



vb48.721 is a work of art by Vanessa Beecroft (acquired by KORO, an entity devoted specifically to the promotion of art in public space). In its current location at KHiO—Oslo National Academy of the Arts—it can also be considered as a piece of cultural technology *when joint* to a furniture situation.

From the vantage point of Nicolas of Cusa's teaching experiment (#03), the question as to specific nature of what is being taught, is one dimension of the art-work in its current situation. A trade-off between spaces. There is nothing to indicate the artist's musings over her own "black" identification.

The "black" women in Genova's Palazzo Ducale—in the location of the G-8 summit some days later—a teeming space of stage-arts in Oslo, with students from many parts of the world. Given that the reference to feudalism is rather obvious, does the art critique it, or actually stage it?



The possibility of stating something succinct without resorting to *megaphone language* constitutes a professional challenge for designers, insomuch the qualities of research offered by the design-discipline, are located in a kind of “congenial edgeland” between artistic development and reflection.

*Design*—when it succeeds—is indigenous on *non-mimetic* terms: and if it is *with* the artistic disciplines without being *as* them, I propose it is by virtue of (at least potentially) pretending to a similar relationship to the conglomerate *art-field*, as *philosophy* has to *science*. This is not a new nor impulsive idea.

The way design school in [Karlsruhe](#) hosts an entity where philosopher Peter Sloterdijk has been working for years, is interesting. The ZKM Centre for Art and Media and HfG (Hochschule für Gestaltung) are not the same. There are walls between them, but they are walls designed for *pushing*.

Of course, the pushing-of-walls in an institution devoted to research and education is not the same as the Fun Palace—the vision for Rogers and Piano’s development of the Pompidou Centre—where the significant relations, beyond the institution, was between artists and the public.

This was an idea inspired by AGITRPROP. In an institution devoted to higher education and research, the significant relations run between students and teachers. At art school also between the performances of the disciplines and the technical departments (workshops, black box, white cubes).

What does it mean to *push the walls* in an organism like that? Experimental theory development is a platform to absorb and pass on the push-and-pull between the previously mentioned entities. It is of course *not* the only one. But it may be massively under-exploited as an organisational *device*.

Last year—for instance—two students from graphic design and illustration picked up on the under-representation of female references on the curriculum of specific interest in graphic design. They did this as part of their research, but also to hand over a legacy to the MA: for teachers and students.

This way of passing on references *through* the theory course—and thereby ‘pushing walls’—was done the other way around by Prof. Christina Lindgren. The references were posted on the learning management system of the course, and were suggested as a place to start for costume students.

That is, picking the books next to them in the school-library if they turned out to be more engaging, or professionally more relevant. The idea of pushing walls is also the animating principle of making improvements on the video-conferencing element which thereby is comes *closer* to the class-room.

The third pushing-walls example is from the use of the school’s knowledge database as a publishing tool, for the modular diaries created with the HEX-systematic of 6 modular flyers. A pedagogy closer to a devised teaching method of sorts, is promoted by the development and use of devices.