classification of intangible cultural heritage: a) traditions and oral expressions, including language as a vehicle of intangible cultural heritage; b) performing arts; c) social practices, rituals and festive events; d) knowledge and practices concerning nature and the universe; e) traditional crafts (UNESCO, 2003).

In the context of this research, we mainly analysed the intangible heritage related to vernacular architecture, and thus the know-how and skills related to building practices, which are linked to a profound knowledge of nature and the socio-cultural context.

The knowledge of traditional building craftsmanship is crucial since it constitutes an essential part of the identity of the architectural heritage, yet at the same time it also represents the technical thinking of a human group in a space-time interval, and is a vehicle for learning the processes of adaptation that have allowed for the establishment of a skillful relationship with the environment.

However, knowing how to build is also profoundly connected to the knowledge and practices concerning nature and the universe, and in a broader sense to all the other categories mentioned by the Convention, since together they constitute that vision of the world shared by a traditional community, in which culture, nature and social well-being interact with each other in a balanced and sustainable manner. Therefore, the safeguarding and transmission of the components of intangible cultural heritage in a systemic way is crucial for the sustainable development of the habitat, as it can provide useful insights for local approaches to the sustainable management of natural resources, prevention of soil erosion or natural disasters, ensuring well-being, protecting biodiversity and building resilience.

*opposite page*  
**Master Ali making a mud brick vault without centering for a group of students in Esfahak, South Khorasan Region, Iran**  
*(credits: E.P. Ferrari)*





⬇  
A woman engaged in the maintenance of the earthen plaster of her home, Syria (2008)

(credits: L. Lupi)

### The transmission of tacit knowledge and traditional crafts

Before discussing knowledge related to traditional craftsmanship, it is necessary to introduce the topic considering how knowledge is classified according to Western epistemology, which divides it into three main kinds (Pavese, 2021): propositional knowledge or *know-that*, acquaintance knowledge or *know-by acquaintance*, and procedural knowledge or *know-how*. Intangible cultural heritage can be largely ascribed to forms of *know-how*. The *know-how* that is at the base of several valuable traditional crafts is commonly transmitted through apprenticeship and from person to person. In this sense, it should be reminded that traditional crafts have always undergone a process of transformation and adaptation, not being static entities. In fact, culture (and knowledge) is an on-going and dynamic process bound to the ever-changing world (Harris, 2007). Traditional crafts and their related knowledge are dependent on transmission practices (such as apprenticeship) and environments of practice where skills can be trained, learned and techniques can be refined and adapted, and sometimes even changed. This has been the way (generally outside formal contexts) to preserve and continue the dynamic transformation of traditional know-how.

Nevertheless, it might seem subversive in a society that considers normal to account for all knowledge in written forms, to actually discover that not all knowledge can be subjected to explicit codification (Gascoigne, Thornton, 2013). Polanyi and many other philosophers of science have long debated the necessity to recognise that much knowledge is *tacit*, therefore untellable, non-codifiable and not in-

dependent from a context (Polanyi, 1958; Polanyi, 1966; Gascoigne, Thornton, 2013). On the other hand, we also have forms of *explicit knowledge*, which can be expressed in a propositional form (verbal, linguistic, symbolic, etc.) and that can be codified and context-free. This distinction poses a challenge for the documentation of cultural manifestations that cannot simply ‘be captured’ by words or formulas. In any case, the importance of this distinction stands in the fact that even if *tacit knowledge* cannot be carved out into words or codified in other forms, it can be ‘thought with’ in the realm of performance-based knowledge (Marchand, 2003). Avoiding the intellectualistic reductionism which considers all forms of knowledge to be codifiable, as well as an opposed point of view that pessimistically considers whatever is *tacit* to be ineffable, we should recognise, however, that *tacit knowledge* cannot be codified in context-independent general terms, but that it can nevertheless be articulated (Gascoigne, Thornton, 2013). Articulation of *tacit knowledge* is dependent on two elements: context and person (craftspeople), thus articulation is possible by being present as a skilled person applies his or her knowledge in a specific context. It is for this reason that not only in the past, but even today, most of the knowledge intended as intangible cultural heritage is taught and learned from person to person, and in many years of practical experience in specific contexts of practice.

### **The challenges of documenting intangible heritage: methods and tools**

Researchers have a tool-kit at their disposal for the recording of all those aspects of intangible heritage that can be articulated into propositional and codified forms (written, visual, symbolic). Methodologies can be borrowed from different fields and the ones mentioned here are mainly derived from an ethno-anthropological approach. Interviews are one of the main tools employed for data that can be converted into text. They can be written manually in a note-book or also audio- or video-recorded to be later transcribed. Interviews (structured, semi-structured and unstructured) are not only a useful tool to collect data of various nature, but are also a way to personally get to know research participants and establish mutual trust. Direct observation of practices supported by photographs and video-recordings are powerful tools that can provide us with a great amount of data. Recording data in this way can produce written and visual material alike, since we can extract information based on different criteria and depending what we wish to focus on. As a result of both these methods we can also use symbolic language and abstract representation such as diagrams or figures to present our findings. Audio-recordings and sounds can also be a form of valuable data for research on traditional crafts.

Nevertheless, the documentation of intangible cultural heritage often poses great challenges, especially when it comes to ‘grasping’ the qualities of tacit knowledge. As we have seen in the previous section, what is *tacit* cannot be recorded with words nor codified through symbols. As a first instance, any documentation of this kind should acknowledge that not all aspects of traditional crafts can be recorded. The ‘essence’ of any form of know-how can only be grasped through direct learning and practice. Regarding this challenge, some anthropologists have called to attention the interesting possibilities



**Syrian master builder (*maâlem*) explaining the construction technique of corbelled domes, Syria (2009)**

(credits: L. Dipasquale)

offered by ethnography as a research method<sup>1</sup>. Ethnographic work is mostly based on participant observation, which means spending protracted periods of time (months or years) engaging with research participant. In this way, the researcher is able to analyse at a deeper level the subject matter of their work. When this methodology is applied to traditional crafts, it can also be combined with apprenticeship, an approach known as ‘apprentice-style ethnography’ (Marchand, 2001 and 2009; Downey, 2010; Downey et al., 2015). This approach utilises a practical strategy so that the researcher is not only intellectually, but also physically involved in the learning process of the subject. The protracted experience within a context of practice with experts allows the researcher to gain not only information and facts about the subject of study (know-that), but also hands-on and embodied knowledge (know-how). In fact, this experience is not only limited to observation and recording from the outside, but includes being cognitively involved at multiple levels. In this way, a study of crafts with craftspeople allows the researcher to include the experts into the research process, as they become co-creators in the work. A privileged access to craftspeople practices and experience is offered through the physical contribution of the researcher, and this is achieved with an exchange of ‘toil’ for ‘ethnographic knowledge’ as well as craft skill (Marchand, 2008). As anthropologist Paul Sillitoe points out "no amount of reading subjec-

<sup>1</sup>Trevor Marchand’s seminal contribution on architecture, crafts and anthropology is of great relevance in this respect. What we can learn from his research is that different types of construction work (from masonry to carpentry), like other skilled physical activities, are exchanged, understood and negotiated between practitioners mostly without the use of words, since learning is achieved primarily through observation, imitation and repetition, while the use of propositional instruction is primarily aimed to communicate, focus, and coordinate these activities (Marchand, 2008).



tive reflections will enable you to know what it is to plaster a ceiling or to build a brick wall", therefore "you have to do it to know it" (2017). Being aware of this factor is very helpful to guide researchers in the field of crafts, in particular building crafts, to expand their research tool-kit and methodologies. At the same time for architects, the application of these methods in their research projects ensures new insights as well as a more profound knowledge which goes beyond merely abstract notions.

## References

- Downey G. 2010, *Practice Without Theory: a Neuroanthropological Perspective on Embodied Learning*, in Marchand T.H.J. (ed.), *Making knowledge: explorations of the indissoluble relation between minds, bodies, and environment*, Royal Anthropological Institute of Great Britain & Ireland, pp. 21-35.
- Downey G., Dalidowicz M., Mason P.H. 2015, *Apprenticeship as Method: Embodied Learning in Ethnographic practice*, «Qualitative Research», vol. 15, no. 2, pp. 183-200, doi: 10.1177/1468794114543400.
- Gascoigne N., Thornton T. 2013, *Tacit Knowledge*, Routledge, London.
- Harris M. 2007, *Introduction*, in Harris M. (ed.), *Ways of Knowing: Anthropological Approaches to Crafting Experience and Knowledge*, Berghahn Books, New York-Oxford.
- Marchand T.H.J. 2009, *The Masons of Djenné*, Indiana University Press, Bloomington-Indianapolis.
- Marchand T.H.J. 2008, *Muscles, Morals and Mind: Craft Apprenticeship and the Formation of Person*, «British Journal of Educational Studies», vol. 56, no. 3, pp. 245-271.
- Marchand T.H.J. 2003, *A Possible Explanation for the Lack of Explanation; or, 'Why the Master Builder can't Explain what he Knows': Introducing Informational Atomism Against a 'Definitional' Definition of Concepts*, in Pottier J., Bicker A., Sillitoe P. (eds), *Negotiating Local Knowledge: Power and Identity in Development*, Pluto Press, Sidmouth.
- Marchand T.H.J. 2001, *Minaret Building and Apprenticeship in Yemen*, Routledge, Abingdon.
- Pavese C. 2021, *Knowledge how*, in Zalta E. N. (ed.), *The Stanford Encyclopedia of Philosophy (Summer 2021 Edition)*.
- Polanyi M. 1958, *Personal Knowledge: Towards a Post-Critical Philosophy*, Routledge, London.
- Polanyi M. 1966, *The Tacit Dimension*, Routledge and Kegan Paul Ltd, London.
- Sillitoe P. 2017, *Built in Niugini: Constructions in the Highlands of Papua New Guinea*, Sean Kingston Publishing, Canon Pyon, The RAI Series, vol. 1.
- Subramanian S.M., Pisupati B. 2010, *Traditional Knowledge in Policy and Practice Approaches to Development and Human Well-being*, United Nations University Press.
- Tharakan J. 2015, *Indigenous knowledge systems-a rich appropriate technology resource*, «African Journal of Science, Technology, Innovation and Development», vol. 7, no. 1, pp. 52-57.
- UNESCO 2003, *Text of the Convention for the Safeguarding of the Intangible Cultural Heritage*, <<https://ich.unesco.org/en/convention>> (04/2023).
- UNESCO 2021, *Teaching and Learning with Living Heritage. A Resource Kit for Teachers Based on the Lessons Learnt from a Joint UNESCO-EU Pilot Project*, UNESCO, Paris
- Re A., Avanza G. 2021, *Intangible Cultural Heritage & Development Communities, Safeguard, Resilience*, Fondazione Santagata per l'Economia della Cultura, Turin.